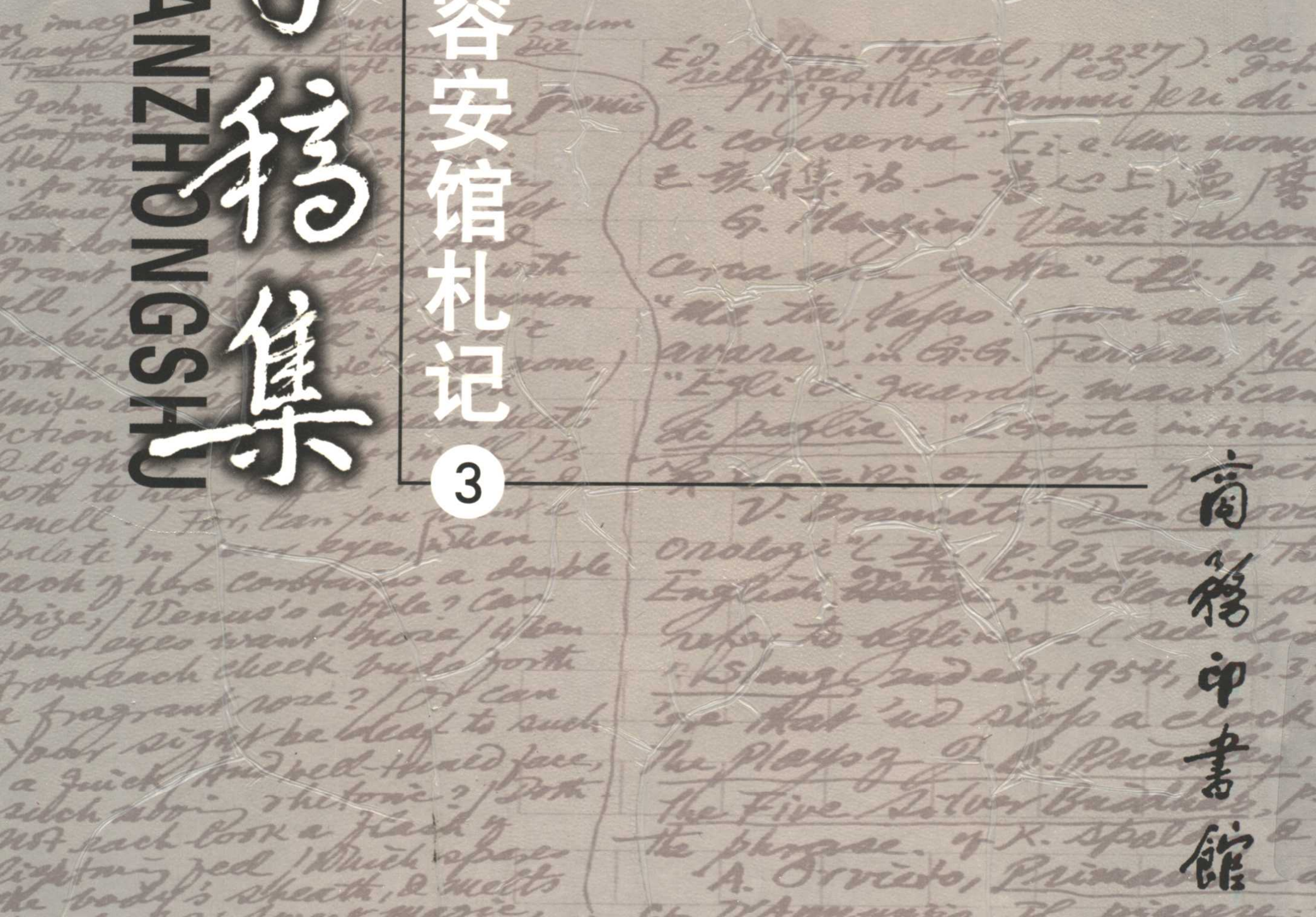
# 錢鍾書手稿集

# MANUSCRIPTS OF QIANZHONGSHU

## 容安馆札记

### ③



商務印書館

# 钱锺书手稿集

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# 錢鍾書手稿集

## 容安馆札记 ③

大学

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钱锺书著

# 容安館札記

七百三、檢閱英法意德西五國詩鈔，識小數十事，漫書於此，其篇什之已經諷誦者則不復及

Juan Ruiz: "El amor": "El amor faz sotil al omme que est rrudo, / ffázele fabrar fermoso al que antes es mudo, / al omme que es covarde fázelo muy atrevudo, / al perezoso faze ser presto e agudo. || .... / ffaze planco e fermoso del negro como pez, / lo que non vale una nuez amor le da grand prez. || El bavieca, el torpe, el neçio, el poble, / a su amiga bueno paresçe, e rrico onbre / ma noble que los otros. / ..." (Eleanor L. Turnbull, Ten Centuries of Spanish Poetry, p. 30). The first stanza is simply a variation on the old saw, "Love makes fools wise"; the second and third ~~form~~ express a complement to the view "情人眼裏出西施": "情人眼裏出子都"

(Cf. Decamerone, V. i, Hoepli, pp. 312 ff; Bandello, Le Novelle, II. ii, Laterza, II, pp. 305 ff; Anatomy of Melancholy, Pt III, Sect. II, Mem. III, Everyman's Lib., III, pp. 172 ff)

RBC 16/08

Cf *supra* 第二百十三則 on Theocritus, X (*The Greek Bucolic Poets* "The Loeb Class. Lib.", p.135): to the quotations from Lucretius, Molière & others given there, Robert Herrick's poem "No Loathsomnesse in Love" should be added: "Be my Mistresse short or tall, / And distorted there-withal: / Be she likewise one of those / that an Acre hath of Nose: / ... / Ha's she thinne haire, hath she none, / She's to me a Paragon" (*Poetical Works*, ed. L. C. Martin, p. 11). Like Lucretius, Stendhal & the rest, Herrick ~~is~~ talking about women; Ruiz's is the only poem I have come across in which this principle of *amas ut pulchram facias* (Godeschalk quoted in R. de Gourmont, *Le Latin mystique*, p. 143) is applied to men.

Juan Ruiz: "De la propiedades que las dueñas chicas han": "Es pequeño el grano de la buena pemienta, / pero más que la nuez conorta e calienta, / así dueña pequena, si todo amor consienta, / Non hay plazer del mundo que en ella non sienta. // Como en chica rosa está mucha color, / e en oro ~~muy~~ muy poco grand preçio e grand valor, / como en poco bálsamo yaze gran buen olor, / así en dueña chica yaze muy grand sabor. // ... // del mal tomar lo menos, dízelo el sabidor, / por ende de las mugeres la mejor es la menor" (Turnbull, pp. 35-36). Cf an old Italian song: "Le cose

Stanzas in Tasso's "Sopra la Bellezza" ~~st. 2~~

~~"Sì come come o noce acerba o pomo amaro / meglio ch'altro maturo o dolce frutto / condir si suole ed è bramato e caro / quando quell'altro è già guasto e distrutto: / così ne le dolcezze del suo chiaro / nettare Amor meglio condisce il brutto / ch'acerbetto è per sé, che non fa il bello / d'ogni esterno dolcior schivo e rubello. // Sia brutta la mia donna ed abbia il naso / grande che le faccia ombra sino al mento: / sia la sua bocca sì capace vaso / che star vi possa ogni gran robba drento: / sian rari i denti e gli occhi posti a caso, /~~

Giacomo Lubrano: "Nella vita non essere nulla di nostro: "mentre ogni giorno è un funeral de gli anni" (Ib., p. 1038)

Girolamo Preti: "L'Orinolo": "gridando a l'uomo, al numerar de l'ore, / che, quanto si vive più, tanto più muore" (G. G. Ferrero, Marino e i Marinisti, p. 718);

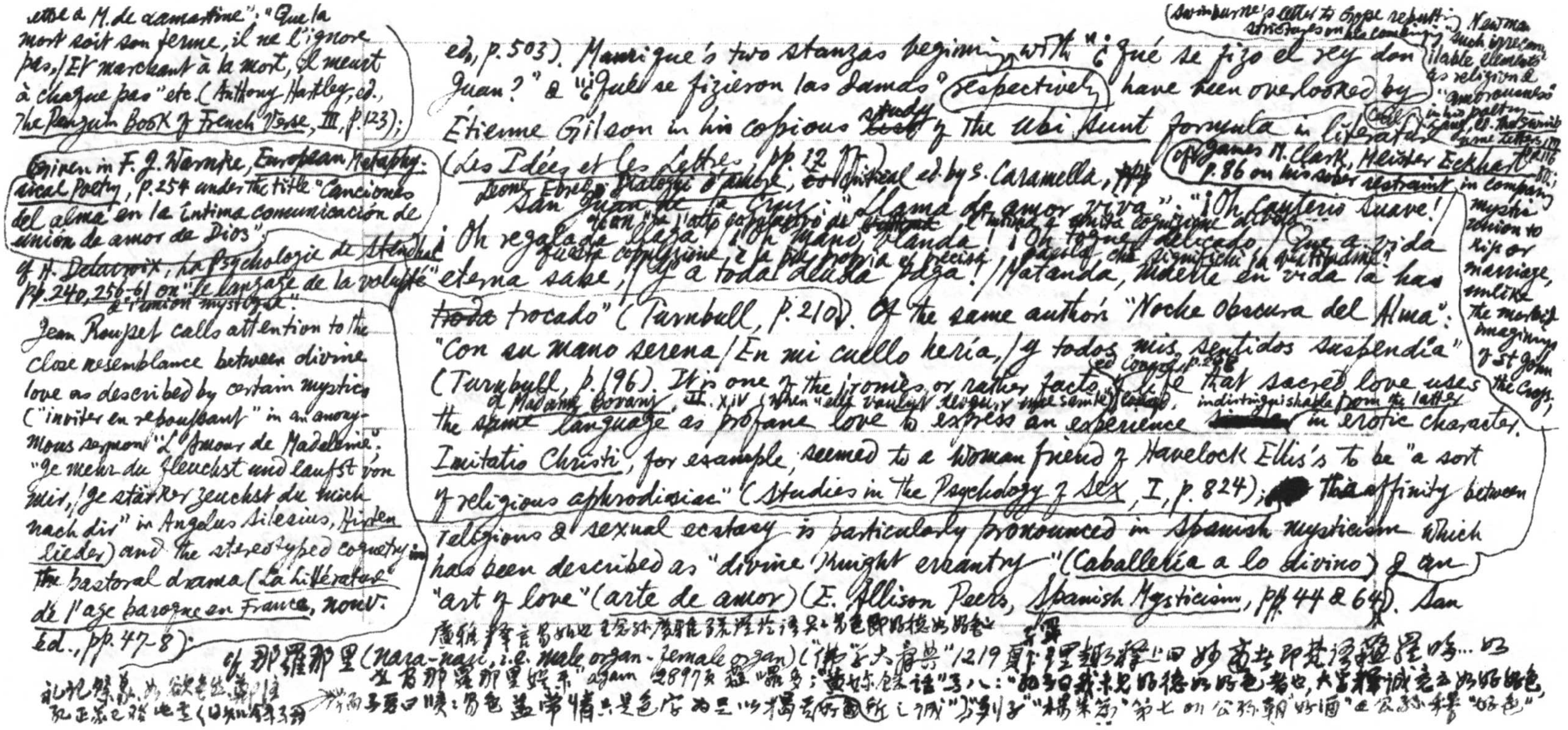
Quevedo, Sueños: "Ce que vous appelez naître, c'est commencer à mourir" (quoted in J. Rousset, La litt. de l'âge baroque en France, nouv. éd., p. 117); ~~Claudio Achillini: "L'orologio": "Gridando~~ "gridando a ~~l'uomo, al numerar de l'ore, / che, quanto~~ ei ~~vive più, tanto più muore" (E. M. Fusco, La Lirica, I, p. 355)~~;

François Malaval: "L'Usage du Temps": "Le temps pousse le temps d'un insensible effort, / Et vivre, c'est toujours s'approcher de la mort" (A. J. Steele, Three Centuries of French Verse, p. 208); A. de Musset

Novalis, Fragmente, hrsg. E. Kamnitzer, § 515 (S. 206): "Leben ist der Anfang des Todes. Das Leben ist um des Todes willen"; F. H. Bradley, Aphorisms, § 70: "After a certain age every milestone on our road is a grave-stone, & the rest of life seems a continuance of our own funeral procession"

piccoline son pur belle! / Le cose piccoline son pur care! / Ponete mente come son le perle: / Son piccoline, e si fanno pagare. / Ponete mente come l'è l'uliva: / L'è piccolina, e di buon frutto mena. / Ponete mente come l'è la rosa: / L'è piccolina, e l'è tanto odorosa" (L. R. Lind, Lyric Poetry of the Italian Renaissance, p. 48: "Canti toscani," XI). The cynical conclusion of Ruiz's poem — [redacted] the sting in the tail which shows that the poet has been talking with his tongue in the cheek — [redacted] is very piquant in contradistinction to such mincing sentimentality in Cowley's essay "Of Greatness": "I would neither wish that my mistress, nor my fortune, should be a bona roba, but parvula, pumilio, karíton mía, tota merum sal" (The Essays & Other Prose Writings, ed. A. B. Gough, p. 179).

Jorge Manrique: "Coplas por la muerte de su padre": "Partimos cuando nascemos, / andamos mientra bivimos, / y llegamos / al tiempo que fenescemos. ... // ¿Qué se fizo el rey don Juan? / Los infantes de Aragón, / ¿qué se fizieron? / ¿Qué fué de tanto galán? / etc." (Turnbull, pp. 50 & 50). cf. supra 第一〇四七則 on "韓昌黎詩繫年集釋" 卷五 "秋懷"; cf. also A. Arthaber, Dizionario comparato di Proverbi, p. 432: "Dalle fasce si comincia a morir quando si nasce"; "Del vivere è un correre alla morte" (Dante, Purg. XXXIII. 5); A. Decourcelle's epigram on life: "Una condanna a morte" (quoted in D. Provenzal, Dizionario umoristico, s. v.



ettre à M. de Lamartine": "Que la mort soit son terme, il ne l'ignore pas, / Et marchant à la mort, il meurt à chaque pas" etc. (Anthony Hartley, ed., The Penguin Book of French Verse, III, p. 123);

Given in F. J. Warnke, European Metaphysical Poetry, p. 254 under the title "Canciones del alma en la íntima comunicación de unión de amor de Dios";

cf. H. Delacroix, La Psychologie de Stendhal, pp. 240, 256-61 on "le langage de la volupté" et "l'union mystique".

Jean Rousset calls attention to the close resemblance between divine love as described by certain mystics ("inviter en repoussant" in an anonymous sermon "L'Amour de Madeleine"; "Je mehr du fleuchst und laufst von mir, / Je stärker zeuchst du mich nach dir" in Angelus Silesius, Hirtenlieder) and the stereotyped coquetry in the pastoral drama (La Littérature de l'âge baroque en France, nouv. éd., pp. 47-8).

ed., p. 503). Manrique's two stanzas beginning with "¿Qué se fizo el rey don Juan?" & "¿Qué se fizieron las damas" respectively have been overlooked by Étienne Gilson in his copious ~~book~~ study of the Ubi Sunt formula in literature (Les Idées et les Lettres, pp. 12 ff.).

Leone Ebreo, Dialoghi d'amore, ~~con~~ critical ed. by S. Caramella, ~~pp~~

San Juan de la Cruz, "Llama de amor viva": "¡Oh cauterio suave! / ¡Oh regalada llaga! / ¡Oh mano blanda! / ¡Oh toque delicado, / Que a vida eterna sabe, / Y a toda deuda paga! / Matando, muerte en vida la has ~~troca~~ trocado" (Turnbull, p. 210).

"l'atto copulativo de ~~[illegible]~~, l'unione e unita cognizione attiva"

"questa copulazione, è la più propria et precisa parola che significhi la sua fruizione!"

Of the same author's "Noche Obscura del Alma": "Con su mano serena / En mi cuello hería, / Y todos mis sentidos suspendía" (Turnbull, p. 196).

It is one of the ironies or rather facts of life that sacred love uses the ~~same~~ language as profane love to express an experience ~~[illegible]~~ indistinguishable from the latter in erotic character.

cf. Madame Bovary, II. xiv ("when "elle voulut devenir une sainte") ([illegible]); ed. Conrad, p. 298

Imitatio Christi, for example, seemed to a woman friend of Havelock Ellis's to be "a sort of religious aphrodisiac" (Studies in the Psychology of Sex, I, p. 824); [illegible] The affinity between religious & sexual ecstasy is particularly pronounced in Spanish mysticism which has been described as "divine knight errantry" (Caballería a lo divino) & an "art of love" (arte de amor) (E. Allison Peers, Spanish Mysticism, pp. 44 & 64). San

(Swinburne's letter to Gosse repudiating strictures on his combining such irreconcilable elements as religion & "amorousness" in his poetry — Lang, ed. The Swinburne Letters, III, pp. 116 ff.; cf. Newman)

(cf. James M. Clark, Meister Eckhart, p. 86 on his sober restraint in comparing mystic union to kiss or marriage, unlike the morbid imaginings of St John of the Cross;

[illegible]

cf. 那羅那里 (nara-nari, i.e. male organ-female organ) ("佛學大辭典" 1219頁下) [illegible] 即梵語[illegible]…

又有那羅那里娛樂 again 2897頁 [illegible]; "[illegible]餘話"卷八: "[illegible]好色者也, [illegible]好色,

[illegible]

記花[illegible]花、[illegible]
"[illegible]於[illegible]、[illegible]
[illegible]

Cf. Fr. von Spee: "Die gesponsJesu klaget ihren hertzen brand": "O süssig-keit in schmerzen! / O schmerz in süssigkeit!" etc. (F. J. Warnke, European Metaphysical Poetry, p. 164).

~~[illegible]~~ 王文成公全書[illegible]三五[illegible]黃[illegible]之二：
"人於尋常[illegible]不真切[illegible]情是[illegible]則[illegible]心[illegible]
[illegible]"紅樓夢"[illegible]四[illegible]王[illegible] cf. Marino, L'Adone, VIII. 131: "E morendo talor gli amanti accorti / ritardano il morir per far due morti" e.g. cf. Ferrero,
[illegible]
Marino e i Mariniste, p. 193;

(第七五九則[illegible]) [illegible]第9回[illegible]
→ cf. also the song from Student Clodius's Liederhandschrift: "Ich kann länger nicht bestehen, ~~[illegible]~~ ich sterbe, lass mich gehen" ~~[illegible]~~ E. Fuchs, ~~[illegible]~~ ~~Illustrierte~~ Sittengeschichte, Ergänzungsband II, S. 114;

Juan's "sweet wound" is nothing else than Sappho's Glukupikron (see supra 第二百七十八則] on Robert Greene's Menaphon) or Shakespeare's "a lover's pinch, which hurts, & is desir'd" (Antony & Cleopatra, V. ii. 297-8). "Swooning to death" has, since Battista Guarini's "Tirsi morir volea" (Alfred Einstein, The Italian Madrigal, II, pp. 541-2; cf. pp. 542, 543, 547 for variations by Andrea Rota & Orazio Vecchio & the source of Guarini's song in Luigi Tansillo's "A caso un giorno mi guidò"), become in European literature [redacted] a [redacted] cliché for sexual orgasm, just as "死" [redacted] had [redacted] long been a synonym for it in old Chinese pornography (see supra 第二百四十八則 on "山歌" 卷一 "十六不諧"). Dryden's ~~light hearted~~ frolicsome lines, "That it both pains my heart, & yet contents me: / 'Tis such a pleasing smart" ("Hidden Flame", cf. esp. the phrase "cauterio suave" The Oxford Book of English Verse, 1st ed., p. 470) recall San Juan's poem no less than Pope's pious numbers, "O the pain, the bliss of dying! / Cease, fond Nature, cease thy strife, / And let me languish into life" ("The Dying Christian to his Soul", op. cit., p. 507). cf. in particular Richard

on this obscene "Canto carnascialesco"

Crashaw: "In Memory of Lady Madre de Teresa": "Of a death in which who dyes / Loves his death, & dyes againe, / And would for ever so be slaine! / And lives & dyes, & knowes not why / To live, but that he still may dy" (Poetical works, ed. L. C. Martin, 2nd ed., p. 134; also on p. 319 with small variations); "The Office of the Holy Crosse": "O strange mysterious strife / Of open Death & hidden Life!" (p. 272); "A Song":

Andres Fernandez de Andrada: "Epistola moral": "Triste de aquel que vive destinado / A esa antigua colonia de los vicios, / Augur de los semblantes del privado. // Cese el ansia y la sed de los oficios; / Que acepta el don y burla del

The passage begins with "And suddenly her body was printed on his & ending with "locked together in a violent death in the darkness below" — Robert Ruark, Poor No More, p. 541)

Though still I dy, I live again; / still longing to be still slain, / ... / Still live in me this loving strife / of living Death & dying life. / For while thou sweetly slayest me / Dead to my selfe, I live in Thee" (p.327); "Epithalamium": [on the battle over the maidenhead in the bridal bed]: "With many pretty peevish tryalls / of angry yeelding, faint denyings, / melting No's, & milde denyalls, / dying lives, & short lived dyings" (p.407) Cf. infra Étienne Durant.

Lord Halifax: Political Thoughts & Reflections: "The Court may be said to be a Company of well-bred fashionable Beggars... A Man who will rise at Court must begin by creeping upon All-fours: A Place at Court, like a Place in Heaven, is to be got by being much upon one's knees" (Comp. works, ed. W. Raleigh, p.228)

Gerusalemme Liberata, IV.76: "O miracol d'Amor, che le faville / tragge dal pianto e i cor ne l'acqua accende!" (Poesie Tasso, ed. F. Flora, p.100)

P.-L. Courier, Procès de P.-L. Courier: "Il n'y a pour les nobles qu'un moyen de faire fortune ... ce moyen c'est la prostitution; la Cour l'appelle galanterie."

intento / El ídolo a quien haces sacrificios" (Turnbull, p.254). I praised Basile's homely but vigorous ~~imagery~~ conceits for the splendeurs et misères of a courtier's life (see supra 第六、五九十九則) on Il Pentamerone, II.2; e.g. III.7: "Oh misero chi è condannato all'inferno della Corte, dove le lusinghe si vendono a quadretti e i mali uffici si misurano a tomoli e i tradimenti si pesano a cantari! Ma chi può dire la quantità di bucce di cocomero, che gli posero sotto i piedi per farlo sdrucciolare? Chi può descrivere il sapone della falsità, che spanderono sulla scala delle orecchie del re, affinché il povero giovane capitombolasse e si rompesse la nuca del collo?" etc. — Il Pentamerone, trad. B. Croce, p.309), but Basile overlooked the point ~~[illegible]~~ made by de Andrada; he showed by the story of Corvetto (III.7) that "a fav'rite has no friend" (Thomas Gray: "On a Favourite Cat drowned in a Tub of Gold Fishes", The Oxf. Bk. of Eng. Verse, p.528), while de Andrada observed that a favourite is also courted — though in vain — by many "friends". Cf. Lord Chesterfield to his son: "There is at all Courts a chain which connects the prince or the minister with the page of the backstairs or the chamber-maid. The King's wife or mistress has an influence over him; a lover has an influence over her; the chambermaid or valet-de-chambre has an influence over both; & so ad infinitum. You must, therefore, not break a link of that chain by which you hope to climb up to the prince" (The Letters of Lord Cf. Logau: "Willstu sein bei Hofe da? / Ei, so lerne sprechen Ja!"; "Hofewerkzeug" (Sinngedichte eine Auswahl, hrsg. U. Berger, S. 90, 127) — "~~Auf~~ Simplicem und Duplicem" (S. 153), "Vom Hofleben" (S. 218-9), "Von einem Hofe-Hunde" (S. 228), usw.

cf Coleridge's letter to John Murray: "When I was young, I wrote an Epigram, of which I remember the Thought only—Namely that I dreamt, that a great Lord had made me a most splendid Promise; awake, I found it as much a delusion, as if the great Lord had really made me a Promise" (Collected Letters, [illegible] ed. E. L. Griggs, III, p. 412).

Chesterfield, ed. B. Dobrée, IV, p. 1383; cf supra 第[illegible]([illegible]+[illegible]); even Chesterfield neglected [illegible] to [illegible] prepare his son against the possibility mentioned in de Andrada's poem.

Francisco de Quevedo: "Amante sin reposo": "La boca tengo en aire suspirando, / el cuerpo en tierra está peregrinando, / los ojos tengo en agua noche y día, / y en fuego el corazón y la alma mía" (Turnbull, p. 302). An amplification of Serafino's much imitated conceit ("Se dentro porto una fornace ardente / E spargo ogn'hor da gli occhi un largo fiume", see H. Weber, La Création poétique au 16e siècle en France, I, pp. 175 f.) by including all the four elements. cf also Philip Ayres: "Love's New Philosophy" (Geo. Saintsbury, Minor Caroline Poets, II, 30ff; & Bernardo Morando: "Bellissima natatrice" (Marino i Marinisti, p. 913).

Gustavo Adolfo Bécquer: "Rimas" ii: "Saeta que voladora / Cruza, arrojada al azar, / y que no se sabe dónde / Temblando se clavará; // Hoja que del árbol seca / Arrebata ~~el~~ el vendaval, / y que no hay quien diga el surco / Donde al polvo volverá; // … // Luz que en cercos temblorosos / Brilla, próxima a expirar, / y que no sabe de ellos / Cuál el último será; // Eso soy yo, que al acaso / Cruzo el mundo, sin pensar / De dónde vengo, ni adónde / Mis pasos me llevarán" (Turnbull, p. 364). A haunting poem which in [illegible] sentiment & imagery [redacted] reminds one of Fitzgerald's Rubaiyát, xxix: "Into this Universe, & Why not knowing / Nor Whence, like Water willy-nilly flowing; / And out of it, as Wind along the Waste, /

Quevedo: "Letrilla": "Poderoso caballero / es don Dinero" (Turnbull, p. 304). This is much earlier than "the Almighty Dollar" (The Oxford Book of Quotations, 2nd ed., p. 10) or "la Zecca onnipotente" (G. Fumagalli, Chi l'ha detto? 9a ed., p. 94) ~~though~~ the same Lebensanschauung among ~~[illegible]~~ 史记貨殖列傳.

cf Richard Crashaw: "The Weeper": "But can these fair Flouds be / Freinds with the bosom fires that fill thee / Can so great flames agree / Aeternall Teares should thus distill thee! / O flouds, o fires! O suns o showres! / Mixt & made freinds by love's sweet powres" (Poeticall Works, ed. L. C. Martin, pp. 311-2; in the notes on p. 448, Martin quotes John Owen, Epigrammata, I. 74: "Nilo negli occhi, Aetna nel cuore": "Frigidus ardentes intravit Nilus ocellos, / Dum cor Aetnaeo carpitur igne meum" etc. & Green, Never too Late, "Isabelle's Ode": "Yet worth it se [illegible] iarto did passe / Pearled teares as bright as glasse; / That wonder 'twas in her eyne / Fire & water should combine.")

A. V. Arnault's "La Feuille": "De la tige détachée, / Pauvre feuille desséchée, / Où vas-tu? — Je n'en sais rien. / L'orage a frappé le chêne / Qui seul est mon soutien. / De son inconstante haleine, / Le Zéphyr ou l'aquilon / Depuis ce jour me promène / De la forêt à la plaine, / De la montagne au vallon. / Je vais où le vent me mène / Sans me plaindre ou m'effrayer, / Je vais où va toute chose, / Où va la feuille de rose / Et la feuille de laurier" (quoted [redacted] ed. G. L. Bickersteth [redacted] Leopardi, I Canti, ~~p.~~ p.496, in a note to "Imitazione"); also tr. by Gabriel Rossetti, "The Leaf" cf. Cecil Y. Lang, The Swinburne Letters, V. p.185)

I know not whither, willy-nilly blowing"; Longfellow's "The Arrow & the Song": "I shot an arrow into the air, / It fell to earth, I knew not where"; Verlaine's "Chanson d'Automne": "Et je m'en vais / Au vent mauvais / Qui m'emporte / Deçà, delà, / Pareil à la / Feuille morte" (Oeuv. Comp., éd. Y.-G. Le Dantec, I, p.28), & Nikos Kazantzakis's [redacted] vivid lines: "As a low lantern's flame flicks in its final blaze / then leaps above its shriveled wick & mounts aloft, / brimming with light, & soars toward Death with dazzling joy, / so did his fierce soul leap before it vanished in air" (The Odyssey: A Modern Sequel, Bk. XXIII, ll. 1305-8, Eng. tr. Kimon Friar, p.743) (~~Which seems to have been borrowed from~~ D'Annunzio, Il fuoco: "Come la fiammella d'una candela" etc. see [illegible])

if [illegible] on Shelley "To the West Wind"

Francesco Berni: "Ritratto": "Chiome d'argento fine, irte ed attorte / Senz'arte intorno ad un bel viso d'oro: / … / Occhi di perle vaghi, luci torte / Da ogni obbietto diseguale a loro: / Ciglia di neve, e quelle, ond'io m'accoro, / Dita e man dolcemente grosse e corte. / Labbra di latte, bocca ampia celeste, / Denti d'ebano rari e pellegrini, / Inaudita ineffabile armonia; / … / Son le bellezze della donna mia" (St John Lucas, The Oxford Book of Italian Verse, p.240). This parody of or palinode to Pietro Bembo's "Crin d'oro crespo, e d'ambra tersa e pura" inaugurated a genre. Tasso's "Sopra la bellezza": "Sia brutta la mia donna ed abbia"; &

Sir John Suckling's "The Deformed Mistress": "Her nose I'd have a foot long, not above, / With pimples embroider'd, for those I love; / And at the end a comely pearl of snot, / Considering whether it should fall or not; / Her neck I'll have to be pure jet at least, / With yellow spots enamelled; & her breast, / Like a grasshopper's wing, both thin & lean, / Not to be touch'd for dirt, unless swept clean:" etc. (~~ed. A. H. Thompson, p.~~); (Poems, the ~~Hawthorn Press~~ Haworth Press, p.81)

G. Greflinger's "An eine Jungfrau": "Das Haar ist rabenweiss, die Augen wie Rubin, / Der Mund ist himmelblau, / so sticht die Nase hin, / Des Elefanten Schnabel, / Die Zähne sind wie Gold / Und kurz wie eine Gabel — / Ich bin euch trefflich hold" (M. Wehrli, *Deutsche Barocklyrik*, 3te Aufl. S. 50) (C. *Poesie*, ed. F. Flora, p. 831)

naso / grande che te faccia ombra sino al mento: / Sia la sua bocca sì capace vaso / che star vi possa ogni gran robba drento: / Sian rari i denti e gli occhi posti a caso, / d'ebeno i denti e gli occhi sian d'argento"; Adimari's "La bella totalmente brutta": "Negro il sen, torto il naso, occhio ineguale" (quoted in R. M. Godi: "Poesia Bernesca e Marinismo" in *La Critica stilistica e il barocco letterario*: *Atti del secondo congresso internazionale di studi italiani*, 1958, p. 265); Pietro Aretino's *capitolo*: "Madonna, i vostri denti / Io ve'l vo dir, ma non l'habbiate a male, / Paiono proprio gradi da far scale; / Onde quando ridete / Vi fate tanto bella ché (ch'io muoia!) / Il vostro volto par quel di l'Ancroia, ff. — // ~~etc.~~ "Madonna quello fiato / Che sì soavemente esce da voi / Avanza il musco delli caca tuoi. / Questo è l'odor che / l'aria e'l ciel infetta / Et io, qualhor ragiono / Con voi, gioco col capo alla Civetta" etc. (A. Einstein, *The Italian Madrigal*, I, pp. 174-5); — all belong to the tradition of *poesia bernesca*. In this connexion must be mentioned [redacted] Shakespeare's sonnet CXXX: "My mistress' eyes are nothing like the sun; / Coral is far more red than her lips' red: / If snow be white, why then her breasts are dun; / If hairs be wires, black wires grow on her head" etc., & G. A. Stevens: "A Pastoral" ("By brick-dust Nan she sat scratching her head, / Black matted

Enrico Panzacchi's "Sognando": "Sul flutto che mi porta / non splende mai l'aurora; / vo' come foglia morta / verso ignota dimora" (quoted in E. M. Fusco, *La Lirica*, II, p. 220);

Such poems are different from direct satires against ugly women like the anonymous "An eine sehr häßliche Jungfrau" in the 16th-century German anthology *Venusgärtlein* ("Graues Haar voll Läus' und Näyse, / Augen von Schablack, / Blaues Maul voll kleiner von Flüsse, / Halb verrost' und halb Knochen, / Halb zerbrochen," etc. quoted in E. Fuchs, *Illustrierte Sittengeschichte, Ergänzungsband*, I, S. 6-7 or [redacted] locks frizzl'd her skull, / As bristles the hedge-hog respread; / The wind toss'd her tatters abroad, / Her ashy-bronzed beauties reveal'd: / ... // As vermin on vermin delight, / As carrion best suits the Crow's taste / So beggars & hunters unite / And swinelike on dirt ~~on~~ make a feast" etc. (V. de Sola Pinto & A. E. Rodway, The Common Muse, pp. 233-4). ~~With them also~~ belongs Baudelaire's juvenile poem on Sarah Louchette ("... elle porte perruque, / Tous ses beaux cheveux noirs ont fui sa blanche nuque; / ... // Elle louche et l'effet de ce regard étrange, / Qu'ombragent des cils noirs plus longs que ceux d'un ange, / Est tel que tous les yeux, pour qui l'on s'est damné, / Ne valent pas pour moi son oeil juif et cerné. // Elle n'a que vingt ans, la gorge déjà basse / Pend de chaque côté, comme une calebasse, / ... // Cette bohème-là, c'est mon tout, ma richesse, / Ma perle, mon bijou, ma reine, ma duchesse" etc.); & Mario Praz is wrong in assigning it to the category of Achillini's celebrated "La Bellissima Mendica" (The Romantic Agony, 2nd ed., Eng. tr. A. Davidson, p. 41n). The poesia bernesca is mocking & ironical ~~satirical~~ in tone, while the baroque celebration of "the beauty of the Medusa" is at most playful & only [illegible] takes delight in its own ingenuity as in

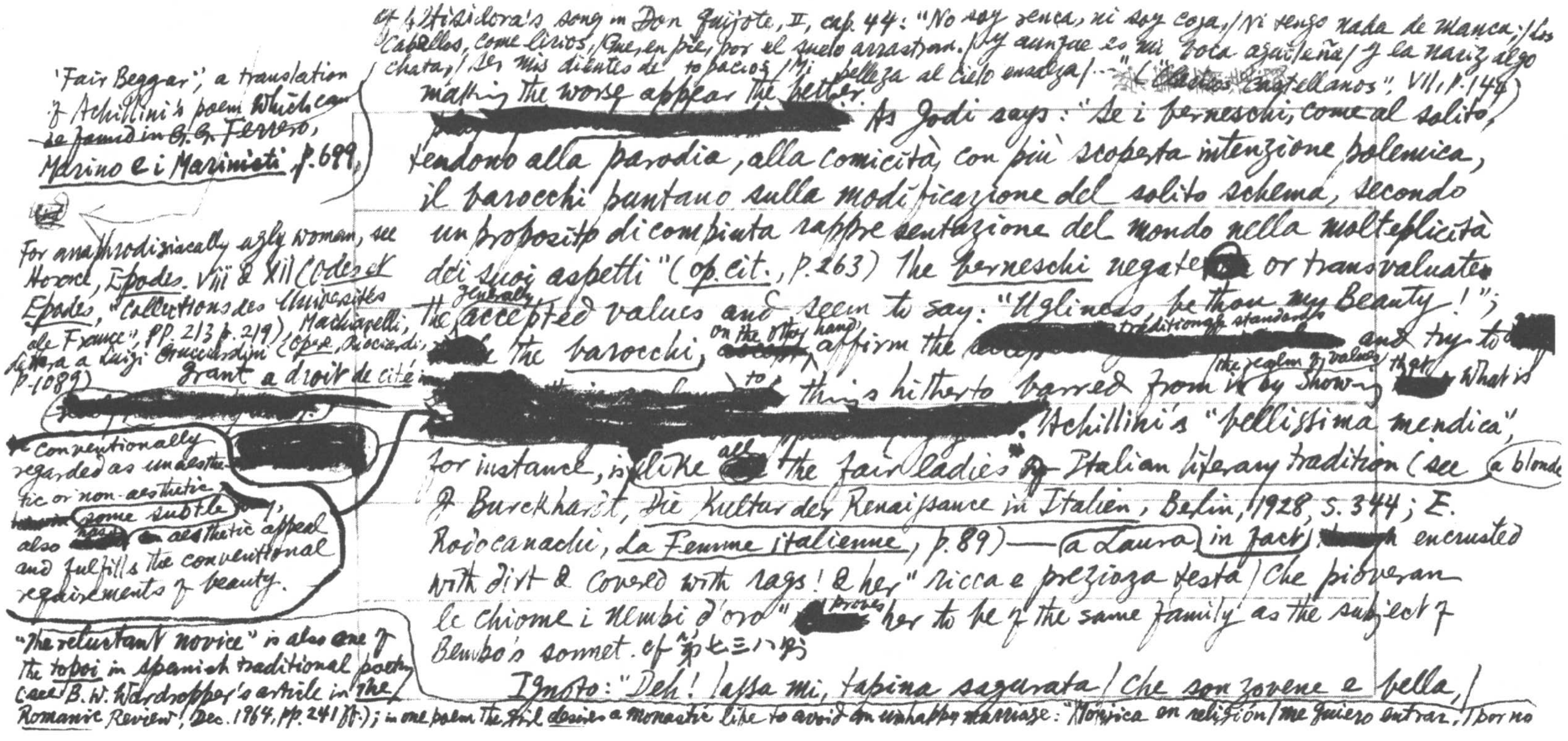
To the Bernesque tradition, however,

more or less (is) this Company

Baudelaire "A une mendiante rousse": "Blanche fille aux cheveux roux, / Dont la robe par ses trous / Laisse voir la pauvreté / Et la beauté, // Pour moi, poète chétif, / Ton jeune corps maladif, / Plein de taches de rousseurs, / A sa douceur" etc. (pp. 155-6)

— Oeuvr. Compl., "La Bibliothèque de la Pléiade", pp. 58-9); cf also "Le Monstre" (p. 223-4) & the prose poem "~~Un cheval de race~~" (pp. 343-4)

Tristan l'Hermite's "La belle gueuse" given in A. J. Steele, Three Centuries of French Verse, p. 156, is like Philip Ayres's (Poésies, chosen by R. A. Wadsworth, p. 126)



cf. Altisidora's song in Don Quijote, II, cap. 44: "No soy renca, ni soy coja, / Ni tengo nada de manca; / Los cabellos, come lirios, / Que, en pie, por el suelo arrastran. / Y aunque es mi boca aguileña / y la nariz algo chata, / Ser mis dientes de topacios / Mi belleza al cielo ensalza / ..." ("Clásicos Castellanos", VII, p. 144)

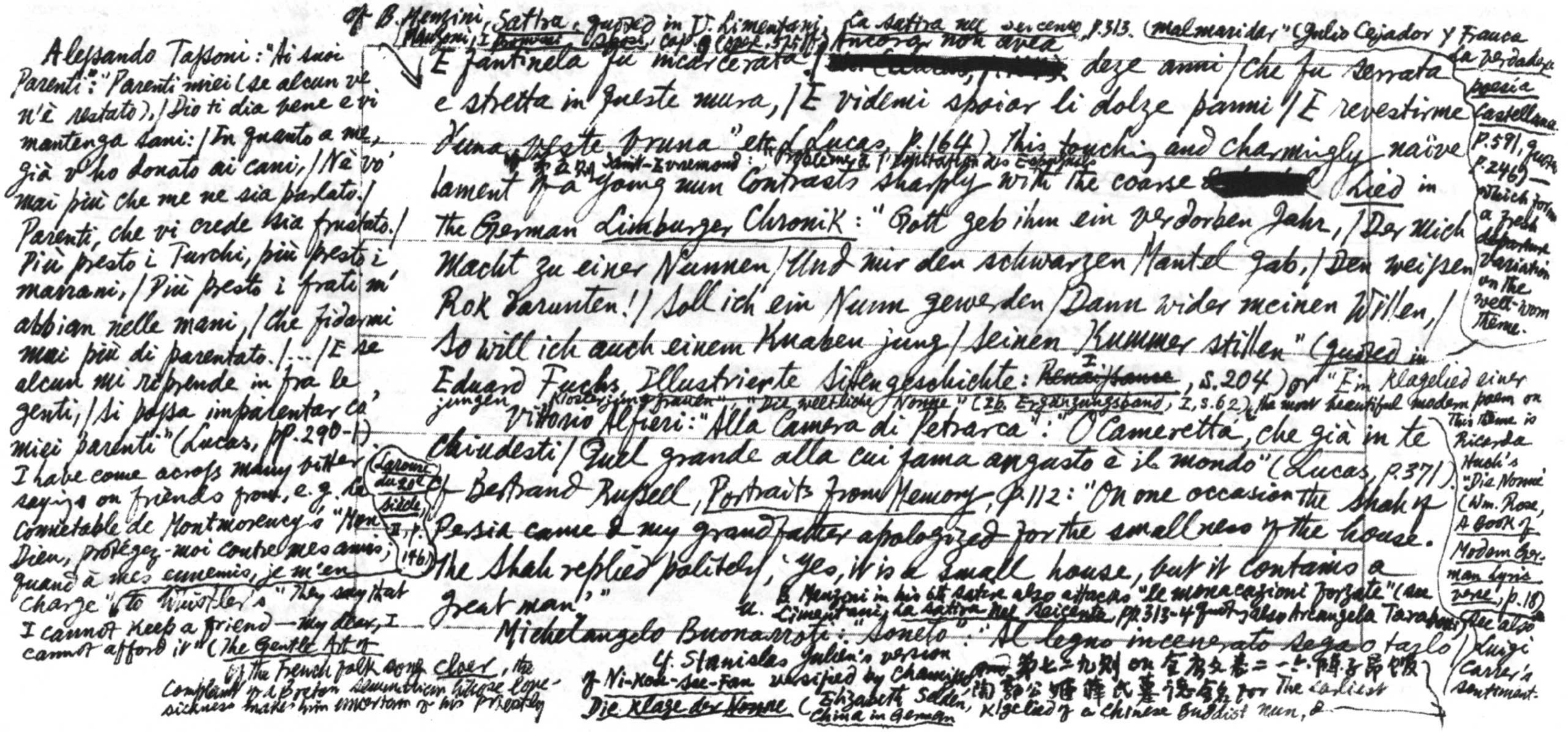
making the worse appear the better. [redacted] As Jodi says: "Se i berneschi, come al solito, tendono alla parodia, alla comicità, con più scoperta intenzione polemica, il barocchi puntano sulla modificazione del solito schema, secondo un proposito di compiuta rappresentazione del mondo nella molteplicità dei suoi aspetti" (op. cit., p. 263) The berneschi negate [redacted] or transvaluate the generally accepted values and seem to say: "Ugliness, be thou my Beauty!"; [redacted] the barocchi, on the other hand, affirm the [redacted] traditional standards and try to [redacted] grant a droit de cité in the realm of values to things hitherto barred from it by showing that [redacted] what is [redacted] conventionally regarded as unaesthetic or non-aesthetic [redacted] also has some subtle aesthetic appeal and fulfills the conventional requirements of beauty. Achillini's "bellissima mendica", for instance, is like all [redacted] the fair ladies of Italian literary tradition (see J. Burckhardt, Die Kultur der Renaissance in Italien, Berlin, 1928, S. 344; E. Rodocanachi, La Femme italienne, p. 89) — a blonde, a Laura in fact, [redacted] encrusted with dirt & covered with rags! & her "ricca e preziosa testa / Che pioveran le chiome i nembi d'oro" [redacted] proves her to be of the same family as the subject of Bembo's sonnet. cf. 第七三八號

Ignoto: "Deh! lassa mi, tapina sagurata / Che son zovene e bella, /

'Fair Beggar'; a translation of Achillini's poem which can be found in G. G. Ferrero, Marino e i Marinisti, p. 699.

For anaphrodisiacally ugly woman, see Horace, Epodes VIII & XII (Odes et Epodes, "Collections des Universités de France", pp. 213 & 219); Machiavelli (Opere, Ricciardi; Lettera a Luigi Guicciardini, p. 1089)

"The reluctant novice" is also one of the topoi in Spanish traditional poetry (see B. W. Wardropper's article in the Romanic Review, Dec. 1964, pp. 241 ff.); in one poem the girl desires a monastic life to avoid an unhappy marriage: "Monjica en religión / me quiero entrar, / por no



Alessandro Tassoni: "Ai suoi Parenti": "Parenti miei (se alcun ve n'è restato), / Dio ti dia bene e vi mantenga sani: / In quanto a me, già v'ho donato ai cani; / Nè vo' mai più che me ne sia parlato. / Parenti, che vi crede sia frustato. / Più presto i Turchi, più presto i marrani, / Più presto i frati m'abbian nelle mani, / Che fidarmi mai più di parentato. / ... / E se alcun mi riprende in fra le genti, / Si possa impalentar co' miei parenti" (Lucas, pp. 290-1). I have come across many bitter sayings on friends from, e.g. le Connétable de Montmorency's "Mon Dieu, protégez-moi contre mes amis; quand à mes ennemis, je m'en charge" (Larousse du 20e siècle, II, p. 146) to Whistler's "They say that I cannot keep a friend — my dear, I cannot afford it" (The Gentle Art of

Cf. B. Menzini, Satira, quoted in U. Limentani, La satira nel seicento, p. 313. Manzoni, I promessi sposi, cap. 9 (Opere, 575 ff.) "Ancora non avea

"E santinela fu incarcerata [redacted] deze anni / Che fu serrata e stretta in queste mura, / E videmi spoiar li dolze panni / E revestirme d'una veste bruna" etc. (Lucas, p. 164) this touching and charmingly naïve lament of a young nun contrasts sharply with the coarse [redacted] Lied in the German Limburger Chronik: "Gott geb ihm ein verdorben Jahr, / Der mich macht zu einer Nunnen / Und mir den schwarzen Mantel gab, / Den weissen Rok darunten! / Soll ich ein Nunn gewerden / Dann wider meinen Willen, / So will ich auch einem Knaben jung / Seinen Kummer stillen" (quoted in Eduard Fuchs, Illustrierte Sittengeschichte: ~~Renaissance~~ I, S. 204) or "Ein Klagelied einer jungen Klosterjungfrauen", "Die weltliche Nonne" (Ib. Ergänzungsband, I, S. 62), the most beautiful modern poem on this theme is Ricarda Huch's "Die Nonne" (Wm. Rose, A Book of Modern German Lyric Verse, p. 18).

Cf. [illegible] Saint-Évremond: Problème à l'imitation des Espagnols

(Malmaridar" (Julio Cejador y Frauca, La verdadera poesía castellana, p. 591, quoted p. 246) — which form a fresh departure variation on the well-worn theme.

Vittorio Alfieri: "Alla Camera di Petrarca": "O Cameretta, che già in te chiudesti / Quel grande alla cui fama angusto è il mondo" (Lucas, p. 371). Cf. Bertrand Russell, Portraits from Memory, p. 112: "On one occasion the Shah of Persia came & my grandfather apologized for the smallness of the house. The Shah replied politely, 'Yes, it is a small house, but it contains a great man.'"

B. Menzini in his 6th satire also attacks "le monacazioni forzate" (see U. Limentani, La satira nel Seicento, pp. 313-4 quot.); also Arcangela Tarabotti. See also Luigi Carrer's sentiment.

Michelangelo Buonarroti: "Sonetto": "Al legno incenerato sega o taglio

Cf. Stanislas Julien's version of Ni-Kou-see-Fan versified by Chamisso, Die Klage der Nonne (Elizabeth Selden, China in German, Klagelied of a Chinese Buddhist nun, & 第七三九則 on 全唐文卷二一六陳子昂館陶郭公姬薛氏墓誌銘 for the earliest

Cf. the French folk song Cloer, the complaint of a Breton seminarian whose love-sickness makes him uncertain of his priesthood

& Pietro, p.284) Vocation (A. Preminger, ed. ~~Encyclopedia of Poetry~~ Poetry from 1793 to 1833, p.214)

Making Enemies, p.234), & Renard's "Un ami de moins, quel soulagement!" (Journal, p.217), but this is the only poem known to me on that other scourge in social life — relations. Cf. the ~~[illegible]~~ des inscriptions: "parenti serpenti, cugini assassini — fratelli coltelli" (G. Fumagalli, Chi l'ha detto?, 9a ed., p.124); & Publilius Syrus's famous adage: "Ita amicum habeas, posse ut facile fieri hunc inimicum putes" (§284, "Minor Latin Poets", "The Loeb Class. Lib.", p.50). 方中通"續陪"云

一"行路難"之七："不難於[illegible]人之[illegible]而難於[illegible]不難於[illegible]而難於[illegible]之[illegible]"

and Corneille agrees with him: "Un vieillard amoureux mérite qu'on en rit" (Médée, II.iii).

Ibsen's "Friends are expensive luxury, & if a man's entire capital is invested in a calling & a mission in life, he cannot afford to keep them" (To G. Brandes, Correspondence, tr. Mary Morison, p.183)

O dietro a un Corredo è gran vergogna / c'ha perso e ferma ogni destrezza e moto" (George Kay, The Penguin Book of Italian Verse, p.169). Cf. proverbs like "Quando il pagliaio vecchio piglia fuoco, si spegne male" etc. given in A. Arthaber, Dizionario comparato di Proverbi, pp. 489 & 703. La Bruyère also says: "C'est une grande difformité dans la nature qu'un vieillard amoureux" (Les Caractères, "De l'homme", §101). But fortunately Nature provides the prophylactic, as witness Oswald Couldrey's graceful triolet "Release": "The youthful shapes that please my eyes / No longer plague my heart. / Middle age disarms & sanctifies / The youthful shapes that please my eyes. / Like strains of heavenly music rise / And harmlessly depart / The youthful shapes that please my eyes / No longer plague my heart" (A. Silcock, Verse & Worse, p.195).

G. B. Marino: "Fede rotta": "Sovra l'umida arena / de le latine sponde / propria man Tirrena / queste parole un dì scriver vid'io: / Mirzio è sol l'amor mio. / Ahi fu ben degna di sì fral parola, / crudel, l'arena sola; onde poi l'onde / e del Tebro in un punto e de l'oblio, / Mirzio, ch'era il tu'amore, / radeparo dal lido e dal tuo core" (Kay, p.219). Let us look

Cf. "Ingendes: "Alcidon parle" "Fillis, auprès de cet ormeau où paissoit son petit troupeau, Estant toute triste et pensive, De son doigt escrivoit

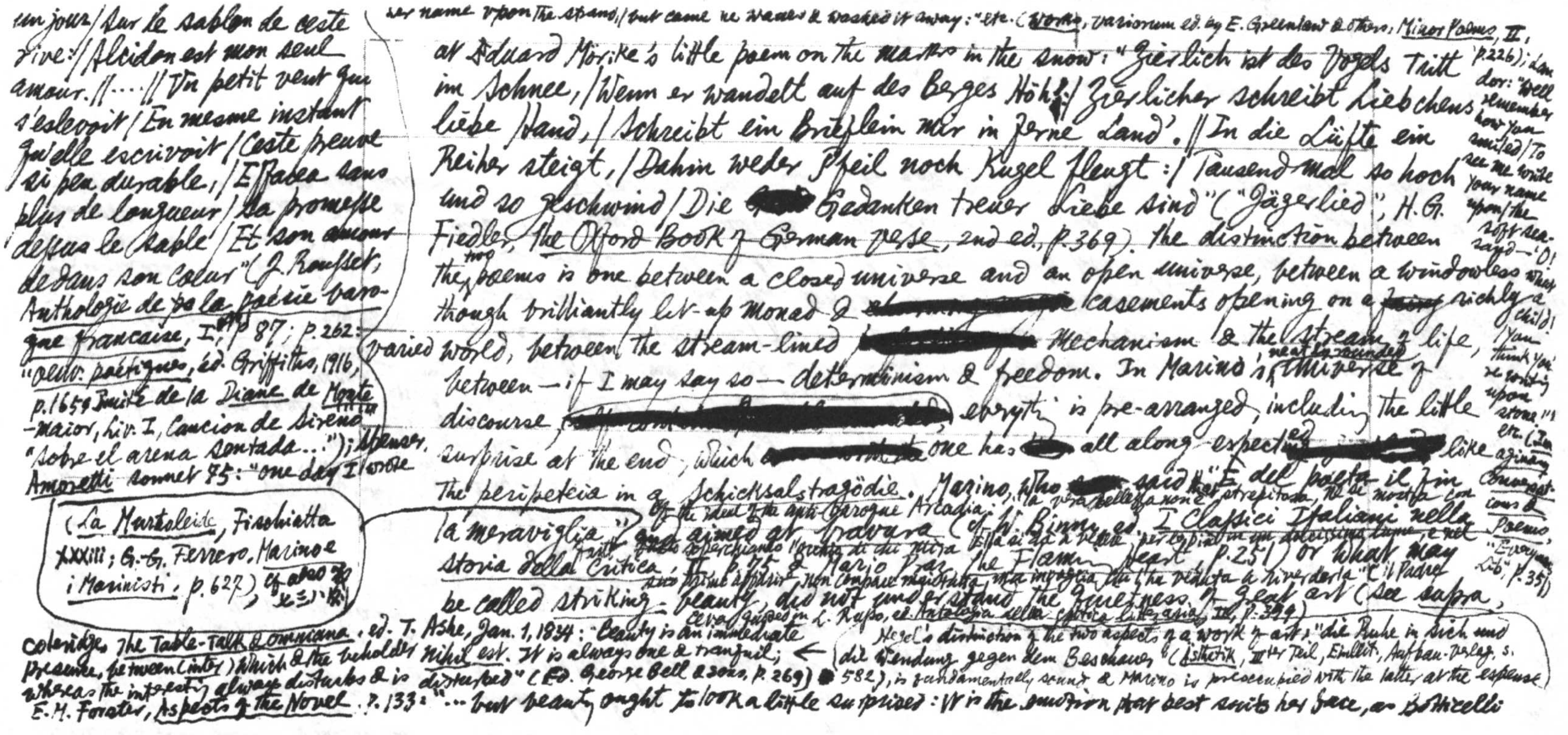
~~(Cf. Armand Colin, p.20, por amor, / ... en el arena.~~ ~~amor que ordena / ... / ...~~ / Cosas dichas

al "La Suora" (L. Baldacci, Poeti Minori dell'Ottocento, I, p. 205ff.)

Bouhours, Les Entretiens d'Ariste et d'Eugène, I: "une Dame Espagnole ... écrivit avec son doigt ... sur le sable: Antes muerta que mudada. Celay pour ces paroles écrites sur un après..." Mira el

Henry King, "The Vow-breaker": "Could ~~[illegible]~~ Oaths & mortgaged trust ~~[illegible]~~ / Vanish like letters form'd in dust, / Which the next wind scatters ..." (H. J. C. Grierson & G. Bullough, ed., The Oxford Book of 17th Century Verse, pp. 353-4)

Edmund Waller: "Of English Verse": "Poets that lasting Marble seek / Must carve in Latine or in Greek; / We write in Sand, our Language grows, / And like the Tide, our work o'erflows" (ib., p. 446)



un jour/ Sur le sablon de ceste
rive:/ Alcidon est mon seul
amour. //.... // Un petit vent qui
s'esleevoit / En mesme instant
qu'elle escrivoit / Ceste preuve
si peu durable, / Effacea sans
plus de longueur / La promesse
dessus le sable / Et son amour
dedans son coeur" (J. Rousset,
Anthologie de la poésie baro-
que française, I, p. 87; p. 262:
"Oeuvr. poétiques, éd. Griffiths, 1916,
p. 165: Imité de la Diane de Monte-
maior, Liv. I, Cancion de Sireno
"Sobre el arena sentada..."); Spenser,
Amoretti sonnet 75: "One day I wrote
her name upon the strand, / But came the waves & washed it away:" etc. (Works, Variorum ed. by E. Greenlaw & others, Minor Poems, II, p. 226); Landor: "Well I remember how you smiled / To see me write your name upon / the soft sea-sand — 'O! what a child! / You think you're writing upon stone!'" etc. (Imaginary Conversations & Poems, "Everyman's Lib." p. 351)

(La Murtoleide, Fischiata XXXIII; G.-G. Ferrero, Marino e i Marinisti, p. 627), cf. also [illegible]

at Eduard Mörike's little poem on the marks in the snow: "Zierlich ist des Vogels Tritt im Schnee, / Wenn er wandelt auf des Berges Höh: / Zierlicher schreibt Liebchens liebe Hand, / Schreibt ein Brieflein mir in ferne Land'. // In die Lüfte ein Reiher steigt, / Dahin weder Pfeil noch Kugel fleugt: / Tausend Mal so hoch und so geschwind / Die [redacted] Gedanken treuer Liebe sind" ("Jägerlied", H. G. Fiedler, The Oxford Book of German Verse, 2nd ed., p. 369). The distinction between the two poems is one between a closed universe and an open universe, between a windowless though brilliantly lit-up monad & [redacted] casements opening on a richly varied world, between the stream-lined [redacted] mechanism & the stream of life, between — if I may say so — determinism & freedom. In Marino's neat & rounded universe of discourse, [redacted] everything is pre-arranged, including the little surprise at the end, which [redacted] one has [redacted] all along expected [redacted] like the peripeteia in a Schicksalstragödie. Marino, who [redacted] said "È del poeta il fin la meraviglia" and aimed at bravura (cf. W. Binni, ed. I Classici Italiani nella storia della critica, II, p. 75 & Mario Praz, The Flaming Heart, p. 251) or what may be called striking beauty, did not understand the quietness of great art (see supra,

cf. the ideal of the anti-baroque Arcadia: "la vera bellezza non è strepitosa, né si mostra con [illegible] soperchiando l'occhio di chi mira [illegible] ella si dà a vedere per lo più in un dolcissimo lume, e nel suo primo apparire non compare maestosa, ma invaghisce chi l'ha veduta a rivederla" (Il Padre Ceva quoted in L. Russo, ed. Antologia della critica letteraria, III, p. 349)

Hegel's distinction of the two aspects of a work of art: "die Ruhe in sich und die Wendung gegen den Beschauer" (Ästhetik, III^ter Teil, Einleit., Aufbau-Verlag, S. 582), is fundamentally sound & Marino is preoccupied with the latter at the expense

Coleridge, The Table-Talk & Omniana, ed. T. Ashe, Jan. 1, 1834: "Beauty is an immediate presence, between (inter) which & the beholder nihil est. It is always one & tranquil; ← whereas the interesting always disturbs & is disturbed" (Ed. George Bell & Sons, p. 269)
E. M. Forster, Aspects of the Novel, p. 133: "... but beauty ought to look a little surprised: it is the emotion that best suits her face, as Botticelli

Venus when he [illegible] her risen from the waves... The beauty who does not look surprised... reminds us too much of a prima donna" — a fine point: beauty ~~[illegible]~~ looking surprised rather than beauty arousing surprise

Flaubert à Maxime du Camp: "Le succès me paraît être un résultat et non pas le but" (Corr., éd. Conard, II, p. 442) → (Cf Montaigne: "La mort est le bout, mais non le but de la vie"). (of the former

of John Constable's ideal in painting "Sparkle with repose ... is my struggle just now" (Leslie)

in this connection [illegible] (also [illegible] Keats's Letters, ed. H. E. Rollins, I, p. 224)

Croce, Estetica, 10a ed., p. 224 cited from Pallavicino's Del Bene G. Chiabrera's remark "la poesia è obbligata di fare inarcar le ciglia"

"Zweck? Das Kunstwerk hat nur einen, / Still im eignen Glanz zu ruhn; / Aber durch ihr bloss Erscheinen / Mag die Schönheit Wunder tun" ("Sprüche" iii, Fiedler, p. 406). √ As Emanuel Geibel puts it: (Gedichte, 5th ed., 1877, p. 327)

Wonder or astonishment, [redacted] little boy's [redacted] after repeated failures to cross the pons asinorum [redacted] of Euclid ↓ fearful rage

may be the effect, [redacted] but is certainly not the aim of poetry, just as a the effect but not the aim

Cf Dickens: "The true romances or poetry of human life or external nature is not to be found so as to awaken a response in any reasonable breast, by crying 'Lo here! Lo there! See where it comes! Look where it goes. This is it! That is it! The other is it!' — but in unaffectedly presenting it, with the art of seeming to leave it to present itself" (Letters, ed. Walter Dexter, Nonesuch ed., III, p. 774).

cf Stendhal Le Rouge et le Noir ch. 35, Mme de la Mole on "l'air de l'imprévu" among ladies: "glances" of M. Croisenois de Beauvaisis in ch. 35

Marino: "L'amore incostante": "... / Proteo d'amor novello, / ... / Ogni beltà, ch'io veggia, / il cor mi tiranneggia; / ... / O vezzosa e lasciva, / O ritrosetta e schiva, / ... / Gota bianca e vermiglia, / ... / pallido e smorto volto / ... / bruna ciglio, / occhio oscuro e guancia mora, / ... / In somma, e queste e quelle / per me tutte son belle" etc. (Kay, pp. 227-7). Cf John Donne, "The Indifferent": "I can love both faire & browne, / Her whom abundance melts, & her whom want betraies, / ... / Her who still weepes with spungie eyes, / And her who is dry corke, & never cries; / I can love her, & her, & you & you, / I can love any, so she be not true" etc. (Poems, ~~ed. H. J. C. Grierson, p.~~ 12). Marino's "A Defence of Women's Inconstancy" pp. 335-6 complete Poetry & selected Prose, ed. John Hayward Besides

[... Venus heard me sigh this song, / And by Loves sweetest Part, Variety, she swore" ...] setting forth his pirouetting grace & gay insouciance, Donne seems ~~[illegible]~~ gruff & ill-mannered, but the snarl & bite of Donne's poem reveals a deeper soul-stream [illegible] for a p. 9, cf "Change" p. 68-9, [illegible]

cf., in a different sense, the Sullen Shepherd in John Fletcher's The Faithful Shepherdess, II. iii: "All to me in sight / Are equal, be they fair, or black, or brown, / Virgin, or careless wanton, I can crown / My appetite with any" (Beaumont & Fletcher, Select Plays, "Everyman's Library", p.263; cf. III. i. p.272: "She shall yield her me: / Now lust is up, alike all women be") [illegible] theoretical justification of inconstancy, see Étienne Durant's "Stances à l'Inconstance": "Notre esprit n'est que vent, et comme un vent volage; / Ce qu'il nomme Constance est un branle rétif;" etc. (A. J. Steele, Three Centuries of French Verse, pp.119-121; cf. Jean Rousset, La littérature de l'âge baroque en France, Nouv. éd., pp.43-7 on inconstance or amour de change as a characteristic theme in baroque literature); G.-A. de Chaulieu's witty "Apologie de l'Inconstance": "Vous seuls faites la puissance / De l'empire de l'Amour; / Sans vous bientôt la Constance / Aurait dépeuplé sa Cour. / … / Aimons donc, changeons sans cesse chaque jour de nouveaux désirs! / C'est assez la tendresse / Dure autant que les plaisirs" etc. (Steele, pp.218-9); Earl of Rochester's "Love & Life": "All my past life is mine no more; / The flying hours are gone, / Like transitory dreams given o'er, / Whose images are kept in store / By memory alone. // The time that is to come is not; / How can it then be mine? / The present moment's all my lot; / And that, as fast as it is got, / Phillis, is only thine. // Then talk not of inconstancy, / False hearts, & broken vows; / If I by miracle can be / This live-long minute true to thee, / 'Tis all that Heaven allows" (Poems, ed. V. de Sola Pinto, "The Muses' Library", 2nd ed. p.24; ~~The Oxford Book of English Verse, p.482~~). All this

("A standing prick has no conscience, & an itching cunt has no shame" (E. Partridge, A Dict. of Catch Phrases, p.208))

(Ce qu'il pense aujourd'hui demain n'est qu'un ombrage; / Le passé n'est plus rien, le futur un nuage, / Et ce qu'il tient présent il le sent fugitif")

& Rousset, Anthologie de la Poésie Baroque française, I, p.9 on Marino's "qui propose l'analogie de l'Amour inconstant et d'un Protée d'amour"; Rousset makes a witty distinction on "l'inconstance noire" & "l'inconstance blanche" on p.6 ~~but nowhere~~ of his Introduction to the Anthology, but neither in the Introduction nor in the book on baroque literature has he quoted in this connection the "white" ideas of inconstancy espoused by

p.10 "A dialogue between Strephon & Daphne": "Since 'tis Nature's law to change, / Constancy alone is strange";

Donne's Paradoxes & Problems in which he will "against any man will maintain" that inconstancy is not "a bad quality" & should be properly called "variety"; also pp.43-4 "A very Heroicall Epistle in Answer to Ephelia";

St. Evremond in *l'amitié sans amitié* (see H. T. Barnwell, *Les Idées Morales et Critiques de St. Evremond* pp 74, 89) or the "black" ideas of Pascal in *Pensées*, II, 110, 112, 127, 129 etc. (éd. V. Giraud, pp 99, 100, 103)) cf Nietzsche, *Morgenröte*: "Die Schlange, welche sich nicht häuten kann, geht zu Grunde. Ebenso die Geister, welche man verhindert, ihre Meinungen zu wechseln; sie hören auf Geist zu sein."

Anatole France, too, ~~had the impression~~ wrote: "Il ~~that~~ me restait de ces nouvelles ... l'idée d'un peuple abominablement féroce et plein de politesse" (*La Vie littéraire*, III, pp. 7ff, "Contes Chinois"; the quotation is on p. 8)

~~Fables~~ Et. Empr.

cf A. V. Arnault: "Chez soi comme en prison, / Vieillir de jour en jour, ~~sans~~ triste, / C'est l'histoire de l'égoïste / Et celle du colimaçon" (*Saint-Beuve, Causeries du Lundi*, VII, p. 510)

snug & smug "homebody"

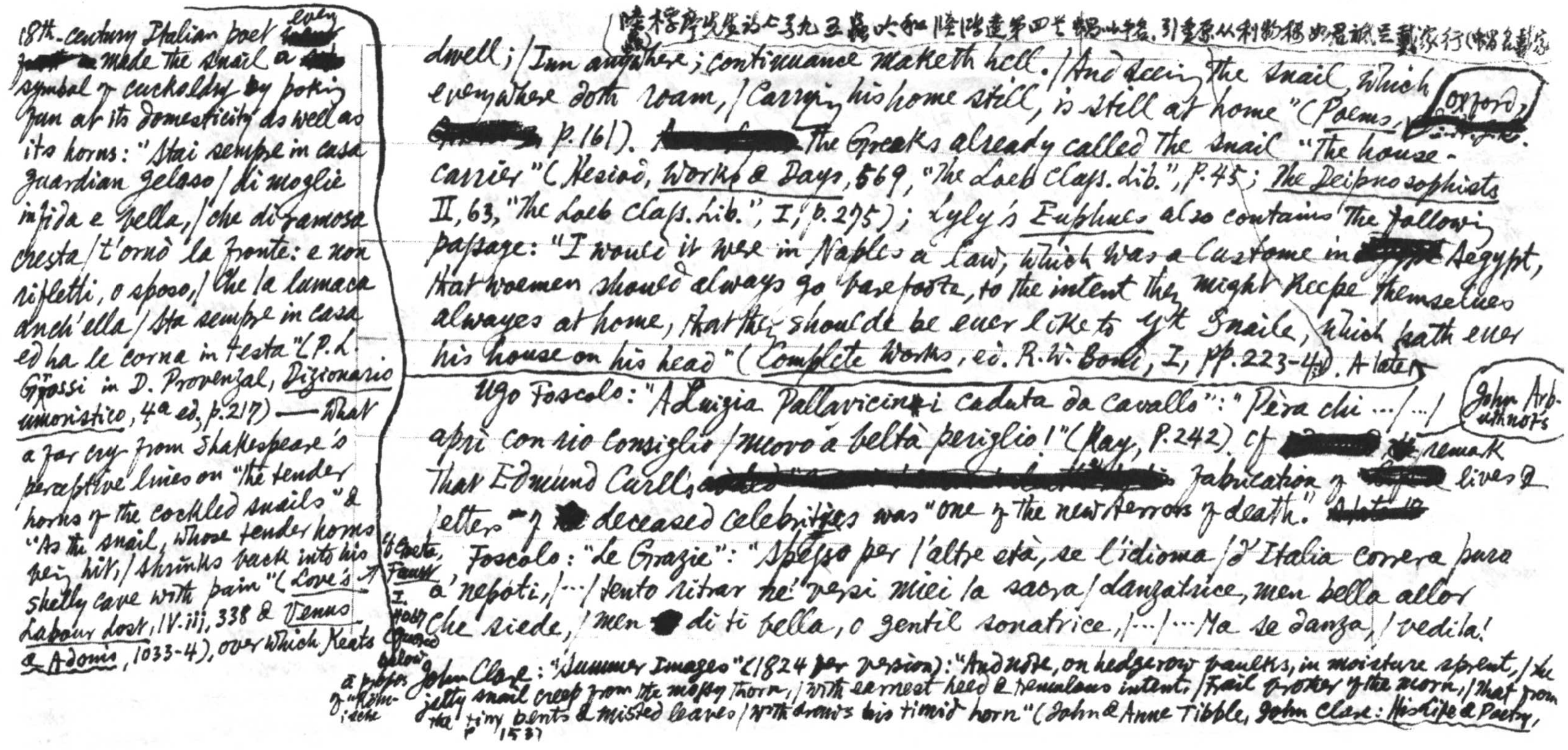
(Patrick Cary's "To the Tune of 'Bobbing Joan'" & "To the Tune—'But I fancy Lovely Nancy'" (Saintsbury, *Minor Poets of the Caroline Period*, II, pp 456, 457-8)

does not add up to much and has as little force as Sir W. S. Gilbert's pun in defence of his inconstancy: "I am too good to be true!" (S. Dark & R. Grey, *W. S. Gilbert, his Life & Letters*, p 209). cf infra 第[illegible]則, [illegible]則 (Byron, *Don Juan*, II. 211).

Giuseppe Giusti: "La Ghigliottina a vapore": "Hanno fatto nella China / Una macchina a vapore / Per mandar la ghigliottina: / Questa macchina in tre ore / Fa la testa a cento mila / Messi in fila" etc. (Kay, p.305). In Giusti's *Prose e Poesie Scelte*, ed. Ulrico Hoepli there is a note (p. 136): "I commentatori notano che la China è il paese classico dei supplizi feroci." This view of China, which contains some truth & which is [redacted] confirmed afresh by the newly-discovered technique of "brain-washing", is the point of departure of Octave Mirbeau's ~~fantastic~~ *Le Jardin des supplices*.

Giusti: "La chiocciola": "Contenta ai comodi / Che Dio le fece, / Può dirsi il Diogene / Della sua specie; / Per prender aria / Non passa l'uscio; / Nelle abitudini / Del proprio guscio / Sta persuasa / E non intrusa; / Viva la chiocciola / Bestia da casa" etc. (Kay, p.307). To make the snail [redacted] a symbol of the cowardly [redacted] is almost to turn the tables on Donne's "Verse to Sir Henry Wotton": "Be then thine own home, & in thyself

This is the ~~idea~~ main idea of the latter dictated by la Marquise de Merteuil to be sent to Mme de Tourvel (*Les Liaisons dangereuses*, lettre 141: "On s'ennuie de tout, mon ange, c'est une loi de la Nature; ce n'est pas ma faute" (Pléiade, p. 408; cf Tallemant des Réaux on Ninon de Lenclos: « Elle [illegible] alla [illegible] constante



（陸樗齋[illegible]詩七卷九五蝸吹和陸陸達第四首蝸牛詩，引董原从利斷德出君祇是戴家行（蝸牛名戴家

dwell; / I am anywhere; continuance maketh hell. / And seeing the snail, which everywhere doth roam, / Carrying his home still, is still at home" (Poems, Oxford, [redacted] p.161). [redacted] The Greeks already called the snail "the house-carrier" (Hesiod, Works & Days, 569, "The Loeb Class. Lib.", p.45; The Deipnosophists II, 63, "The Loeb Class. Lib.", I, p.275); Lyly's Euphues also contains the following passage: "I would it were in Naples a Law, which was a Custome in [redacted] Aegypt, that women should alwayes go barefoote, to the intent they might keepe themselves alwayes at home, that they shoulde be ever like to ye Snaile, which hath ever his house on his head" (Complete Works, ed. R.W. Bond, I, pp.223-4). A later

18th-century Italian poet [redacted] every [redacted] made the snail a [redacted] symbol of cuckoldry by poking fun at its domesticity as well as its horns: "Stai sempre in casa / guardian geloso / di moglie infida e bella, / che di famosa cresta / t'ornò la fronte: e non rifletti, o sposo, / che la lumaca anch'ella / sta sempre in casa / ed ha le corna in testa" (P. L. Grossi in D. Provenzal, Dizionario umoristico, 4a ed., p.217) — what a far cry from Shakespeare's perceptive lines on "the tender horns of the cockled snails" & "As the snail, whose tender horns being hit, / Shrinks back into his shelly cave with pain" (Love's Labour Lost, IV.iii, 338 & Venus & Adonis, 1033-4), over which Keats (of Poets, Fame I. 1087) [illegible] below à propos of "Röm-ische"

Ugo Foscolo: "A Luigia Pallavicini caduta da cavallo": "Pera chi … / … / aprì con rio consiglio / nuovo a beltà periglio!" (Ray, p.242). Cf [redacted] John Arbuthnot's remark that Edmund Curll's [redacted] fabrication of [redacted] lives & letters of [redacted] deceased celebrities was "one of the new terrors of death." ~~A later~~

Foscolo: "Le Grazie": "Spesso per l'altre età, se l'idioma / d'Italia correrà puro a' nepoti, / … / tento ritrar ne' versi miei la sacra / danzatrice, men bella allor che siede, / men [redacted] di te bella, o gentil sonatrice, / … / … Ma se danza, / vedila!

John Clare: "Summer Images" (1824 per version): "And note, on hedgerow baulks, in moisture sprent, / The jetty snail creep from the mossy thorn, / With earnest heed & tremulous intent, / Frail brother of the morn, / That from the tiny bents & misted leaves / Withdraws his timid horn" (John & Anne Tibble, John Clare: His Life & Poetry, p.153) enthused (*Letters*, ed. H. E. Rollins, I, p. 189) & Keats's own beautiful phrase, "that trembling delicate & snail-horn perception of Beauty" (*Ibid.*, I, p. 265). In a ~~ribald~~ 19th-century German *Gassenlied* the snail even becomes a phallic symbol: "Was hilft's, wenn ich lang spiele, / Mit seinem Schneckenhaus, / Der Schneck hat kein Gefühle, / Er will ja nicht heraus. / Am Kitzeln und am Spielen / Hat er noch eine Lust, / Vom Ehgesetz erfüllen, / Ist ihm nichts mehr bewusst" (E. Fuchs, *Illustrierte Sittengeschichte*, Ergänzungsband III S. 227). — The tradition was very old, cf.

Elegia

"But Shakespeare, too, once made the snail an emblem of ~~[illegible]~~ the married man when Rosalind in her "love-prate" said: "I had as lief be woo'd of a snail... for though he comes slowly, he carries his house on his head — a better jointure, I think, than you make a woman. Besides, he brings his destiny with him... Why, horns! which such as you are fain to be beholding to your wives for" (*As You Like It*, IV. i).

Tutta l'armonia del suono / scorre del suo bel corpo, e dal sorriso / della sua bocca; e un moto, un atto, un vezzo, / manda agli sguardi / venustà improvvisa. / E chi dipinger la può?" etc. (Kay, pp. 261-2). Frank Kermode, in pointing out the importance of the dancer as an emblem of art in the *fin-de-siècle* English poetry, recalled Heine's "continued interest in the dance" (*Romantic Image*, p. 67). But [redacted] Foscolo had ~~long~~ anticipated Heine. ~~The~~ tradition persists in Valéry's remarks on dancing: "l'art pur des 'métamorphoses'... ni la figuration, ni l'expression, la pure fonction" (quoted in H. Hatzfeld, *Trends & Styles in 20th-Century French Literature*, pp. 199-200). Just as "the harlot is one that herself is both merchant & merchandise" (Thomas Fuller, *The Holy & the Profane State*), so the dancer is both artist & artifact.

studies by Kermode

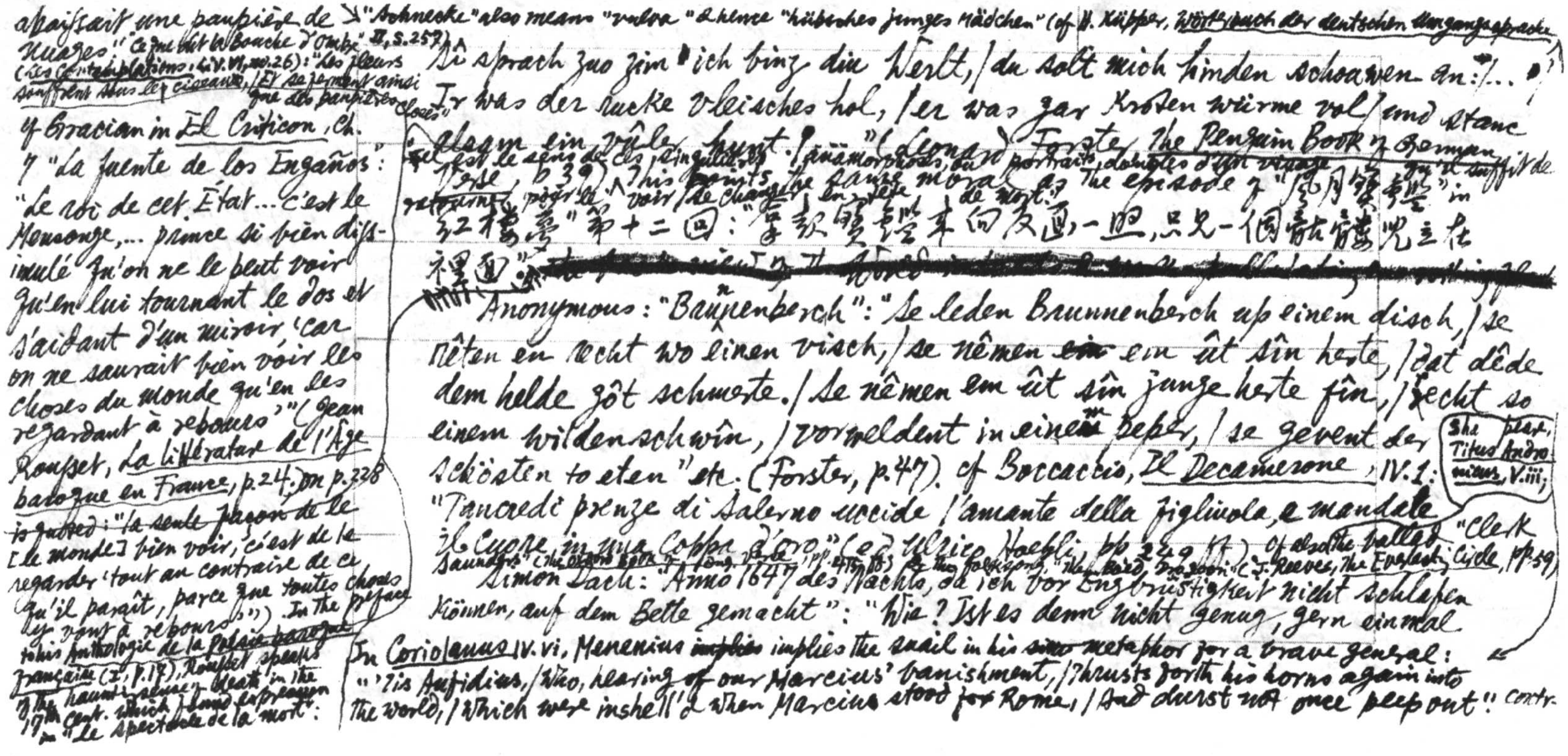
in this magnificent poem

I. Bloch, *Prostitution*, II, i, S. 313 on an ~~a Roman~~ engraving ~~[illegible]~~ representing Messalina: — eine Schnecke, ein Symbol der Geilheit

Giovanni Pascoli: "Il Gelsomino notturno": "Sotto l'ali dormono i nidi, come gli occhi sotto le ciglia" (Kay, p. 332). cf Tennyson: "Song of the Lotos-eaters": "Music that gentlier on the spirit lies, / Than tired eyelids upon tired eyes" (*The Oxford Book of English Verse*, p. 828); Gérard de Nerval: "Vers dorés": "Et comme un œil naissant couvert par ses paupières, / Un pur esprit s'accroît sous l'écorce des pierres!" (*Œuvr. Comp.*, "Pléiade", I, p. 39); Hugo, *En voyage*, le 7 juillet 1836: "... au milieu de l'océan mat et sans reflets, on voyait s'éteindre le soleil sur lequel s'

In ~~modern~~ ~~German~~ slang, [illegible]

Der Guotaere: "Hie vor ein werder ritter lac / tôt siech dâ an dem bette sîn. / Sô schoene ein vrouwe vür in gie / daz er sô hô ir schoene wac: / ... / ... // Von golde ir krône wol geberlt / ir wât in ~~[illegible]~~ gürtel ir vürspan: / ... /



apaissait une paupière de nuages" ("Ce que dit la Bouche d'Ombre" (Les Contemplations, Liv. VI, no. 26): "Les fleurs souffrent sous les ciseaux, / Et se ferment ainsi que des paupières closes")

cf Gracian in El Criticon, Ch. 7 "La fuente de los Engaños": "Le roi de cet État … c'est le Mensonge, … prince si bien dissimulé qu'on ne le peut voir qu'en lui tournant le dos et s'aidant d'un miroir, 'car on ne saurait bien voir les choses du monde qu'en les regardant à rebours'" (Jean Rousset, La littérature de l'Âge baroque en France, p.24). On p.228 is quoted: "la seule façon de le [le monde] bien voir, c'est de le regarder 'tout au contraire de ce qu'il paraît, parce que toutes choses y vont à rebours'"). In the preface to his Anthologie de la poésie baroque française (I, p.17), Rousset speaks of the haunting sense of death in the 17th cent. which found expression in "le spectacle de la mort":

"Schnecke" also means "vulva" & hence "hübsches junges Mädchen" (cf H. Küpper, Wörterbuch der deutschen Umgangssprache, II, S.257).

Sî sprach zuo zim "ich binz diu Werlt, / du solt mich hinden schouwen an:" … Ir was der rucke vleisches hol, / er was gar kroten würme vol / und stanc alsam ein vûler hunt." (Leonard Forster, The Penguin Book of German Verse, p.39) "Tel est le sens de ces singulières 'anamorphoses' ou portraits doubles d'un visage qu'il suffit de retourner pour le voir se changer en tête de mort." This points the same moral as the episode of "風月寶鑑" in 《紅樓夢》第十二回："拿起風月寶鑑來，向反面一照，只見一個骷髏兒立在裏面" ~~[illegible]~~

Anonymous: "Brunenberch": "Se leden Brunnenberch up einem disch, / se sêten em recht wo einen visch, / se nêmen ~~em~~ em ût sîn herte, / dat dêde dem helde gôt schmerte. / Se nêmen em ût sîn junge herte fîn, / recht so einem wildenschwîn, / vormeldent in einem beker, / se gevent der schösten to eten" etc. (Forster, p.47). cf Boccaccio, Il Decamerone, IV.1: "Tancredi prenze di Salerno uccide l'amante della figliuola, e mandale il cuore in una coppa d'oro" (ed. Ulrico Hoepli, pp 249 ff.) cf also the ballad "Clerk Saunders" (The Oxford Book of Ballad Verse, pp. 415 ff.) & the folksong "The Bird, the Son" (J. Reeves, The Everlasting Circle, pp.59) She feast, Titus Andronicus, V.iii;

Simon Dach: "Anno 1647 des Nachts, da ich vor Engbrüstigkeit nicht schlafen können, auf dem Bette gemacht": "Wie? Ist es denn nicht genug, gern einmal

In Coriolanus IV.vi, Menenius ~~implies~~ implies the snail in his ~~sim~~ metaphor for a brave general: "'Tis Aufidius, / Who, hearing of our Marcius' banishment, / Thrusts forth his horns again into the world, / Which were inshell'd when Marcius stood for Rome, / And durst not once peep out." Contr.

(cf *Orlando Furioso*, X.55: "E per dare fine a tanto aspro martire, / spesso [Alcina] si duol di non poter morire." 56: "Morir non puote alcuna fata mai" (ed. Hoepli, p.87), also cf Roland Barthes, *Le Plaisir du texte*, Éditions du Seuil, 1973, p.70: "La Nausée arrive dès que la liaison de deux mots importants va de soi ... Le stéréotype, c'est cette impossibilité nauséeuse de mourir")

Agrippa d'Aubigné's breath-taking line: "Que l'éternelle soit de l'impossible mort" (*Tragiques*, "Jugements", ll. 1027-8; Steele, p.75) might be applied here & cf Gryphius's sonnet "Die Hölle" "O grausam Angst! stets sterben, sonder sterben!" (quoted in J. Rousset, *La litt. de l'âge baroque en France*, nouv. éd., p.287). John Webster, *The Duchess of Malfi*, IV.i: Duchess: "That's the greatest torture souls feel in hell, / In hell, that they must live, & cannot die" (Webster & Ford, ~~[illegible]~~ *Plays*, "Everyman's Library", p.151); John Ford, *'Tis Pity She's a Whore*, III.vi: Friar: "... in this place / Dwell many

De l'enfer il ne sort !

add to Keats's passage the following from Coleridge, *Table Talk*, ed. T. Ashe, p.368: "our sober judicious critics; the men of 'sound common sense', i.e. those snails of intellect who wear their eyes at the tip of their feelers, & cannot even see [illegible] at the same time they touch."

This is what Dante means when he makes Virgil say of the damned souls in Hell: "Che la seconda morte ciascun grida" (*Inf.* I.117, see N. Sapegno's note in his ed. of *La Div. Com.*, p.15-6).

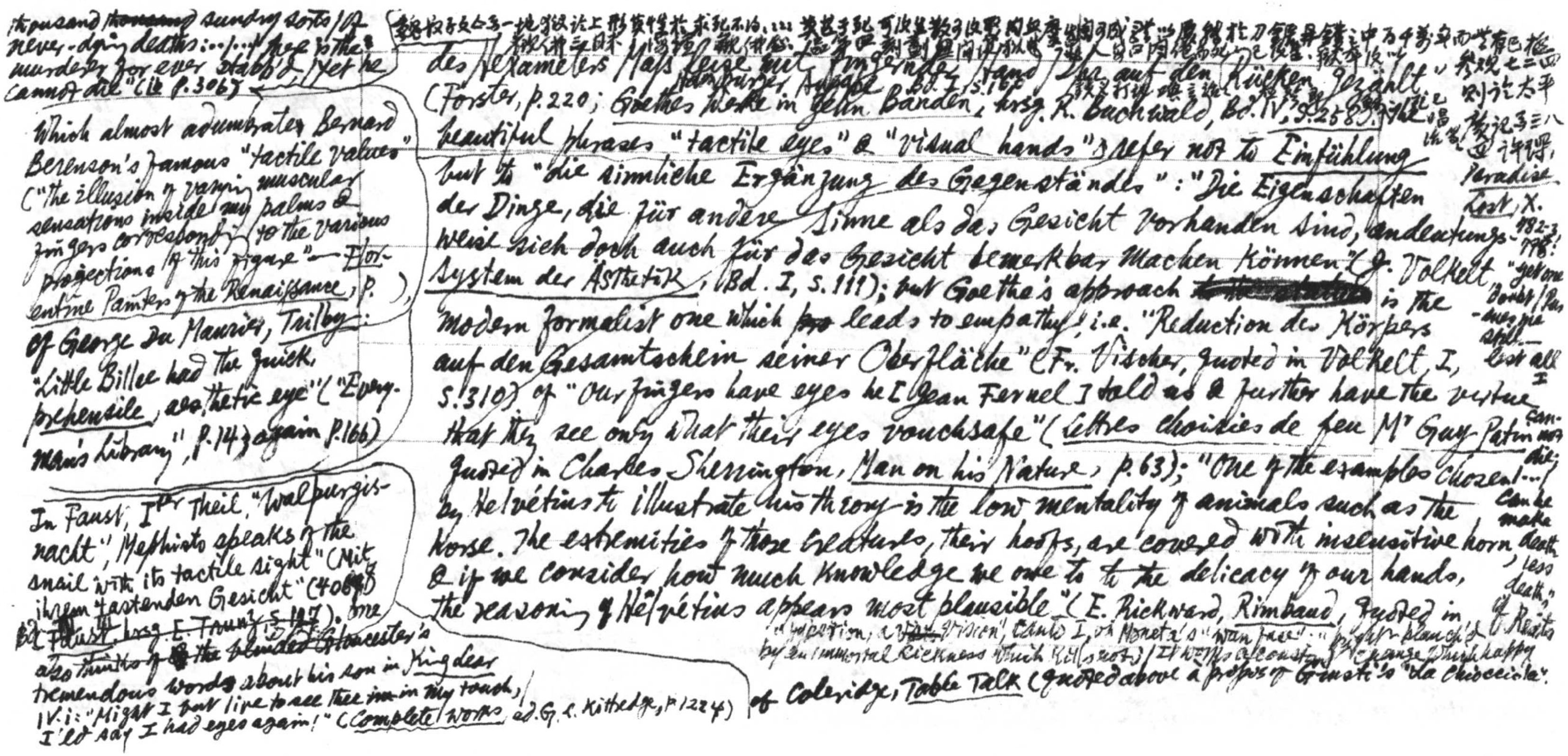
sterben wollen? / Natur, Verhängnis, Gott, was haltet ihr mich auf? / ... / Was kränkt es, fertig sein und sich verweilen sollen! / Ist Sterben ein Gewinn? O mir ein teurer Kauf! / ... / Die allerletzte Pein ist, glaub ich, ärger nicht, / Als leben müssen, tot sein wollen und nicht können" (Forster, pp.112-3). Cf St. John Oliver Gogarty's terrible remark on his dangerous illness through poisoning: "The pain was so great I had thought death would be an insufficient narcotic" (Wm. Rothenstein, *Since Fifty*, p.249). Simone Weil: "We must not even become attached to detachment".

Angelus Silesius: "Gelassenheit fäht Gott; Gott aber selbst zu lassen, / Ist ein' Gelassenheit, die wenig Menschen fassen" (Forster, p.144). cf 龍樹菩薩"中論"觀行品第十三："大聖說空法，爲離諸見故，若復見有空，諸佛所不化"；"觀涅槃品"第二十五："涅槃無有有，何處當有無" see below on Mme Guyon.

[illegible]

"莊子"知北遊"第二十二："予能有無矣，而未能無無也"；維摩詰所說經"文殊師利問疾品"第五："以空空" [illegible]

Goethe: "Römische Elegien", V: "Und belehr' ich mich nicht, indem ich ~~[illegible]~~ des lieblichen Busens / Form spähe, die Hand leite die Hüften hinab? / Dann versteh ich den Marmor erst recht; ich denk und vergleiche, / Sehe mit fühlendem Aug, fühle mit sehender Hand. / ... / Überfällt sie der Schlaf, lieg' ich und denke mir viel. / Oftmals hab ich auch schon in ihren Armen gedichtet / Und



魏叔子文[illegible]第一[illegible]獄[illegible]上形[illegible]求死不得，[illegible]冀其手死可復生數子復[illegible]肉[illegible]刀鋸[illegible]鑊之中爲千萬身而苦有已極

[illegible]

des Hexameters Mass leise mit fingernder Hand / Ihr auf den Rücken gezählt" (Forster, p. 220; Goethes Werke in zehn Bänden, hrsg. R. Buchwald, Bd. IV, S. 258; Hamburger Ausgabe Bd. I, S. 160). The beautiful phrases "tactile eyes" & "visual hands" refer not to Einfühlung but to "die sinnliche Ergänzung des Gegenstandes": "Die Eigenschaften der Dinge, die für andere Sinne als das Gesicht vorhanden sind, andeutungsweise sich doch auch für das Gesicht bemerkbar machen können" (J. Volkelt, System der Ästhetik, Bd. I, S. 111); but Goethe's approach [illegible] is the modern formalist one which ~~pro~~ leads to empathy, i.e. "Reduction des Körpers auf den Gesamtschein seiner Oberfläche" (Fr. Vischer, quoted in Volkelt, I, S. 310). Cf. "Our fingers have eyes he [Jean Fernel] told us & further have the virtue that they see only what their eyes vouchsafe" (Lettres choisies de feu Mr Guy Patin quoted in Charles Sherrington, Man on his Nature, p. 63); "One of the examples chosen by Helvétius to illustrate his theory is the low mentality of animals such as the horse. The extremities of those creatures, their hoofs, are covered with insensitive horn, & if we consider how much knowledge we owe to ~~to~~ the delicacy of our hands, the reasoning of Helvétius appears most plausible" (E. Rickword, Rimbaud, quoted in [illegible] of Coleridge, Table Talk (quoted above à propos of Giusti's "La Chiocciola".

Cf. Keats "Hyperion, a Vision", Canto I, on Moneta's "wan face" ... "bright blanch'd / by an immortal sickness which kills not; / It works a constant change, which happy death / [illegible]

thousand ~~thousand~~ sundry sorts / Of never-dying deaths: ... / ... free to the murderer for ever stabb'd, / yet he cannot die" (Cf. p. 306)

Which almost adumbrates Bernard Berenson's famous "tactile values" ("the illusion of varying muscular sensations inside my palms & fingers corresponding to the various projections of this figure" — Florentine Painters of the Renaissance, p. ),

Of George Du Maurier, Trilby: "Little Billee had the quick, prehensile, aesthetic eye" ("Everyman's Library", p. 14; again p. 166)

In Faust, Iter Theil, "Walpurgisnacht", Mephisto speaks of the "snail with its tactile sight" ("Mit ihrem tastenden Gesicht" (4068); Faust, hrsg. E. Trunz, S. 127). One also thinks of ~~the blinded~~ Gloucester's tremendous words about his son in King Lear IV.i: "Might I but live to see thee ~~in~~ in my touch, / I'ld say I had eyes again!" (Complete Works, ed. G. L. Kittredge, p. 1224)

參觀七二四則論太平廣記卷三八四許琛

Paradise Lost, X. 782-3, 778: "yet one Doubt / Pursues me still — lest all I cannot die; ... Can he make deathless death," ...

Sor Juana Inés de la Cruz: "Verde embeleso de la vida humana": "tengo en entrambas manos ambos ojos / y solamente lo que toco veo" (F. J. Warnke, European Metaphysical Poetry, p. 274)

cf 品花寶鑑第五十一回“李元茂說道你“若只是道我眼看不見我的雞巴也是道我摸不出么”

(June E. Downey, Creative Imagination p. 102)

~~a~~ Rilke of ~~a~~ the blind woman's hands feeling the breath of a rose: "Und fühlte: nah bei meinen Händen ging / der Atem einer großen weißen Rose" ("Die Blinde", in ~~Sämtl.~~ Werke, ~~Leipzig~~ Insel Verlag 1955, I, S. ~~466~~ 192).

→ The French phrase for the delicate sense of touch: "Avoir des yeux au bout des doigts." death/Sin but no end to" (The Poems "Everyman's Lib." 291);

Edith Sitwell, A Poet's Notebook, p. 38); ~~P~~ "La vue est un toucher à longue portée, avec la sensation de couleur en plus… Il y a voir et regarder, entendre et écouter… Il y a de même toucher ~~x~~ et palper. Le médecin palpe l'estomac de son malade, le drapier palpe ses étoffes. Mais en dehors de quelques cas particuliers, le clairvoyant ne palpe pas. Il est porté à juger par la vue même des qualités sensibles qui ressortissent directement au toucher, dont le toucher seul est juge compétent. … Le caractère de la sensation tactile est d'être analytique et successive tandis que la sensation visuelle est synthétique et instantanée" (Pierre Villey, Le Monde des Aveugles, pp. 6, 70-1, 160); "Women have three sets of eyes. In their fingers for curtains & stuffs. In the backs of their heads for their back hair. And all over them for any other women. The eyes in the front of their face are not used for seeing with, but for improving the appearance" (Joyce Cary, The Horse's Mouth, ch. 17); "When it came to literary criticism, Murry's very weakness turned to strength… (like the blind man's touch)…" (F. A. Lea, John Middleton Murry, p. 86). Blake somewhere speaks of the "blind hand". Goethe's verbal alchemy ~~[illegible]~~ has ~~[illegible]~~ transmuted the eroticism of the scene [illegible] into poetry; how ridiculous the ~~[illegible]~~ scene can be if [illegible] the golden touch of poetry is lacking is shown by the episode (cont.)

第六回（"畫天畫地快闡周髀遺經"）

in "野叟曝言" between 文素臣 & 璇姑 after a lesson in geometry. Goethe has good reason to speak of "das mildernde Schönheits-princip" (cf. E. F. Senior & C. V. Bock, *Goethe The Critic*, pp. 31, 115).

Goethe: "Lied & Gebilde": "Mag der Grieche seinen Ton / Zu Gestalten drücken, / An der eignen Hände Sohn / Steigern sein Entzücken; // Aber uns ist wonnereich / In den Euphrat greifen / Und im flüss'gen Element / Hin und wider schweifen. // Löscht ich so der Seele Brand, / Lied, es wird erschallen; / Schöpft des Dichters reine Hand, / Wasser wird sich ballen" (Forster, 227; *Goethes Werke in Zehn Bänden*, IX, s. 56). cf Jean Paul Richter, *Vorschule der Ästhetik*, IV Programm, §16: "… die griechische oder plastische Poesie und die romantische oder musikalische Poesie"; §17: "Es ist bekannt, wie in den griechischen Gedichten wie gehend Dädalusstatuen voll Körper und Bewegung auf der Erde erscheinen, indes neuere Formen mehr im Himmel wie Wolken fließen"; V Prog. §25: "Die plastische Sonne leuchtet einförmig wie das Wachen, der romantische Mond schimmert veränderlich wie das Träumen" (*Werke*, hrsg. R. Wustmann, Bd. IV, s. 114, 118, 149); Th. Ribot on "*l'imagination plastique*" & "*l'imagination diffluente*" (*Essai sur l'Imagination créatrice*, pp. 153 ff et 163 ff.). However, ~~a~~ the ~~[illegible]~~ water which shapes itself in the poet's hand

The ~~poem~~ song symbolized by

John Aubrey, *Brief Lives*, ed O. L. Dick, "Ann Arbor Paperbacks", p. 150: "I have heard Mr Hobbes say that he was wont to draw lines on his thigh & on the sheetes, abed, & also multiply & divide"

~~Novalis: Hymnen an die Nacht: "wie [redacted] kindisch / dünkt mich das Licht nun [redacted] fernen Dingen, wie erfreulich und gesegnet / des [illegible] Abschied" usw. cf. W. Silz, Early German Romanticism, p. [illegible] 175 f. on the Romantic love of night, [illegible], Lucinde, etc.~~

Tasso, Ger. Lib. XX.41: "Giace il cavallo al suo signore appresso, / Giace il compagno appo il compagno estinto, / Giace il nemico appo il nemico; e spesso / Sul morto il vivo, il vincitor sul vinto" (Poesie, Ricciardi, p. 509)

[redacted] "diffluent", though less "plastic" or "classical" than the figures of clay is not "diffluent" or "romantic", because it submits to the formative principle represented by the gapped [redacted] hand. Perhaps one [redacted] should say that the classical art is more "plastic" or less "diffluent" than the romantic art, [redacted] sculpture, whether romantic or classical, is more "plastic" or less "diffluent" than poetry. cf. Rilke: "Ich lese es heraus aus deinem Wort, / aus der Geschichte der Gebärden, / mit welchen deine Hände um das Werden / sich ründeten, begrenzend, warm und weise" (Sämt. Werk. Leipzig, 1955, I, S. 257)

C. A. Tiedge: "Elegie auf dem Schlachtfelde bei Kunersdorf": "Ruhig liegt, wie an der Brust des Freundes, / Hier ein Haupt, an Feindes Brust gelehnt, / Dort ein Arm vertraut am Arm des Feindes. — / Nur das Leben haßt, der Tod versöhnt" (Forster, p. 236). This stanza from the powerful poem has a very contemporary ring and fully anticipates René Arcos's "Les Morts" [redacted] (the title-poem of an anthology of war poems [redacted] 20th-Century compiled by W. G. Deppe, C. Middleton & H. Schönherr): "Serrés les uns contre les autres / Les morts sans haine et sans drapeau / Cheveux plaqués de sang caillé, / Les morts sont tous d'un seul côté" (Quoted in Encounter, No. 85, p. 55). Ohne Haß und Fahne [illegible] cf. Paolo Zazzaroni's epitaph "Di cane e gatto": "Morgante ed Aquilin quest'arca serra, / quello d'ugna crudel, questo mordace. / Fur vivendo nemici ognor in guerra; / qui siedon doppo morte amici in pace" (G. G. Ferrero, Marino e i Marinisti, p. 984)

R. M. Rilke: "Die Sonette an Orpheus", II. 10: "Alles Erworbne bedroht die

Maschine, solange sie sich erdreistet, im Geist, statt im Gehorchen, zu sein. / Dass nicht der herrlichen Hand schöneres Zögern mehr prange, / Zu dem entschlossenern Bau schneidet sie steifer den Stein" (Forster, p. 404). Cf *Paradiso*, XIII. 76-8: "Ma la natura la dà sempre scema, / similemente operando all'artista, / ch'ha l'abito dell'arte, e man che trema" (*Le Opere di Dante*, ed. E. Moore & P. Toynbee, p. 122). Perfection is not only unnatural but also inhuman; it is ~~only~~ mechanical (see *supra* 第六百三十五則 on Croce, *Frammenti di Etica*, pp. 416-7). That is why a *pièce bien faite* is absolutely *nul* as literature & the "lovely" make-up of ~~American woman~~ as exemplified by the better Hollywood ~~in to~~ produces a frigid ~~in its~~ effect; their slick finish suggests the machine. [redacted] [redacted] cf also B. Bosanquet: "It is worse to do by hand what can be done well by machinery than to do by machinery what can only be done by hand. In the latter case you try to make a machine do a man's work, which is impossible. In the former you make a man do a machine's work, which is immoral" (*A History of Aesthetic*, 2nd ed., p. 468); cf G. Duhamel: "Que la machine nous délivre de tout, même de vivre!... Cette singulière méthode qui bannit

Walter de la Mare, *Love*, Introduction, p. XLii: "One may admire, if a little coldly, a perfect triangle, or the flawlessly symmetrical. But one is taken much more with a hand-drawn circle than a circle described by a pair of compasses";

；李白《示金陵子》："楚歌吴语娇不成，似能未能最有情"；郭麐《灵芬馆杂著续编》卷二《[illegible]樗遗诗序》："吾友陈曼生尝语余云：凡诗文字画不必十分到家，乃时见天趣。"

R. A. Schröder: "Ob dir ein Leib beschieden ward / Von Fleisch und Bein, / Und ob die Prüfung noch so hart, / Dein Herz soll härter sein. // Mag dir ein Herz gegeben sein, / Das wünscht und trauert! / Die Zeit verlangt es, werde Stein. /

Stein trägt und überdauert" (Forster, p.417). This little poem might serve as a commentary on Ugolino's terrible line "Io non piangeva, sì dentro impietrai" (*Inferno*, XXXIII. 49. *La Divina Commedia*, ed. N. Sapegno, p.375); cf 第六五七則 on "人如木石可長生", 七一七則 on "天若有情天亦老" or on Othello's words: "No, my heart is turn'd to stone. I strike it, & it hurts my hand" (IV.1)

~~standing~~ Keeping aloof and

(cf Keats to Fanny Brawne: "God forbid we should what people call *settle* — turn into a pond, a stagnant Lethe — a vile crescent, row or buildings. Better be imprudent moveables than prudent fixtures" (*Letters*, ed. H. E. Rollins, II, p.138)

"Universalité" or rather versatility: "La force ne se révèle point par un déplacement perpétuel, par des métamorphoses indéfinies, mais bien par une majestueuse immobilité. La force, ce n'est pas Protée, c'est Jupiter" (*Littérature et Philosophie Mêlées*, ed. Albin Michel, pp.114-5); cf 第三九八則 on the hedgehog vs the fox.

de l'existence non seulement l'effort pénible, mais encore l'effort tout court et même l'effort agréable" (*Scènes de la vie future*, pp.238-9).

Rilke: "Die Sonnette an Orpheus", II.12: "Was sich ins Bleiben verschliesst, schon ists das Erstarrte; / wähnt es sich sicher im Schutz des unscheinbaren Grau's? / Warte, ein Härtestes warnt aus der Ferne das Harte, / Wehe —: abwesender Hammer holt aus!" (Forster, p.405). ~~Very~~ very well put. But [redacted] fragility is often as static as frigidity; in Sully Prudhomme's over-quoted ~~words~~ lines: "Personne encore ne s'en doute; / N'y touchez pas, il est brisé." That is, for the antiquated the only safety lies in staying still. cf Henry Taylor, *Autobiography*, II, p.38: "His strength was in sitting still"; P. Pancrazi, *Scrittori d'oggi*, I, p.99: "E il cui è una certa aristocrazia in decadenza il segreto di conservazione sta nell' immobilità: come i mobili vecchi, costoro stanno su soltanto se nessuno li smuove"; Emerson: "We had said of China, as the old prophet said of Egypt, 'Her strength is to sit still'" (~~Works~~, XI, p.471). Léon Blum, *A l'Echelle humaine*, ch.3: "Toute classe dirigeante qui ne peut maintenir sa cohésion qu'à la condition de ne pas agir, qui ne peut durer à la condition de ne pas changer, … est condamnée à disparaître de l'histoire." Victor Hugo, however, writes à propos of Voltaire or *Isaiah* 30.7: "Their strength is to sit still."

John Heywood (?): "A Praise of his Lady": "I think Nature hath lost the mould / Where she her shape did take" (A. Quiller-Couch, The Oxford Book of English Verse, 1st ed., p. 82). Imitated from Ariosto, Orl. Fur., X. 84: "Non è un sì bello in tante / altre persone; / Natura il fece, e poi roppe la stampa" (ed. Ulrico Hoepli, p. 90). E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Auf., S. 190 only gives two French quotations, from Ronsard's Sonnets pour Hélène & Rousseau's Confessions respectively, to illustrate the popularity of Ariosto's formula.

William Shakespeare: "The Phoenix & the Turtle": "Two distincts, division none; / Number there in love was slain" (Quiller-Couch, p. 188). With this bit of arithmetic of love one may ~~cf~~ Combat the lines in Shelley's Epipsychidion: "True love in this differs from gold & clay, / That to divide is not to take away" (Poems, "Everyman's Library", I, p. 417). cf Emerson: "The Initial Love": "The impossible shall yet be done, / And / being two, shall still be one, / As the wave breaks to foam on shelves, / Then runs into a wave again, / So lovers melt their sundered selves, / Yet melted would be twain". cf Coleridge's long letter to H. C. Robinson which contains a fine analysis of love: "Were there not an Identity in the Substance, man & woman might join, but they could never unify — were there not throughout, in body & in soul, a corresponding & adapted Difference, there might be addition, but there could be no combination. One and one = 2; but one cannot be multiplied into one. 1×1 = 1 — At best, it would be an idle echo, the same thing needlessly repeated — as the Idiot told the Clock — one, one, one &c —" (Collected Letters, ed. E. L. Griggs, III, p. ~~3[illegible]~~ 305); also (Poems, "Everyman's Library", p. 87). [Maupassant, Yvette, éd. Conard, p. 52: "En arithmétique, un et un font deux. En amour, un et un Oliver Lodge: "Although 1+1=2 is abstractedly beneath controversy it need not be true for the addition of concrete things. It is not true of two globules devraient être un, et ça fait deux tout de même"; cf. Fr. Hebbel: "Ich und Du": "Du tratst aus meinem Traume, / Aus deinem trat ich hervor, / Wir sterben, wenn sich eines / In andern ganz verlor. // Auf einer Lilie ~~rollen~~ zittern / ~~Hinab~~ in zwei ~~Perlen~~ Tropfen, rein und rund, / Zerfließen in eins und rollen / Hinab in des Kelches Grund" (Werke, hrsg. Th. Poppe, $I^{er}$ Teile, S. 77).

cf. Sartor Resartus, Bk. ch. 5 on Kissing (quoted 第二七則) | à propos of Robert Greene's song in Philomela

of Lou Salomé: "Gedanken über das Liebesproblem": "Dass zwei nur dann Eins sind, wenn sie zwei bleiben" (Ilonka Schmidt Mackey, Lou Salomé, S. 153)

of mercury, nor for a couple of colliding stars."

Sir Robert Aytoun: "To His Forsaken Mistress": "The morning rose that untouch'd stands / Arm'd with her briers, how sweet she smells! / But pluck'd and strain'd through ruder hands, / Her sweets no longer with her dwells: / But scent & beauty both are gone, / And leaves fall from her, one by one" (Quiller-Couch, p. 213). / One of the countless imitations or adaptations of Ariosto's "La verginella è simile alla rosa" etc. (Orl. Fur., I, 42; ed. Ulrico Hoepli, p. 5, see supra 第2冊三十一則); cf H. Weber, La Création poétique au 16e siècle en France, I, pp. 337-9 for French variations. Ariosto said simply rimossa; "ruder hands" or "les mains envieuses" are additions made by the latter poets to heighten the effect. Góngora varied the monotony by introducing a further refinement, namely, that the rose is so delicate as to be sullied even by the ~~touching~~ (sniffing of a coarse nose), though he still retained the plucking by rude hands: "Cuando te corte la robusta mano, / ley de la agricultura permitida, / grosero aliento acabará tu suerte" ("Vana rosa", Turnbull, p. 284); cf Sir Richard Fanshawe's "A Rose", a translation of Góngora's poem: "Some clown's coarse lungs will poison thy sweet flower, / If by the careless plough thou shalt be born;" Quiller-Couch, (Stendhal has formulated a strategy for courting women, though partly based on this principle: "un poco di freddo per produrre il caldo" (Journal, 17 juillet 1810, Œuvres intimes, "Pléiade", p.783) — a "maxime" comparable to "se retirer pour mieux sauter".)

p.350). Cf. William Habington: "To Roses in the Bosom of Castara": "In those white cloisters live secure / From the rude blasts of wanton breath!" (Quiller-Couch, p.303). This is something overlooked by Chinese writers on the splendeurs et misères of flowers (e.g. 張鎡《南湖集》附錄上《玉照堂梅品》："花屈辱"："主人俗，酒食店內插枝，枝上晒衣裳，為粗婢命名，樹下有狗屎" etc.; 袁弘道《瓶史》之十一"監戒"："主人[illegible]

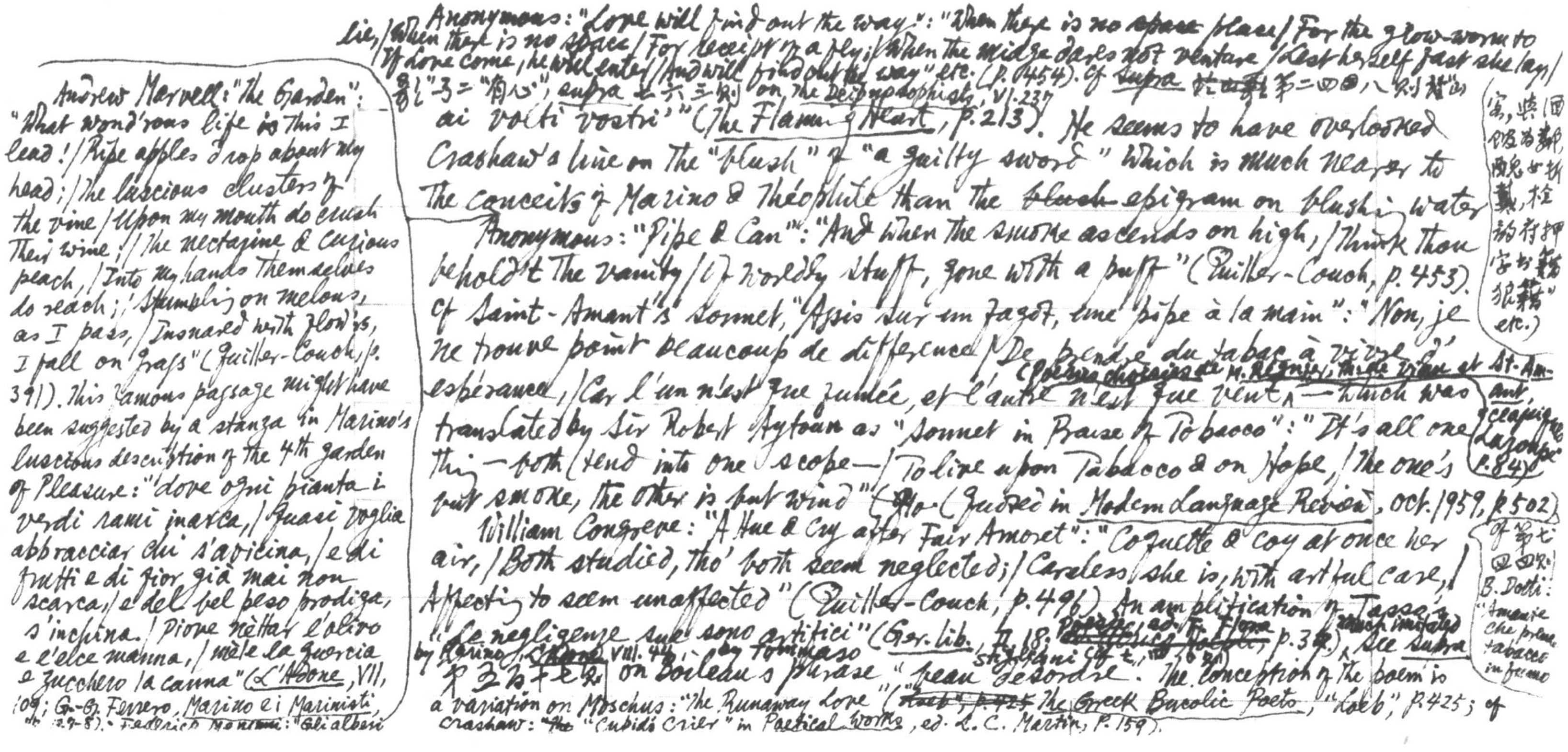
Ben Jonson: "The Shadow": "Follow a shadow, it still flies you; / Seem to fly it, it will pursue: / So court a mistress, she denies you; / Let her alone, she will court you" (Quiller-Couch, p.217). See supra 第[illegible]則 on Martial, V. LXXXIII: "Insequeris, fugio; fugis, insequor." cf. D'Urfé, Silvanire: "Je suis semblable à l'ombre, / Je fuis qui me poursuit, / Je suis qui me fuit" (Jean Rousset, Circé et le paon, p.59;

Honoré D'Urfé, Silvanire: "Je suis semblable à l'ombre, / Je fuis qui me poursuit, / Je suis qui me fuit" (quoted in J. Rousset, La Littérature de l'Âge baroque en France, nouv. éd., p.39; cf. Musset's epigraph to Namouna: "Une femme est comme votre ombre; courez après, elle vous fuit; fuyez-la, elle court après vous" (quoted in Arvède Barine, Alfred de Musset, p.134).

Thomas Crashaw: "A Hymn to the Name & Honour of the Admirable St. Teresa": "Scarce has she blood enough to make / A guilty sword blush for her sake" (Quiller-Couch, p.363). A propos of Crashaw's famous epigram on the miracle at Cana (cf. Angelus Silesius (ap.)), "Nympha pudica Deum vedit et erubuit", Mario Praz writes: "There is only a hair's breadth between it and Théophile de Viau's notorious conceit: 'Ah! voici le poignard qui du sang de son maître / S'est souillé lâchement: il en rougit, le traître' (Pyrame et Thisbé, V.ii). We are reminded also of a less famous, but no less grotesque, conceit of Marino's, who apostrophised those who stoned St Stephen in the following terms: "Vedete i sassi là, che de' begli astri / sparsi sen van, sol per mostrarsi tinti / di quel rossor che manca

This is the reading given in L.C. Martin, ed., Poetical Works, 2nd ed., p.317 while on p.132 it reads "Scarce had..."

cf. Vauvenargues, Œuvres choisies, "La Renaissance du Livre", p.193: "Lorsque nous appelons les réflexions, elles nous fuient: et quand nous voulons les chasser, elles nous obsèdent, et tiennent malgré nous nos yeux ouverts pendant la nuit" Nietzsche, Also sprach Zarathustra, III "Das andere Tanzlied", 1: "Ich fürchte dich nahe, ich liebe dich ferne; deine Flucht lockt mich, dein Suchen stockt mich ... Deren Kälte zündet, deren Hass verführt, deren Flucht bindet, deren Spott — rührt" (Werke, hrsg. K. Schlechta, II, S.480)



Anonymous: "Love will find out the way": "When there is no ~~space~~ place / For the glow-worm to lie, / When there is no space / For receipt of a fly; / When the midge dares not venture / Lest herself fast she lay, / If Love come, he will enter / And will find out the way" etc. (p. 454). Cf ~~supra~~ ~~[illegible]~~ 第二四四、八則拈出 參之"多二"有心", supra 七六三則 on the Deipnosophists, VI. 237

ai volti vostri" (The Flaming Heart, p. 213). He seems to have overlooked Crashaw's line on the "blush" of "a guilty sword" which is much nearer to the conceits of Marino & Théophile than the ~~blush~~ epigram on blushing water (寫,與(回 饅為鄰, 魄鬼女折 藏,栓 韻荷押 字於簪" 狼藉 etc.)

Andrew Marvell: "The Garden": "What wond'rous life is this I lead! / Ripe apples drop about my head; / The luscious clusters of the vine / Upon my mouth do crush their wine; / The nectarine & curious peach / Into my hands themselves do reach; / Stumbling on melons, as I pass, / Insnared with flow'rs, I fall on grass" (Quiller-Couch, p. 391). This famous passage might have been suggested by a stanza in Marino's luscious description of the 4th garden of Pleasure: "dove ogni pianta i verdi rami inarca, / quasi voglia abbracciar chi s'avicina, / e di frutti e di fior già mai non scarca, / e del bel peso prodiga, s'inchina. / Piove nèttar l'oliro e l'elce manna, / mèle la quercia e zucchero la canna" (L'Adone, VII, 109; G.-G. Ferrero, Marino e i Marinisti, pp. 3-7-8). Federico Meninni: "Gli alberi

Anonymous: "Pipe & Can": "And when the smoke ascends on high, / Think thou behold'st the vanity / Of worldly stuff, gone with a puff" (Quiller-Couch, p. 453). Cf Saint-Amant's sonnet, "Assis sur un fagot, une pipe à la main": "Non, je ne trouve point beaucoup de différence / De prendre du tabac à vivre d'espérance, / Car l'un n'est que fumée, et l'autre n'est que vent" (Poésies choisies de M. Régnier, Théophile de Viau et St-Amant, [illegible] Lachèvre, p. 84) — which was translated by Sir Robert Aytoun as "Sonnet in Praise of Tobacco": "It's all one thing — both tend into one scope — / To live upon Tobacco & on Hope, / The one's but smoke, the other is but wind" ~~(Mo-~~ (quoted in Modern Language Review, Oct. 1959, p. 502) (cf 第七四四則: B. Dotti: "Amante che prende tabacco in fumo")

William Congreve: "A Hue & Cry after Fair Amoret": "Coquette & coy at once her air, / Both studied, tho' both seem neglected; / Careless she is, with artful care, / Affecting to seem unaffected" (Quiller-Couch, p. 496). An amplification of Tasso's "Le negligenze sue sono artifici" (Ger. lib., II. 18; ~~Poesie, ed. F. Flora~~ ~~[illegible]~~, p. 34), which imitated by Marino, ~~Adone~~ VIII. 44; by Tommaso Stigliani (cf. t.. [illegible]). See supra [illegible]十七則 on Boileau's phrase "beau désordre". The conception of the poem is a variation on Moschus: "The Runaway Love" (~~"Loeb", p. 425~~ The Greek Bucolic Poets, "Loeb", p. 425; cf Crashaw: ~~the~~ "Cupid's Crier" in Poetical Works, ed. L. C. Martin, p. 159).

…la sua donna": "umiliata ogni arbore frondosa / offrir suoi parti alla tua

Till loosen'd life, at last but breathing clay, / Without one pang is glad to fall away.

mon desia. / S'apre il re de la frutta, e la natia / ricchezza de' rubin ti scopre ascosa; / a te la vite i suoi piropi invia, / lusureggiante in su la rupe ombrosa" etc. (ib. p. 1048).

Michael Drayton, Shepherd's Sirena: "And every little Grasse / Broad it selfe spreadeth, / Proud that this bonny Lasse / Upon it treadeth."

Jean Paul Richter, Kleine Nachschule zur ästhetischen Vorschule, § 21: "Besonders die Franzosen fliegen nur gefesselt [i.e. in Verse], gehen aber ungebunden zu Fuss [i.e. in Prose]" (Werke, Carl Hanser Verlag, 1963, Bd. V, S. 486) (A. W. Schlegel, Briefe über Poesie, Silbenmass und Sprache, I: "Er [Der Dichter] muss sich knechtischem Zwange mit der stolze Miene der Freiheit unterwerfen. Seine mit Fesseln beladenen Hände und Füsse bewegt er zum leichten anmutigen Tanze" (Kritische Schriften und Briefe, W. Kohlhammer Verlag, I, S. 142)

James Thomson: "On the Death of a Particular Friend": "As those we love decay, we die in part, / String after string is sever'd from the heart" (Quiller-Couch, p. 512). Cf. the joint letter of Arbuthnot & Pope to Swift reporting the death of Gay: "How often are we to die before we go quite off this stage? In every friend we lose a part of ourselves, & the best part" (G. Sherburn, ed. The Correspondence of Alexander Pope, III, p. 335).

Cf. W. Drummond, Ben Jonsoniana, § 4: "He cursed Petrarch for redacting verses to sonnets, which he said were like that tyrant's bed, where some who were too short were racked, others too long cut short": e.g. Thornton, ed. Table Talk, Everyman's, p. 2

William Wordsworth: "The Sonnet": "Nuns fret not at their convent's narrow room; / And hermits are contented with their cells. / In truth the prison unto which we doom / Ourselves no prison is" etc. (Quiller-Couch, p. 608). Cf. E. Stadler "Form ist Wollust" (Cf. Keats: "On the Sonnet": "Let us find out, if we must be constrained, / Sandals more interwoven & complete / To fit the naked foot of poesy" etc.) Of the same idea dressed up with characteristic Gallic frivolity in Joséphin Soulary's "Le Sonnet": "Je n'entrerai pas là — dit la folle en riant — / Je vais faire éclater ce corset de Procuste! / Puis elle enfle son sein, tord sa hanche robuste / Et prête à contresens un bras luxuriant. // J'aime ces doux combats, et je suis patient. / Dans l'étroit vêtement qu'à sa taille j'ajuste, / Là serrant un atour, ici le déliant, / J'ai fait passer enfin tête, épaules et buste. // … Rien de moins dans le coeur, rien de plus sur le corps, / Ainsi me plaît la femme,

Cf. A. W. Schlegel's "Das Sonnett", Goethe's "Das Sonnett" & Mörike's "Am Walde" (P. Demetz, in L. Nelson Jr. ed. The Disciplines of Criticism, pp. 335-6) Goethe:

Cf. "Bra" "Bra is a girl's best friend" (A Dict. of Catch Phrases, p. 26)

Matthew Prior, *Solomon on the Vanity of the World*, Preface: "He that writes in Rhimes, dances in Fetters" (*Literary Works*, ed. H. B. Wright & M. K. Spears, I, p. 309). Which seems to have been suggested by D'Alembert's *mot*: "Un poète est un homme qu'on oblige de marcher avec grâce les fers aux pieds" (*Oeuvres*, 1821-2, IV, p. 300, quoted in J. Brody, *Boileau & Longinus*, p. 64). Cf. Dryden: "Preface to the Translation of Ovid's Epistles": "'Tis much like dancing on ropes with fettered legs" (*Essays*, ed. W. P. Ker, I, p. 238; *Poems*, ed. James Kinsley, I, p. 183). Cf. Shelley, *The Defense of Poetry*: "A poet is a nightingale, who sits in darkness & sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician..." (ed. H. F. B. Brett-Smith, p. 31); cf. T. E. Hulme's baroque image: "The lark crawls on the cloud / Like a flea on a white body" — A. R. Jones, *The Life & Opinions of T. E. Hulme*, p. 181).

(G. Walch, *Anthologie des Poètes français contemporains*, I, p. 51). ainsi je veux la Muse" cf. Antoine Houdar de la Motte on Meter & rhyme in general: "Non; quand elle ~~Et la nature~~ obéit aux vrais fils d'Apollon, / Jamais de ses liens la raison ne murmure: / Sa chaîne même est sa parure" (A. G. Steele, *Three Centuries of French Verse*, p. 224); Nietzsche's famous metaphor: "in Ketten tanzen" (*Menschliches, Allzumenschliches*, Bd. II, Abt. ii, § 140 (*Werke*, K. Schlechta, I, 932). For the underlying idea, see *supra* 第二九八則 on Goethe's line "Und das Gesetz nur kann uns Freiheit geben" (~~Goethe, Auswahl in drei Bänden, "Welt", II, S. 155~~) cf. 第七三○則 which occurs in a sonnet on "Das Sonnet" (*Sämtl. Werke*, "Tempel-Klassiker", III, S. 96); — cf. also 七三○、七六六則

cf. Hebbel (~~"Die poetische Lizenz: "Wo man nicht kämpft~~, nur spielt mit Schranken" (*Werke*, ed. Th. Poppe, I, S. [illegible]) quoted in 第七三四則

Percy Bysshe Shelley: "To a Skylark": "Thou dost float and run, / Like an unbodied joy whose race is just begun. // In the broad day light / Thou art unseen, but yet I hear thy shrill delight — / ... // Till the scent it gives / Makes faint with too much sweet these heavy-winged thieves" (Quiller-Couch, pp. 703-4). Cf. Wordsworth: "To the Cuckoo": "No bird, but an invisible thing, / A voice, a mystery" (*Poems*, Oxford, p. 146); Tennyson: "In Memoriam": "And drown'd in yonder living blue / The lark becomes a sightless song" (Quiller-Couch, p. 843) — the best of all three as pure description; 漫叟詩話："[illegible]" (清異錄卷三). cf. 錢[illegible] I 引[illegible] 十一引王直方詩話[illegible] cf. D'Annunzio & Dell'Era quoted in D. Provenzal, *Dizionario delle Immagini*, p. 23.

Samuel Rogers's reply to the question why he did not write sonnets: "I never could dance in fetters" (*Alfred Tennyson: A Memoir*, by His Son, I, p. 268).

Shelley: "Ode to the West Wind": "O wild West Wind, thou breath of Autumn's being, / Thou from whose unseen presence the leaves dead / Are driven like ghosts from an enchanter fleeing, // Yellow, & black, & pale, & hectic red, / Pestilence-stricken multitude!" (Quiller-Couch, p. 707). Cf Jacques Delille's pedestrian moralising in "Les Jardins", II: "Remarquez-les surtout lorsque le pâle automne, / Près de la voir flétrir, embellit sa couronne. / Que de variété! Que de pompe et d'éclat! / La pourpre, l'orange, l'opale, l'incarnat / De leurs riches couleurs étalent l'abondance. / Hélas! tout cet éclat marque leur décadence. / Tel est le sort commun" (C. A. J. Steele, *Three Centuries of French Verse*, p. 255); Ever since the Bacchylides & Virgil, ghosts have always been compared to fallen leaves drifting in the wind (see George Soutar, *Nature in Greek Poetry*, p. 154; C. M. Bowra, *From Virgil to Milton*, pp. 240-1); Shelley, here, conversely, compares leaves to ghosts.

also Charles-Hubert Millevoye's lackadaisical garrulity in "La Chute des feuilles": "De la dépouille de nos bois / L'automne avait jonché la terre; / Le bocage était sans mystère, / Le rossignol était sans voix. / Triste, et mourant à son aurore, / Un jeune malade à pas lents, / Parcourant une fois encore / Le bois cher à ses premiers ans: / 'Bois que j'aime! adieu... je succombe. / Ton deuil m'avertit de mon sort; / Et dans chaque feuille qui tombe / Je vois un présage de mort'..." (*Ib.*, p. 279)

John Keats: "Ode to Melancholy": "...and aching Pleasure" (Quiller-Couch, p. 735). Cf. Leigh Hunt's letter to A. Ireland (2 June 1848): "A pleasure so exquisite as almost to amount to pain".

Keats: "Fancy": "Acorns ripe down-pattering / While the autumn breezes sing" (Quiller-Couch, p. 739). Cf Tennyson: "In Memoriam": "And only thro' the faded leaf / The chestnut pattering to the ground" (*Ib.*, p. 837).

~~[illegible]~~

Alfred Tennyson: "In Memoriam": "Short swallow-flights of song, that dip / their wings in tears & skim away" (Quiller-Couch, p. 840). But cf Samuel Butler's ~~th~~ on an epigrammatist: "Whose muse is short-winded & quickly out of breath. She flies like a goose, that is no sooner upon the wing but down again" (*Charact-ers & Passages from Notebooks*, ed. A. R. Waller, p. 80).

Matthew Arnold: "The Forsaken Merman": "Where great whales come sailing by, / Sail & sail, with unshut eye" (Quiller Couch, p. 886). The childlike simplicity of these lines ~~in~~ is quite in place in this *Kunstmärchen*; transposed into poems of a higher genre, they would be perilously near ~~the ludicrousness of~~ Saint-Amant's ludicrous description in his *Moïse sauvé* 5e Partie, 251-2: "Et là, près des remparts que l'oeil peut transpercer, / Les poissons ébahis les ~~Les Hébreux~~ regardent passer" ~~(quoted in Gales Brady, Boileau & Longinus, p. 112)~~ (*Poésies choisies de M. Régnier, Th. de Viau et Saint-Amant*, "Classiques Larousse", p. 89). Cf D'Annunzio: "La Donna del Mare": "ed enormi crost-acei stupiti / guatavan con l'inerte occhio sporgente, / l'animal novo così dolce e strano!" (E. Bullough, *Cambridge Readings in It. Lit.*, p. 42)

Cf. Horst S. und Ingrid Daemmrich, Themen und Motive in der Literatur, 1987, S. 115 "Kontaktlosigkeit".

Sidney Dobell: "Return!": "Return, return! all night my lamp is burning, / All night, like it, my wide eyes watch & burn; / Like it, I fade & pale, when day returning / Bears witness that the absent can return" etc. (p. 915). The poem would be perfect but for the fact that the note is slightly forced. Cf. the beautiful metaphor in Fouqué's Undine, Kap. 14: "...aus allem, was sie [Bertalda] sprach, leuchtet es hervor gleich einer Lampe, die dem Geliebten zwischen Nacht und Geheimnis kundgibt, die Geliebte harre noch sein" ("Nelson's German Texts", p. 72) & of Mr Peggotty in David Copperfield, ch. 32 (Oxford Dickens, p. 457): "Every night the candle must be stood in its old pane of glass that if ever she [Emily] should see it, it may seem to say 'Come back, my child, come back'".

Arnold: "To Marguerite": "Yes: in the sea of life enisled, / With echoing straits between us thrown, / Dotting the shoreless watery wild, / We mortal millions live alone. / The islands feel the enclasping flow, / And then their endless bounds they know." etc. (Quiller-Couch, p. 891). On the strength of this poem, Arnold could be called an [redacted] existentialist with a keen sense of the isolation or Inselhaftigkeit of the individual. As Kierkegaard says: "Ich habe nur einen Freund: das Echo; und warum ist es mein Freund? Weil ich meinen Kummer liebe, und weil es ihn ~~vor~~ mir wiedergibt. Ich habe nur eine Vertraute: die Stille der Nacht; und warum ist sie meine Vertraute? Weil sie schweigt" ([redacted], Entweder/Oder, uebersetzt von W. Pfleiderer und Ch. Schrempf, Bd. I, S. 30). Cf. Proust, Du côté de chez Swann (A la Recherche du temps perdu, Pléiade, I, 27). For Arnold's images [redacted] of islands & "Parts of a single Continent", cf. Bacon: "Of Goodness & Goodness of Nature": "If a man be gracious & courteous to strangers, it shows... that his heart is no island cut off from other lands, but a Continent that joins to them" (Essays, "Everyman's Library", pp. 38-9). Donne, Devotions XVII: "No man is an Iland, intire of it selfe; every man is a peece of the Continent, a part of the maine" (Complete Poetry & Selected Prose, ed. J. Hayward, p. 538). Cf also 第七百一則 on Heine's "Ein Fichtenbaum steht einsam" ~~on Goethe's "Erlkönig" &~~

Abraham Cowley: "Life & Fame", 10-11: "Vain, weak-built Isthmus, which dost proudly rise / Up betwixt two Eternities"; Matthew Prior, Solomon, III, 613-4: "Amid Two Seas on one small Point of Land / Weary'd, uncertain, & amazed We stand" (Literary Works, ed. H. B. Wright & M. K. Spears, p. 377; on p. 917 Cowley's lines are quoted). Emerson: "Was it Boscovich who found out that bodies never come into contact? Well, souls never touch their objects. An innavigable sea washes with silent waves between us & the things we aim at & converse with."

(A. Kazin & D. Aaron, ed. Emerson: A Modern Anthology, p. 51); "In all things I would have the island of a man inviolate" etc. (pp.664-70)

Melville, Moby Dick, Ch. 7: "Each silent worshipper seemed purposely sitting apart from the other, as if each silent grief were insular & incommunicable... These silent islands of men & women sat steadfastly eyeing several marble tablets" (Cassell ed., p.49); Rilke: "Die Blinde": "Nichts ist mehr mit mir verbunden. / Ich bin von allem verlassen. — / Ich ~~bin~~ bin eine Insel" (Werke, Insel Verlag, 1955, I, S. 153). Such a painful feeling of the lack of personal communion finds its philosophical formulation in Martin Buber's Ich und Du in which minds do ~~feebly~~ meet fleetingly though very rarely & in Martin Heidegger's Existential philosophie, in which the authentic (eigentlich) person is ultimately lonely & cut off from all fellow creatures (cf. R.W.B. Lewis, The Picaresque Saint, pp.103-4, 153; Marjorie Grene, Martin Heidegger, p.25)

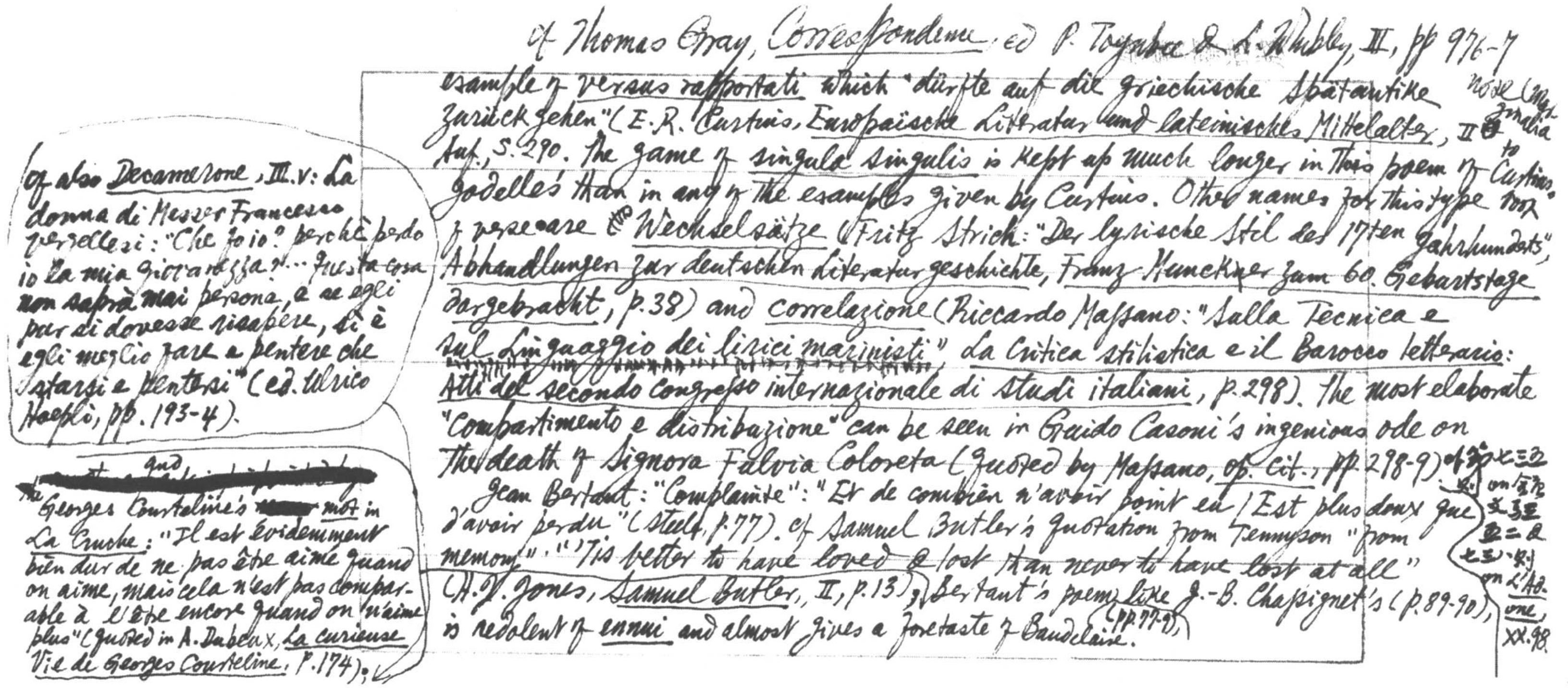
John Boyle O'Reilly: "A White Rose": "The red rose whispers of passion, / And the white rose breathes of love; / O, the red rose is a falcon, / And the white rose is a dove. // But I send you a cream-white ~~rose-bud~~ / With a flush on its petal-tips; / For the love that is purest & sweetest / Has a kiss of desire on the lips." (Quiller-Couch, p. 1010). For sexual symbolism of the two roses, see I. Bloch, Das Sexualleben unserer Zeit, S. [illegible]9ff, where the following poem is quoted: "Wohl mancher mag die weisse Ros erheben, / Die still im Schoss den keuschen Frieden trägt, / Ich werde stets den Preis ~~der~~ der roten geben, / Aus welcher hell des Gottes Flamme schlägt. / So feuchten [illegible] Glanz, solch glühend Liebesleben, / So lauen Duft, der Sehnsucht weckt und hegt, / Solch kämpfend Weh, verhüllt in tiefe Röte, / Ich acht' es süss, ob's auch ~~v~~ verzehr und töte" → Sainte-Beuve, Causeries du Lundi, I, p.389: "Mme du Deffand, l'aveugle clairvoyante, comme on l'appelait".

O.W. Holmes: "the brain-women never interest us like the heart-women; white roses please less than the red"

Étienne Jodelle: "O clair-voyant aveugle, ô Amour flamme et glace!" (A.J. Steele, Three Centuries of French Verse, p. 55). For such oxymora, besides supra 第二百七十八則 (in connection with Robert Greene's Menaphon), 第二百九十一則 (in connection with Tasso's Aminta, I.ii), see Luigi Groto's Adriana: "Fu il mio male un piacer senza allegrezza... / Un ben supremo fonte d'ogni male, / Un male estremo d'ogni ben radice... / un velen grato ch'io bevvi negli occhi... / una febbre che il gelo e il caldo mesce, / un fiel più dolce assai che mète o manna…/un giogo insupportabile e leggero,/una pena felice, un dolor caro,/una morte immortal piena di vita,/un inferno che sembra un paradiso" (quoted in Mario Praz, *The Flaming Heart*, p.159); Giraldi Cinthio, *Hecatommithi*: "Egli è gran cosa… che questi vostri giovani, tanto d'Amor si dolgono, quanto ci hanno mostrato le lor canzoni. Quegli vive colla morte, questi more della vita, altri arde nel gelo, altri nel fuoco è di ghiaccio, quegli grida tacendo, e quest gridando tace, e le cose, per natura impossibili, mostran possibili in loro" (quoted in Alfred Einstein, *The Italian Madrigal*, I, p.187). Romeo's address in the orchard is perhaps the longest example in English poetry: "…O loving hate!… O heavy lightness! serious vanity!/Misshapen chaos of well-seeming forms!/Feather of lead, bright smoke, cold fire, sick health!/Still-waking sleep!" etc. (*Romeo & Juliet*, I.i.182-188). Cf. the present entry above *à propos* of San Juan de la Cruz & Quevedo.

Other striking oxymora in Shakespeare are: "I never heard/So musical a discord, such sweet thunder" (*A Midsummer Night's Dream*, IV.i.120-1); "Merry & tragical? tedious & brief?/That is hot ice" (*ib.* V.i.58-9); "Death, death, O amiable lovely death!/Thou odoriferous stench! sound rottenness!" (*King John* III.iv.25-6); "Beautiful tyrant! fiend angelical!/Dove-feather'd raven! wolfish-ravening lamb!/Despised substance of divinest show!/Just opposite to what thou justly seem'st—/A damned saint, an honourable villain!" (*Romeo & Juliet* III.ii.75-9); "Fair is foul & foul is fair" (*Macbeth*, I.i.10). Some of D'Aubigné's powerful oxymora singled out by H. Weber (*La Création poétique au 16e siècle en France*, II p.624): "L'arsenic ensucré de leurs belles paroles" (*Princes*, 963); "ces dormes visions ces véritables songes".

Jodelle: "Des astres, des forêts, et d'Achéron l'honneur,/Diane, au monde haut, moyen et bas préside,/Et ses chevaux, ses chiens, ses Euménides guide,/Pour éclairer, chasser, donner mort et horreur" etc. (Steele, pp.55-6). This is an



Cf. Thomas Gray, *Correspondence*, ed. P. Toynbee & L. Whibley, III, pp 976-7 example of *versus rapportati* which "dürfte auf die griechische Spätantike zurückgehen" (E.R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, II Auf., S. 290. The game of *singula singulis* is kept up much longer in this poem of Jodelle's than in any of the examples given by Curtius. Other names for this type of verse are *Wechselsätze* (Fritz Strich: "Der lyrische Stil des 17ten Jahrhunderts", *Abhandlungen zur deutschen Literaturgeschichte, Franz Muncker zum 60. Geburtstage dargebracht*, p.38) and *correlazione* (Riccardo Massano: "Sulla Tecnica e sul Linguaggio dei lirici marinisti" *La Critica stilistica e il Barocco letterario: Atti del secondo congresso internazionale di studi italiani*, p.298). The most elaborate "compartimento e distribuzione" can be seen in Guido Casoni's ingenious ode on the death of Signora Falvia Coloreta (quoted by Massano, *op. cit.*, pp 298-9).

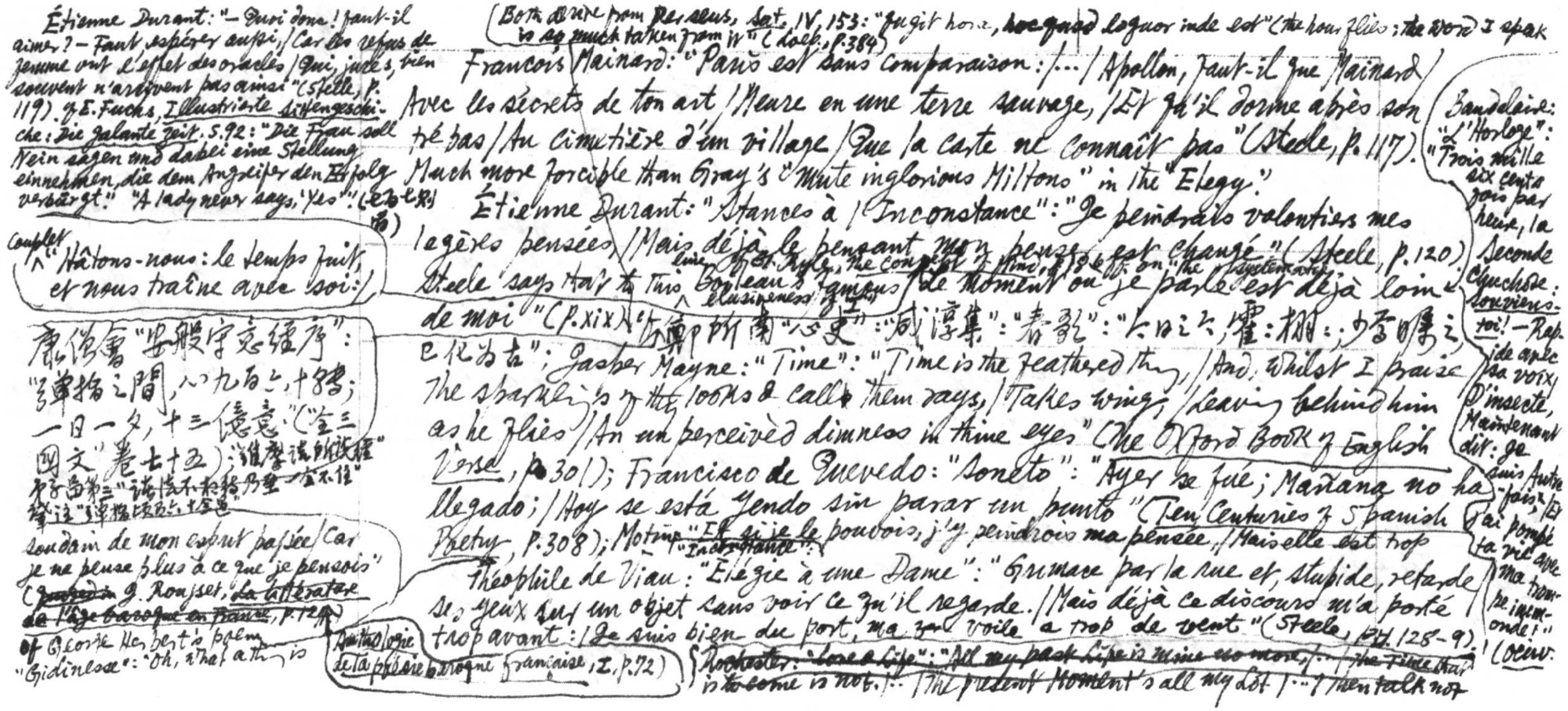
Jean Bertaut: "Complainte": "Et de combien n'avoir point eu / Est plus doux que d'avoir perdu" (Steele, p.77). Cf. Samuel Butler's quotation from Tennyson "from memory": "'Tis better to have loved & lost than never to have lost at all" (H.F. Jones, *Samuel Butler*, II, p.13); Bertaut's poem (pp.77-9), like J.-B. Chassignet's (p.89-90), is redolent of *ennui* and almost gives a foretaste of Baudelaire.

Nose (Marginalia to Curtius.

Cf. 第七三五則 on 全唐文，第五二二則、七五八則 on *L'Adone*, XX. 98.

Cf. also *Decamerone*, III.v: La donna di Messer Francesco Vergellesi: "Che fo io? perchè perdo io la mia giovanezza?… questa cosa non saprà mai persona, e se egli pur si dovesse risapere, si è egli meglio fare e pentere che starsi e pentersi" (ed. Ulrico Hoepli, pp. 193-4).

[redacted] and the Georges Courteline's [redacted] *mot* in *La Cruche*: "Il est évidemment bien dur de ne pas être aimé quand on aime, mais cela n'est pas comparable à l'être encore quand on n'aime plus" (quoted in A. Dubeux, *La curieuse Vie de Georges Courteline*, p.174);



Étienne Durant: "— Quoi donc! faut-il aimer? — Faut espérer aussi, / Car les refus de femme ont l'effet des oracles / Qui, jadis, bien souvent n'arrivent pas ainsi" (Steele, p. 119). cf. E. Fuchs, Illustrierte Sittengeschichte: Die galante Zeit, S. 92: "Die Frau soll Nein sagen und dabei eine Stellung einnehmen, die dem Angreifer den Erfolg verbürgt." "A lady never says 'Yes'" (已見前)

complet ^ "Hâtons-nous: le temps fuit, et nous traîne avec soi: /

康僧會「安般守意經序」："彈指之間，心九百六十轉；一日一夕，十三億意"（「全三國文」卷七十五）；「維摩詰所說經」弟子品第三"諸法不相待乃至一念不住"肇注"彈指頃有六十念過"

(Both derive from Persius, Sat. IV, 153: "fugit hora, ~~hoc quod~~ loquor inde est" (the hour flies; the word I speak is ~~as much~~ taken from it" (Loeb, p. 384))

François Mainard: "Paris est sans comparaison: /…/ Apollon, faut-il que Mainard / Avec les secrets de ton art / Meure en une terre sauvage, / Et qu'il dorme après son trépas / Au cimetière d'un village / Que la carte ne connaît pas" (Steele, p. 117). Much more forcible than Gray's "Mute inglorious Miltons" in the "Elegy."

Étienne Durant: "Stances à l'Inconstance": "Je peindrais volontiers mes légères pensées, / Mais déjà le pensant mon penser est changé" (Steele, p. 120). Steele says that to this ^ Boileau's famous "le moment où je parle est déjà loin de moi" (p. xix). cf. Gilbert Ryle, The Concept of Mind, p. 186 ff. on "the systematic elusiveness of 'I'". cf. 鄭所南「心史」：「咸淳集」：「春歌」："今日之今，霍霍栩栩，少焉瞬之，已化為古"; Jasper Mayne: "Time": "Time is the feathered thing, / And, whilst I praise / The sparklings of thy looks & call them rays, / Takes wing, / Leaving behind him as he flies / An unperceivèd dimness in thine eyes" (The Oxford Book of English Verse, p. 301); Francisco de Quevedo: "Soneto": "Ayer se fué; Mañana no ha llegado; / Hoy se está yendo sin parar un punto" (Ten Centuries of Spanish Poetry, p. 308); Motin ^"Inconstance": "Et si je le pouvois, j'y peindrois ma pensée, / Mais elle est trop soudain de mon esprit passée / Car je ne pense plus à ce que je pensois" (~~quoted in~~ J. Rousset, ~~La littérature de l'âge baroque en France~~, p. 12 ^ Anthologie de la poésie baroque française, I, p. 72)

Théophile de Viau: "Élégie à une Dame": "Grimace par la rue et, stupide, retarde ses yeux sur un objet sans voir ce qu'il regarde. / Mais déjà ce discours m'a porté trop avant: / Je suis bien du port, ma voile a trop de vent" (Steele, pp. 128-9).

~~Rochester: "Love a Life": "All my past Life is mine no more, /…/ The Time that is to come is not. /…/ The present Moment's all my Lot /…/ Then talk not~~

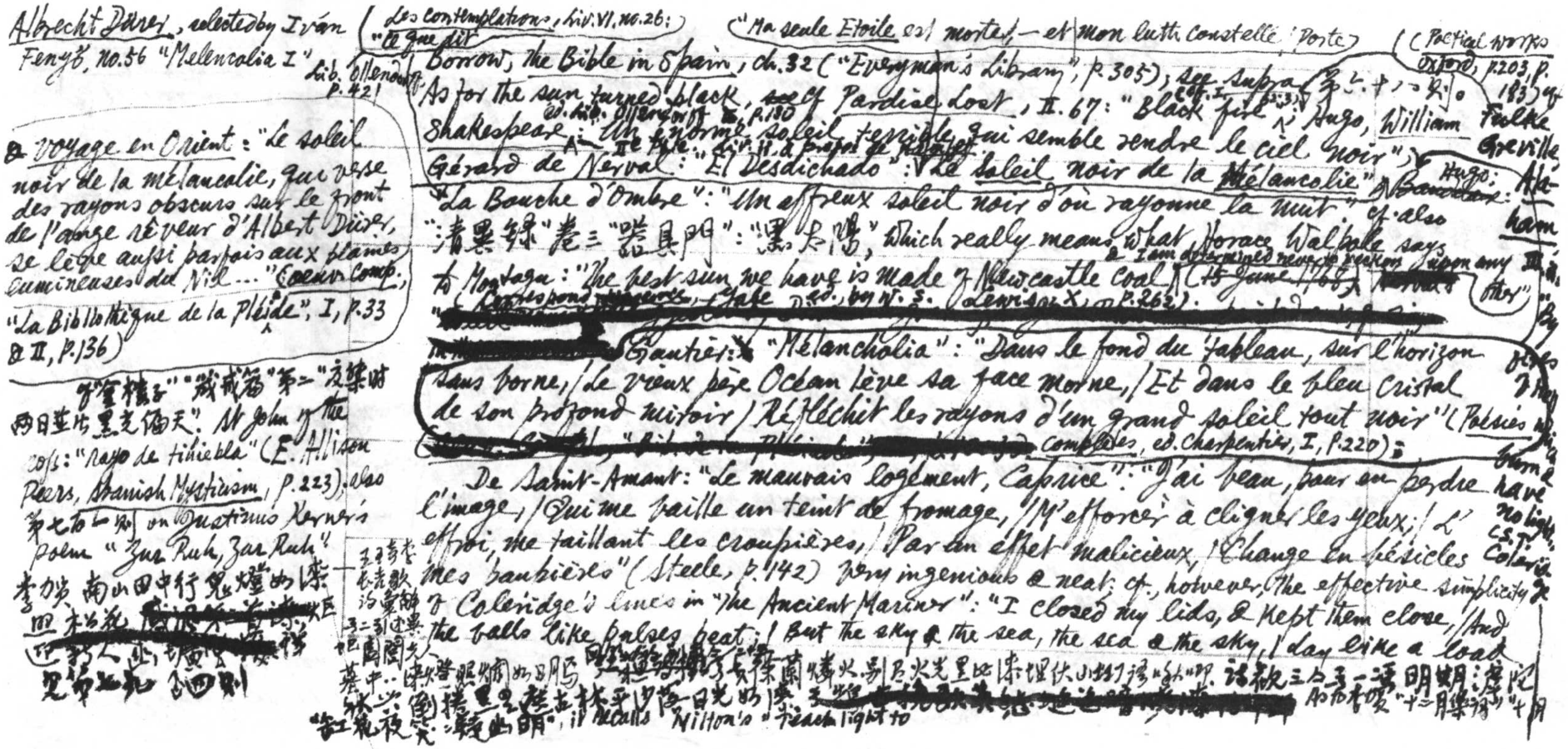
of George Herbert's poem "Giddinesse": "Oh, what a thing is

Baudelaire: "L'Horloge": "Trois mille six cents fois par heure, la Seconde / Chuchote: Souviens-toi! — Rapide avec sa voix / D'insecte, Maintenant dit: Je suis Autrefois, / Et j'ai pompé ta vie avec ma trompe immonde!" (Oeuv.

man! how farre from power, / From settled place & rest! / He is some twentie sev'rall men at least / Each sev'rall houre" (Works, ed. F. F. Hutchinson, p. 127). The idea that the present is too transient to be captured acquires a new poignancy when associated with love; cf Arthur Schnitzler, Anatol: [Anatol à propos of love-making with Bianca]: "Während ich den warmen Hauch ihres Mundes auf meiner Hand fühlte, erlebte ich das Ganze schon in der Erinnerung. Es war eigentlich schon vorüber" ("Episode", Österreichisches ~~Meisterdramen~~ Theater, No. 20, 9th Aufl., 1955, p. 36); 李商隱:"錦瑟":"此情可待成追憶只是當時已惘然" ~~see also Rochester, "A beautifull & witty song" "Love & Life" (Poems, ed. Vivian de Sola Pinto, "The Muses' Library", 2nd ed. p. 24) cf also "A Dialogue between Strephon & Daphne" p. 10~~

~~Of Inconstancy, / False Hearts, & broken Vows; / If I, by Miracle can be / This live-long Minute true to thee, / 'Tis all that Heaven allows" (Poems, ed. Vivian de Sola Pinto, "The Muses' Library", 2nd ed. p. 24; cf p. 10 "A Dialogue between Strephon & Daphne": "Since 'tis Nature's Law to change, / Constancy alone is strange")~~ (Comp. "Bible" — J. L. Pléiade, p. 152)

The "absent-mindedness" of the poet has improved with the passing of ages; see, e.g. Monk Gibbon's amusing description of Yeats: "The poet had been walking along slowly in a mood of abstraction so deliberate as almost to appear self-conscious. It was as though he demanded notice & at the same time repudiated it.... an oblique, almost sly withdrawal from the perimeter of consciousness, as though he were not actually in a reverie but would ~~be~~ like to be thought in one... I was given the impression, as with so much he did, that he was staging himself, wished to appear unaware & yet was perfectly conscious that I was in the room all the time" (The Masterpiece & the Man, pp. 28, 44, 81). The image of sailing for the writing of poetry can be added to the list of "Schiffartsmetaphern" (from Ovid, Propertius, Dante, Ariosto, Spenser & others) in Curtius, Europ. Lit. u. lat. Mittelalt. S. ~~139~~ 139-140. Cf Keats: "Fancy is the Sails, & Imagination the Rudder [of Poetry]" (Letters, ed. H. E. Rollins, I, p. 170). Cf "九歌""湘君":"鳥萃兮蘋中罾何為兮木上" Théophile de Viau: "Le soleil est devenu noir" etc. (Steele, p. 133). The whole poem is an example of ~~the~~ "die verkehrte Welt" or "le Monde renversé" (see Curtius, S. 104-8; Rousset, Anthologie de la Poésie baroque, pp. 26 & p. 260 where Théophile's poem is quoted with the comment: "Pièce faite pour plaire à Eluard") & the principle of "Reihung unmöglicher Dinge" or "Métamorphose" (Curtius, S. 105; Rousset, p. 27), which underlies such poems, is also exemplified in the kind of poem quoted in



Albrecht Dürer, selected by Iván Fenyő, no. 56 "Melencolia I"

Voyage en Orient: "Le soleil noir de la mélancolie, qui verse des rayons obscurs sur le front de l'ange rêveur d'Albert Dürer, se lève aussi parfois aux plaines lumineuses du Nil…" (Œuvr. Comp., "La Bibliothèque de la Pléiade", I, p. 33 & II, p. 136)

《[illegible]》"[illegible]篇"第二"[illegible]時兩日並出黑光偏天". St John of the Cross: "rayo de tiniebla" (E. Allison Peers, Spanish Mysticism, p. 223); also 第七百一則 on Justinus Kerner's poem "Zur Ruh, Zur Ruh".

李賀《南山田中行》"鬼燈如漆 [redacted] 照松花" [redacted] 見第[illegible]四則

(Les Contemplations, Liv. VI, no. 26: "Ce que dit la Bouche d'Ombre") ("Ma seule Etoile est morte, — et mon luth constellé / Porte…")

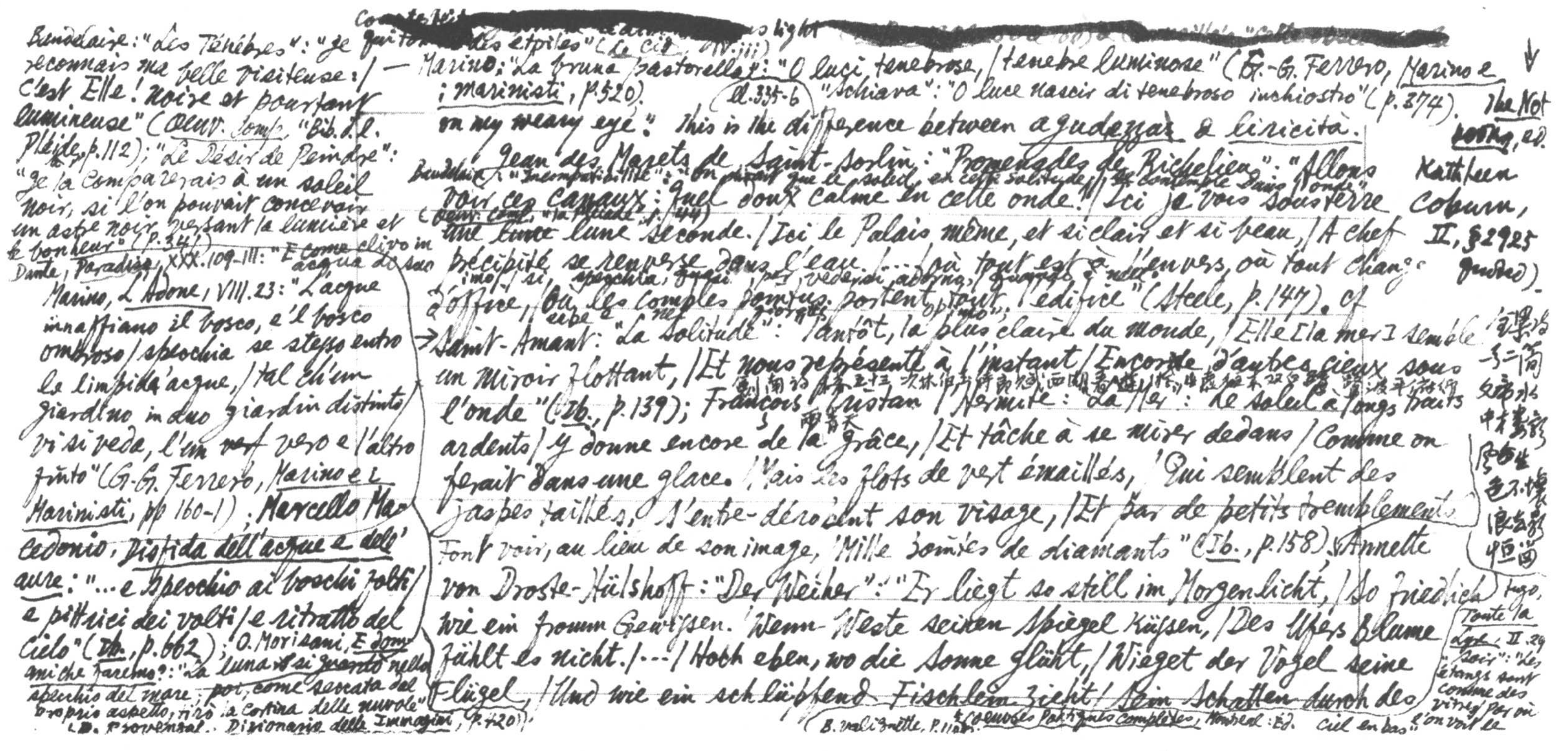
Borrow, The Bible in Spain, ch. 32 ("Everyman's Library", p. 305); see supra 第[illegible]則。As for the sun turned black, cf. Paradise Lost, II. 67: "Black fire" (cf. I, [illegible]); Hugo, William Shakespeare (ed. Lib. Ollendorff, [illegible] p. 180; II<sup></sup> Partie, Liv. II, à propos de [illegible]): "un énorme soleil terrible qui semble rendre le ciel noir"; Gérard de Nerval: "El Desdichado": "Le Soleil noir de la Mélancolie"; Hugo: "La Bouche d'Ombre": "Un affreux soleil noir d'où rayonne la nuit". cf. also 《清異錄》卷三"器具門":"黑太陽", which really means what Horace Walpole says to Montagu: "The best sun we have is made of Newcastle coal & I am determined never to reckon upon any other" (15 June 1768; Correspondence, Yale ed. by W. S. Lewis, X, p. 262). [redacted]

(Poetical Works, Oxford, p. 203, p. 183) cf. Fulke Greville, Alaham, III, [illegible]

Gautier: "Melancholia": "Dans le fond du tableau, sur l'horizon sans borne, / Le vieux père Océan lève sa face morne, / Et dans le bleu cristal de son profond miroir / Réfléchit les rayons d'un grand soleil tout noir" (Poésies complètes, ed. Charpentier, I, p. 220);

De Saint-Amant: "Le mauvais logement, Caprice": "J'ai beau, pour en perdre l'image, / Qui me baille un teint de fromage, / M'efforcer à cligner les yeux; / L'effroi, me taillant les croupières, / Par un effet malicieux, / Change en bésicles mes paupières" (Steele, p. 142). Very ingenious & neat: cf., however, the effective simplicity of Coleridge's lines in "The Ancient Mariner": "I closed my lids, & kept them close, / And the balls like pulses beat; / But the sky & the sea, the sea & the sky, / Lay like a load…"

[illegible] "[illegible]照[illegible]如日明" [illegible] 火光黑如漆 [illegible] 明明 [illegible] "十二月樂詞" [illegible] 劉[illegible] 黑 [illegible] 日光如漆 [redacted] "[illegible]夜[illegible]" [illegible] 出日明", it recalls Milton's "teach light to…"



Baudelaire: "Les Ténèbres": "Je reconnais ma belle visiteuse: / C'est Elle! noire et pourtant lumineuse" (Oeuvr. comp., "Bib. d. l. Pléiade", p. 112); "Le Désir de Peindre": "Je la comparerais à un soleil noir, si l'on pouvait concevoir un astre noir versant la lumière et le bonheur" (p. 341). Dante, Paradiso, XXX.109-111: "E come clivo in acqua di suo / imo / si specchia, quasi per vedersi adorno, / quando è nel verde e ne' fioretti opimo";

Marino, L'Adone, VIII.23: "L'acque innaffiano il bosco, e 'l bosco ombroso / specchia se stesso entro le limpide acque, / tal ch'un giardino in duo giardin distinto / vi si veda, l'un ~~ver~~ vero e l'altro finto" (G.-G. Ferrero, Marino e i Marinisti, pp 160-1); Marcello Macedonio, Disfida dell'acque e dell'aure: "... e specchio ai boschi folti / e pittrici dei volti / e ritratto del cielo" (Ib., p. 662); O. Morisani, E domani che faremo?: "La luna si guardò nello specchio del mare; poi, come seccata del proprio aspetto, tirò la cortina delle nuvole" (D. Provenzal, Dizionario delle Immagini, p. 420).

[illegible] qui tombe des étoiles" (Le Cid, IV.iii) [illegible] light [illegible] — Marino: "La bruna pastorella": "O luci tenebrose, / tenebre luminose" (G.-G. Ferrero, Marino e i Marinisti, p. 520) (ll. 335-6); "Schiava": "O luce nascir di tenebroso inchiostro" (p. 374). [illegible] on my weary eye": this is the difference between agudezza & liricità.

Jean Desmarets de Saint-Sorlin: "Promenades de Richelieu": "Allons voir ces canaux: quel doux calme en cette onde! / Ici je vois sous terre une ~~lune~~ lune seconde. / Ici le Palais même, et si clair et si beau, / A chef précipité se renverse dans l'eau / ... / Où tout est à l'envers, où tout change d'office, / Où les combles pointus portent tout l'édifice" (Steele, p. 147). Cf. Baudelaire: "Incompatibilité": "On dirait que le soleil, en cette solitude, / Se contemple dans l'onde" (Oeuvr. comp., "La Pléiade", p. 44). Saint-Amant: "La Solitude": "Tantôt, la plus claire du monde, / Elle [la mer] semble un Miroir flottant, / Et nous représente à l'instant / Encor d'autres cieux sous l'onde" (Ib., p. 139); François Tristan l'Hermite: "La Mer": "Le soleil à longs traits ardents / Y donne encore de la grâce, / Et tâche à se mirer dedans / Comme on ferait dans une glace. / Mais les flots de vert émaillés, / Qui semblent des jaspes taillés, / S'entre-dérobent son visage, / Et par de petits tremblements / Font voir, au lieu de son image, / Mille [illegible] de diamants" (Ib., p. 158).

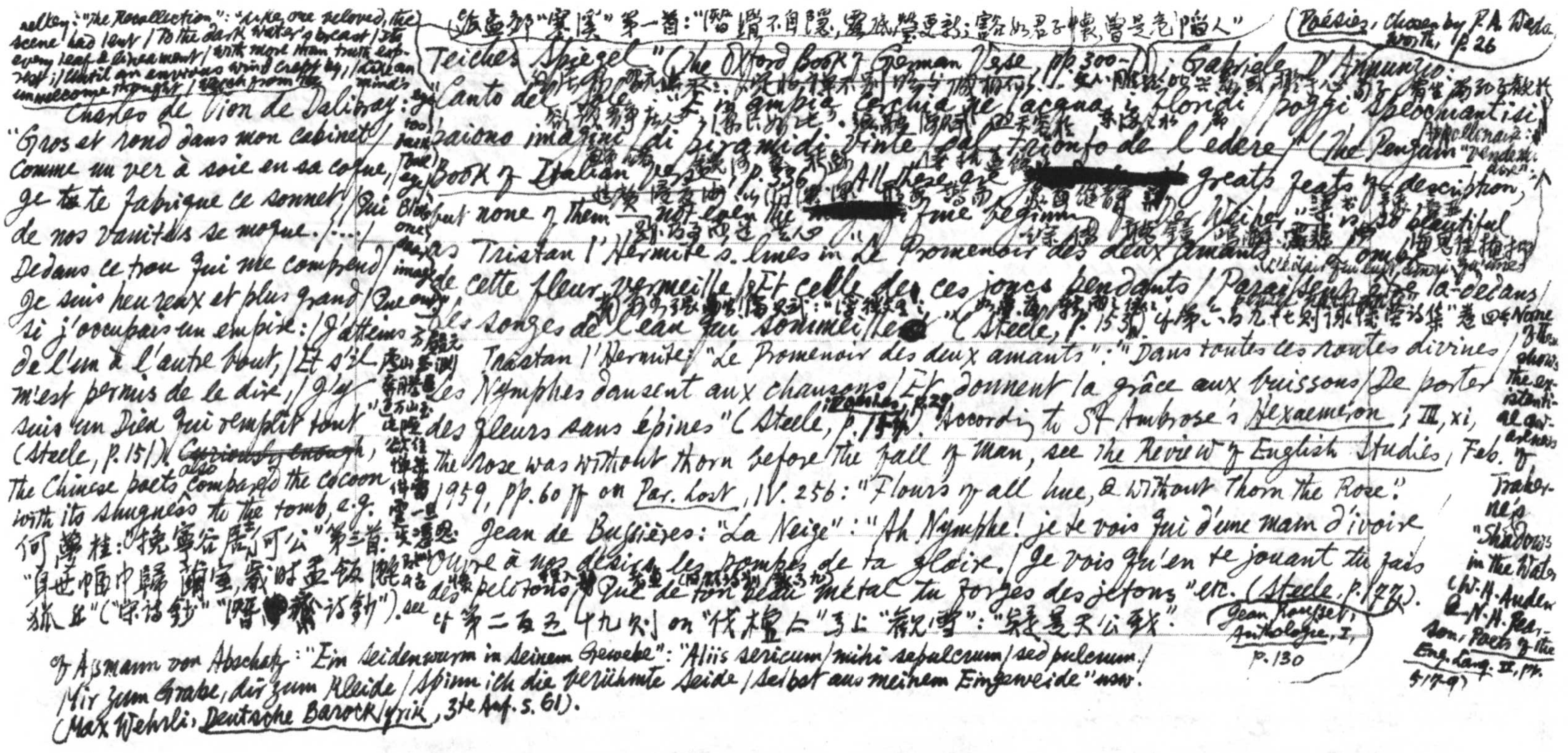
劍南詩稿卷五十三次林伯玉侍郎韻賦西湖春遊 [illegible] 雨意天

Annette von Droste-Hülshoff: "Der Weiher": "Er liegt so still im Morgenlicht, / So friedlich wie ein fromm Gewissen. / Wenn Weste seinen Spiegel küssen, / Des Ufers Blume fühlt es nicht. / --- / Hoch oben, wo die Sonne glüht, / Wieget der Vogel seine Flügel, / Und wie ein schlüpfend Fischlein zieht / Sein Schatten durch des [illegible]" (B. [illegible], p. 11[illegible]; Œuvres poétiques complètes, Montréal: Éd. [illegible]).

The Notebooks, ed. Kathleen Coburn, II, §2925 (quoted).

全梁詩一二簡文帝水中樓影：風生色不壞，浪去影恆圓

Hugo, Toute la Lyre, II.29 "Soir": "Les étangs sont comme des vitres par où l'on voit le ciel en bas".



[illegible]"寒溪"第一首："[illegible]不自隱，露底瑩更新；[illegible]如君子懷，曾是[illegible]人"

Teiches Spiegel" (The Oxford Book of German Verse, pp. 300-1); Gabriele D'Annunzio: "Canto del Sole": "[illegible] in ampia cerchia ne l'acqua i floridi poggi specchiantisi paiono imagini di piramidi vinte dal trionfo de l'edere" (The Penguin Book of Italian Verse, p. 336). All these are [redacted] greats feats of description, but none of them — not even the [redacted] fine beginning [illegible] Der Weiher" — is so beautiful as Tristan l'Hermite's lines in Le Promenoir des deux amants: "L'ombre de cette fleur vermeille / Et celle de ces joncs pendants / Paraissent être là-dedans / Les songes de l'eau qui sommeille" (Steele, p. 153). cf 第二百九十七則[illegible]"詠懷堂詩集"卷四

(Poésies, chosen by P. A. Wadsworth, p. 26)

Apollinaire: "Vendémiaire"

Tristan l'Hermite: "Le Promenoir des deux amants": "Dans toutes ces routes divines / Les Nymphes dansent aux chansons / Et donnent la grâce aux buissons / De porter des fleurs sans épines" (Steele, p. 154; Poésies, p. 29). According to St Ambrose's Hexaemeron, III, xi, the rose was without thorn before the fall of man, see The Review of English Studies, Feb. 1959, pp. 60 ff on Par. Lost, IV. 256: "Flours of all hue, & without Thorn the Rose."

Jean de Bussières: "La Neige": "Ah Nymphe! je te vois qui d'une main d'ivoire / Ouvre à nos désirs les pompes de ta gloire. / Je vois qu'en te jouant tu fais des pelotons, / Que de ton beau métal tu forges des jetons" etc. (Steele, p. 177). (Jean Rousset, Anthologie, I, p. 130) cf 第二百五十九則 on "伐檀上"弓上"詠雪"："疑是天公戲"。

[illegible] "The Recollection": "Like one beloved, the scene had lent / To the dark water's breast / Its every leaf & lineament / With more than truth exprest; / Until an envious wind crept by, / Like an unwelcome thought / Which from the mind's too faithful eye / Blots one dear image out"

Charles de Vion de Dalibray: "Gros et rond dans mon cabinet / Comme un ver à soie en sa coque, / Je te fabrique ce sonnet / Qui de nos vanités se moque. / … / Dedans ce trou qui me comprend / Je suis heureux et plus grand / Que si j'occupais un empire: / J'atteins de l'un à l'autre bout, / Et s'il m'est permis de le dire, / J'y suis un Dieu qui remplit tout" (Steele, p. 151). ~~Curiously enough~~, The Chinese poets also compared the cocoon with its snugness to the tomb, e.g. 何夢桂："挽寧谷居可公"第三首："自世幅巾歸繭室，歲時孟鉄[illegible]孤丘"("宋詩鈔""潛[illegible]齋詩鈔"). see [illegible]

cf Assmann von Abschatz: "Ein Seidenwurm in seinem Gewebe": "Aliis sericum / mihi sepulcrum / sed pulcrum. / Mir zum Grabe, dir zum Kleide / Spinn ich die berühmte Seide / Selbst aus meinem Eingeweide" now. (Max Wehrli: Deutsche Barocklyrik, 3te Aufl. S. 61).

[illegible] shows the existential awareness of Traherne's "Shadows in the Water" (W. H. Auden & N. H. Pearson, Poets of the Eng. Lang. III, 177-9)

The earliest silkworm metaphor in European lit. occurs perhaps in Dante's *Paradiso*, VIII. 52-4: "La mia letizia mi ti tien celato / che mi raggia dintorno, e mi nasconde / quasi animal di sua seta fasciato." But 明李昱"草閣集"卷五"題[illegible]蘭窩":"蠶叢因內房偏小,鮫室機邊構甚奇,日射座隅如挾纊,[illegible]似繅絲,[illegible]。[illegible]宜許史,金張何足羨,千間大廈[illegible]" 王逢"梧溪集"卷六下 [illegible]

姜特立"梅山續稿"卷七"蘭窩"(p. [illegible]) ∴ in 方岳[illegible]

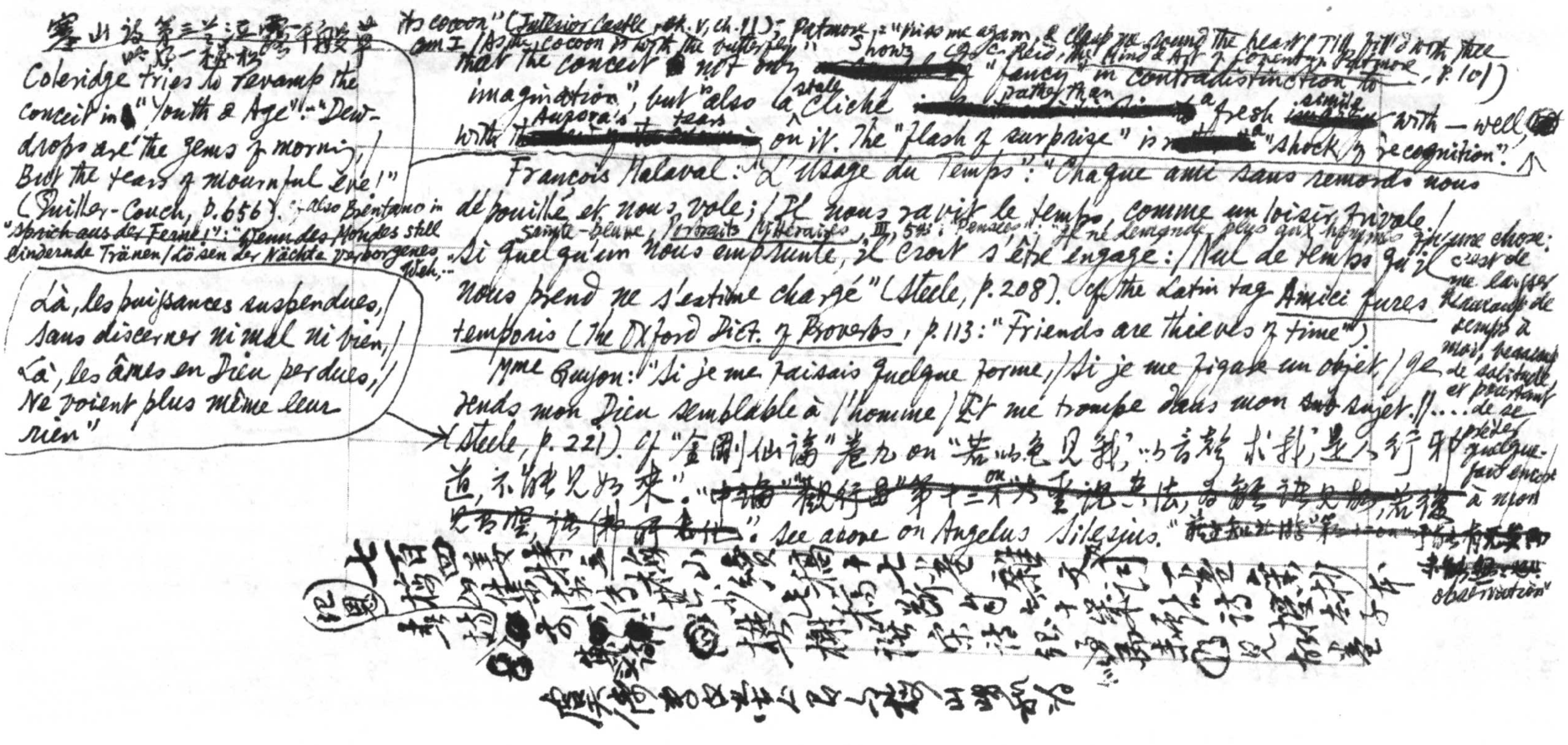
[redacted]

a note to 陸游's appended poem "寄題蘭菴" the following inscription was quoted: "[illegible]國史王[illegible]字[illegible]號[illegible]世爲作蘭室,銘曰'生而爲室,以倚不虞,死則藏骸不虞乃倚'" [redacted] Shelley: "Letter

of Hippolyte-Jules Pilet de la Mesnardière: "Le Soleil couchant": "Demain l'Aurore à son réveil / N'y verra que perles liquides, / Et tous leurs [i.e. les fleurs] yeux seront humides / Pour avoir perdu le soleil" (*Stelle*, p. 181). cf Paul Scarron: "Virgile travesti": "C'est une forte honnête dame [i.e. L'Aurore], / Qui, tous les matins, de ses pleurs / Emperle, ce dit-on, les fleurs" (*Ib.*, p. 181); Du Bois Hus: "La Nuit des Nuits": "De l'air ... de ses pleurs da face des campagnes, / Et les larmes du soir tombent dessus les fleurs" (*Ib.*, p. 183); "Le Jour des Jours": "Ils [i.e. les vents] vont sécher les habits verts / Des prés que l'aurore a couverts / De ses plus précieuses larmes, / Et ne peuvent souffrir que la face des fleurs / A ce jour plein de charmes, / Ait son éclat terni d'une espèce de pleurs" (*Ib.*, p. 185). This concert is apparently a commonplace in baroque ~~French~~ poetry; the couplet in Lord Chesterfield's "Wholesome Advice" had thus a long pedigree ("The dews of the evening must carefully shun, / Those tears of the sky for the loss of the sun" *Letters*, ed. B. Dobrée, IV, p. 1499) [redacted] Wordsworth, in praising Milton at the expense of Chesterfield ("Preface to the Edition of 1815", *Poetical Works*, Oxford, p. [illegible] 756), does not seem to have ~~known~~ been aware

of Richard Crashaw: "A Hymne for the Epiphanie": "For this the evening wept; & we ne're knew / But call'd it dew" (*Poetical Works*, ed. L. C. Martin, p. 257); George Herbert: ~~had also written in~~ "Vertue": "Sweet day, so cool, so calm, so bright, / The bridall of the earth & skie, / The dew shall weep thy fall tonight, / For thou must die" (*Works*, ed. F. E. Hutchinson, p. 87). Girolamo Fontanella: "Alle lagrime": "che sono altro che lagrime lucenti / quelle che versa a noi la bionda Aurora?" etc. (G. G. Ferrero, *Marino e i Marinisti*, p. ~~844~~ 849).

St Teresa "We shall ourselves be as completely hidden in His greatness as is this little worm in



寒山詩第三首："泣露千般草，吟風一樣松"

Coleridge tries to revamp the conceit in "Youth & Age": "Dew-drops are the gems of morning, / But the tears of mournful eve!" (Quiller-Couch, p. 656). Cf. also Brentano in ~~"Sprich aus der Ferne!"~~: "Wenn des Mondes still lindernde Tränen / Lösen der Nächte verborgenes Weh, —"

"Là, les puissances suspendues, / Sans discerner ni mal ni bien, / Là, les âmes en Dieu perdues, / Ne voient plus même leur rien"

its cocoon" (Interior Castle, Bk. V, ch. II); Patmore: "Kiss me again, & clasp me round the heart / Till fill'd with thee am I / As the cocoon is with the butterfly!" Shows (cf. C. Reid, The Mind & Art of Coventry Patmore, p. 101) that the conceit not only [redacted] "fancy" in contradistinction to "imagination", but also la stale cliché [redacted] pathos than a fresh [redacted] simile with — well, with Aurora's tears [redacted] on it. The "flash of surprise" is [redacted] a "shock of recognition".

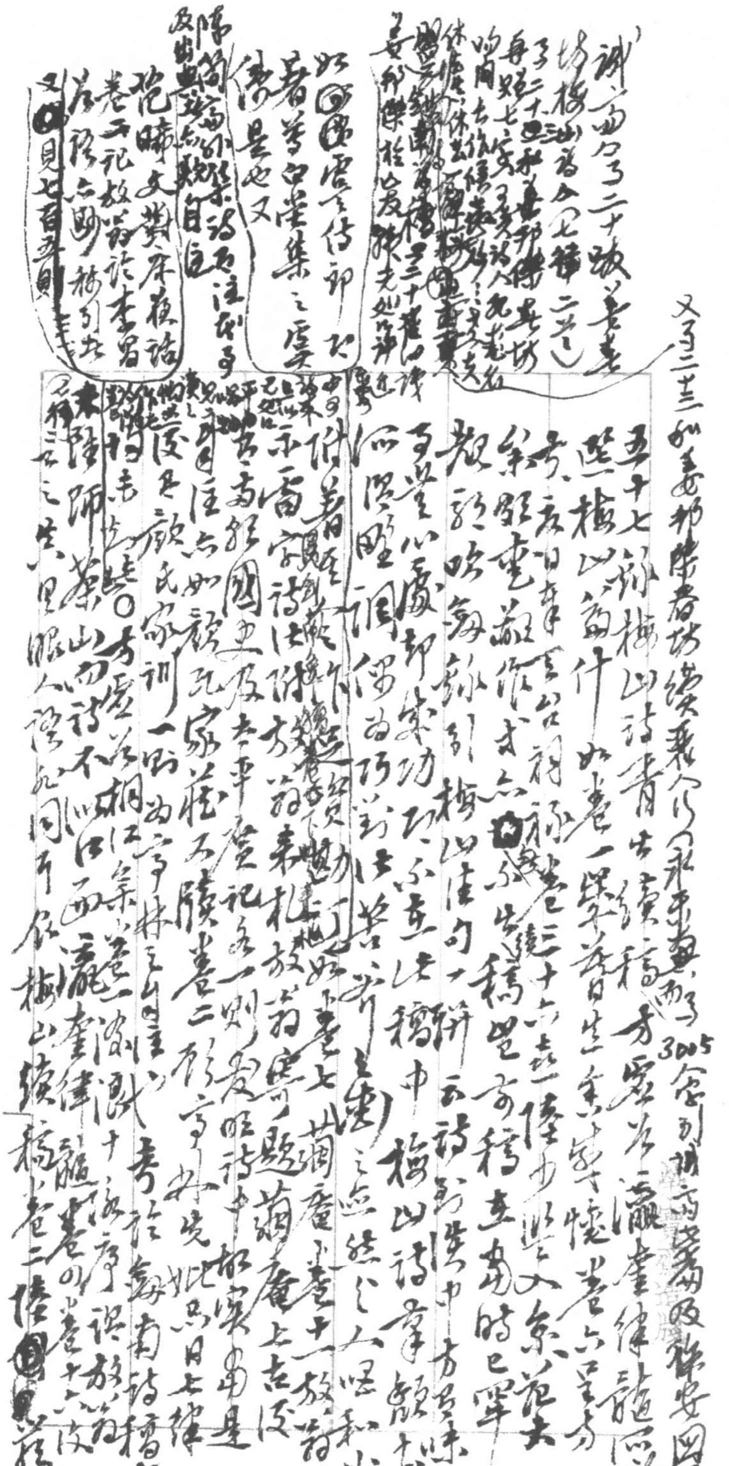
François Malaval: "L'Usage du Temps": "Chaque ami sans remords nous dépouille et nous vole; / Il nous ravit le temps, comme un loisir frivole. / Si quelqu'un nous emprunte, il croit s'être engagé: / Nul de temps qu'il nous prend ne s'estime chargé" (Steele, p. 208). Cf. the Latin tag Amici fures temporis (The Oxford Dict. of Proverbs, p. 113: "Friends are thieves of time"). Sainte-Beuve, Portraits littéraires, III, 543: "Pensées": "Il ne demande plus aux hommes qu'une chose: c'est de me laisser beaucoup de temps à moi, beaucoup de solitude, et pourtant de se prêter quelque-fois encore à mon ~~[illegible]~~ observation"

Mme Guyon: "Si je me faisais quelque forme, / Si je me figure un objet, / Je rends mon Dieu semblable à l'homme / Et me trompe dans mon ~~sub~~ sujet. // ……" (Steele, p. 221). Cf. "金剛仙論"卷九 on "若以色見我，以音聲求我，是人行邪道，不能見如來"。~~"中論""觀行品"第十三 on "大聖說空法，為離諸見故，若復見有空，諸佛所不化"~~. See above on Angelus Silesius. ~~[illegible]~~

七百四 姜特立梅山續稿十七卷 雜文詞一卷 [illegible]

（記恩）[illegible]

[illegible]



誠齋卷二十二跋[illegible]坊梅山稿今（已輯二卷）

又卷二十三和[illegible]坊[illegible]

吟閒七言[illegible]

又卷二十三如[illegible]郝陳[illegible]坊續[illegible]人作[illegible]3005

吾十七録梅山詩青出續稿方[illegible]瀛奎律髓而[illegible]

選梅山篇什如卷一[illegible]

亦[illegible]吉公祠[illegible]卷三十六[illegible]一條[illegible]文集範[illegible]

紛[illegible]重[illegible]作求六不收[illegible]稿豈方稿未見時已罕

觀[illegible]吹[illegible]蘇引梅山佳句十餘云詩[illegible]中方[illegible]

[illegible]以[illegible]即[illegible]功[illegible]不[illegible]稿中梅山詩[illegible]

而[illegible]留[illegible]之[illegible]

附著[illegible]詩[illegible]

亦[illegible]詩[illegible]放翁[illegible]七[illegible]蘭[illegible]十一放翁

[illegible]國史[illegible]記[illegible]一則[illegible]詩[illegible]是

[illegible]如[illegible]家[illegible]卷二[illegible]日七律

[illegible]氏家訓一[illegible]林[illegible]詩[illegible]

[illegible]江[illegible]十[illegible]放翁[illegible]

瀛奎律[illegible]卷[illegible]十六[illegible]

[illegible]師[illegible]山[illegible]詩不[illegible]

[illegible]生[illegible]同[illegible]依梅山續稿卷二[illegible]

以[illegible]傳[illegible]集之[illegible]

著[illegible]集之[illegible]

[illegible]是也又

陳[illegible]詩[illegible]注[illegible]

[illegible]自[illegible]

[illegible]文[illegible]語

卷[illegible]李[illegible]

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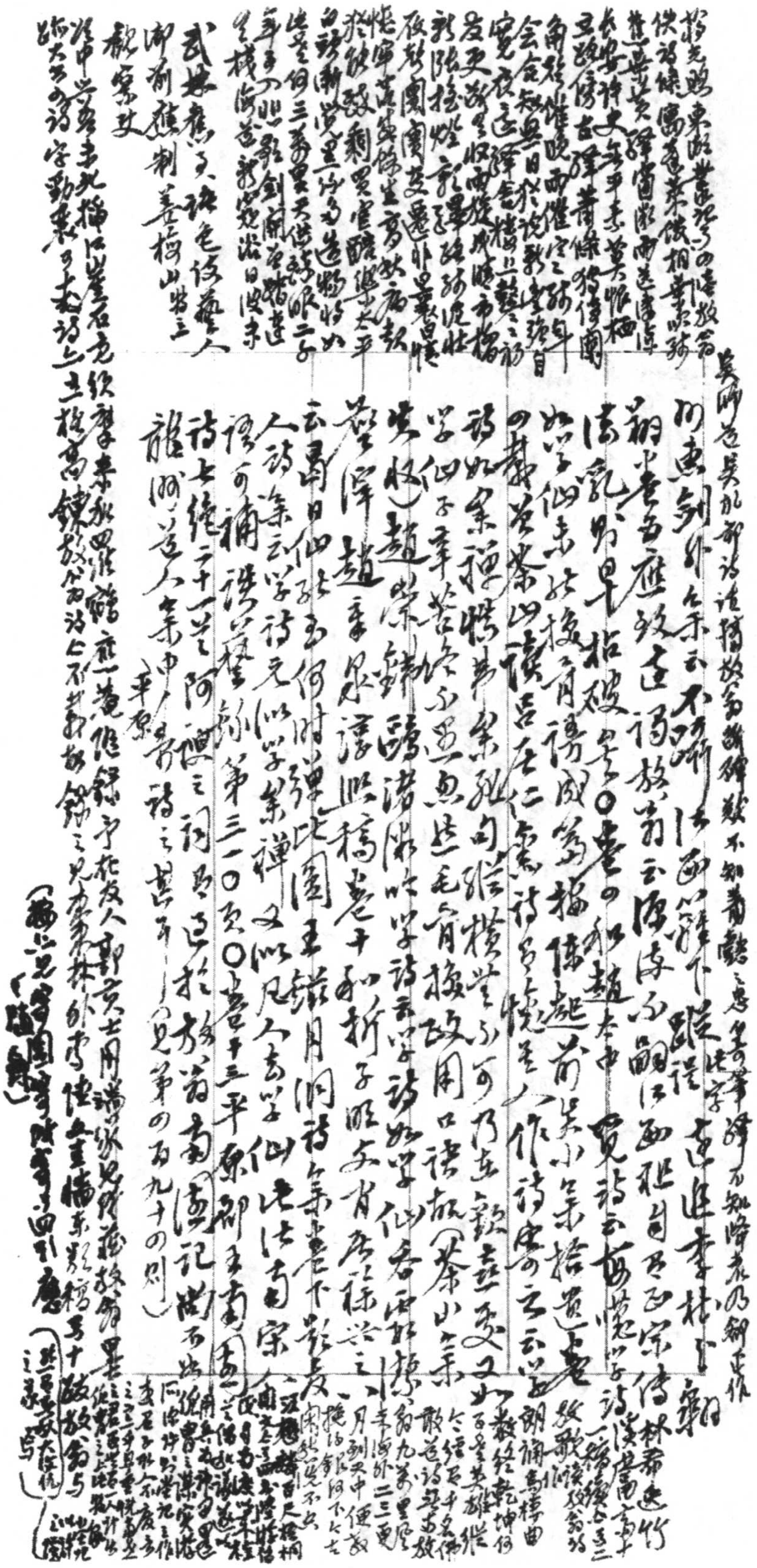
又[illegible]見七百[illegible]



文定劉子始喜文定為帅戰時與以[illegible]往來[illegible]按劉[illegible]因如此以喜文定為[illegible]及本敍帅故金陵時之王[illegible]會[illegible]一通劉子程[illegible]謂其[illegible]敬[illegible]拔[illegible]之發[illegible]樓[illegible]首呼

[illegible]如[illegible]知己也（論[illegible]卿文定耶）[illegible]觀[illegible]三偶[illegible]李[illegible]山[illegible]放翁元遺山[illegible]一集名曰[illegible]北[illegible]神骨[illegible]李之[illegible]為以[illegible]仰[illegible] [illegible]

七百五、校同人撰文學史，言宋[illegible]因思攬[illegible]上山[illegible]

一二之者大說年法未中備[illegible]歉此篇甚新獻意新[illegible]

唐第一層指新人云者乃既第二層指新人云[illegible]

[illegible]鬼比對舊[illegible]新人如門以後[illegible] [redacted]

新人此[illegible]以後孫[illegible]而如新是以新漸[illegible]人嫌為新孫

亡亦甚。La Fontaine, *Contes*: "Le Pâté d'Anguille": "Même beauté, tout doit exquise, / Rassasie et dégoûte à la fin. / Il me faut d'un autre pain"; "Diversité c'est ma devise".

(*Fabliaux, Contes et Nouvelles*, "La Bib. de la Pléiade", p. 597)

夫餘情未斷[illegible]以[illegible]周[illegible]尚新[illegible]莫若一半[illegible]如[illegible]此詩也。○情

楊志（楊[illegible]本）卷一[illegible]神契曰太山[illegible]帝孫也，主召人魂

東方萬物之始，故知人生命之長短[illegible]日[illegible]三十

李記東嶽山治鬼起於漢[illegible]

[illegible]

有[illegible]新[illegible]全卷十五[illegible]東山[illegible]一節[illegible]全卷三日知錄[illegible]

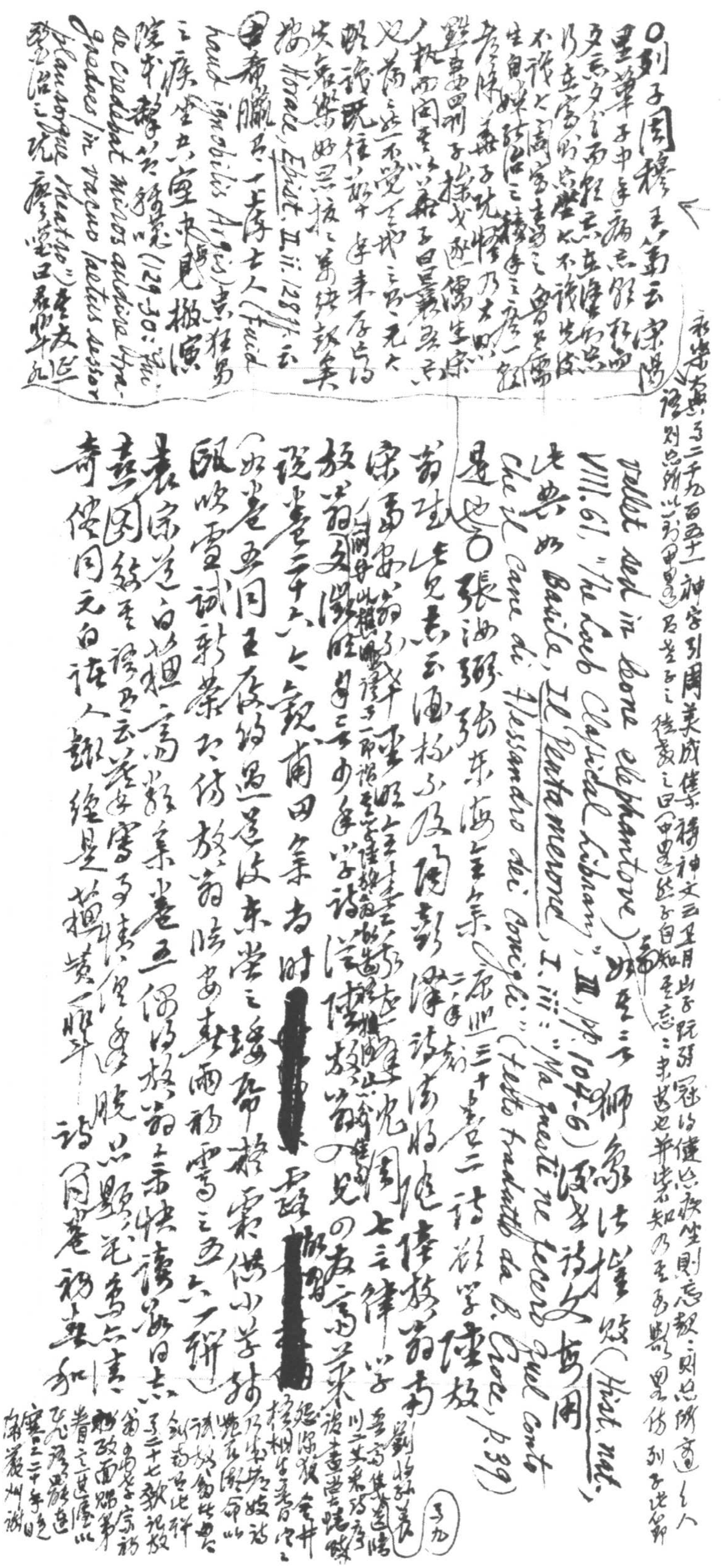
[illegible]

病瘖西班牙[illegible]

[illegible] Thummel, "Von den Elefanten", [illegible]: "Wenn man den Blinden einen Affe sieht, so sieht er gleich seltsame Dinge auf Erden; also daß er den Vogel Hausfreund das ihm weiße 'ward'. (Alfred) Kreuz, Vol. 5. 203); 7. Hood: "Tim Turpin" (C. H. Cooley, Of Comic & Curious Verse, p. 179); 6. Clemenceau, Le Voile du Bonheur (W. R. Schaeffer tr.); the Imaginative Faculty in the Far East in Modern Fr. Lit. p. 100（见第一、十二则）; Synge, The Well of the Saints; Yeats, The Cat & the Moon (V. Mercier, The Irish Comic Tradition, p. 237)（七八六则）

於豪彘篇言鷹腦切蝶肝，云九擒為同，高狩麻如餘孑弓彈（全上古三代文卷二）傳綺小孫廷河漢之蕙，一不凡敢絕。於四棠攀攸翳再附蜩羽實嵩杞切道讌亂，打翻孔以日深，云仁（全晉文卷四十二）董子[illegible]桃未見其龍予眼杜煮。幽[illegible]求新書云羅彩收綠吞神槮亦雖法奇築廉丹蟬求至肝臆（太平御覽卷三百五十九引），則註錄寄之一怪罕翔罣而無之物者。◯博物志（指海本卷三記）漢武帝時大宛之北胡人獻一物（大如狗），名曰猛獸，帝怪其細小，欺之。虎狼伏之，虎見此獸，輒低頭云云。Pliny 博物志載一事，蓋相似。謂亞歷山大大帝東征印度，道出亞爾巴尼亞王（rex Albaniae）獻一巨犬，帝◯使與熊野彘鬥，犬睨之，漠然若不屑一顧（contempta immobili iacente eo），帝怒其懦，殺之。亞爾巴尼亞王乃以另一犬進，曰◯子遺怪此犬之傑，獅象不宜以小獸試之也（ne in parvis experiri）

神靈歸陽于赤山，如中國人以死之魂神歸太山也。◯方長信宮觀者但與玉大山出鬼不的山出◯生人壽則亭林引



○列子周穆王篇云：宋陽里華子中年病忘，朝取而夕忘，夕與而朝忘；在塗則忘行，在室則忘坐；今不識先，後不識今。闔室毒之。……魯有儒生自媒能治之。……積年之疾一朝都除。華子既悟，乃大怒，黜妻罰子，操戈逐儒生。宋人執而問其以，華子曰：曩吾忘也，蕩蕩然不覺天地之有無。今頓識既往，數十年來存亡得失哀樂好惡擾擾萬緒起矣。……按Horace, Epist. II. ii. 128 ff. 云昔有騰者一士人（"fuit haud ignobilis Argis"）其狂易以居空，坐空室聽演院樂，發悟曰（129-30："qui se credebat miros audire tragoedos / in vacuo laetus sessor plausorque theatro"）……其友坑……日我殺也，非救我也

永樂大典卷二千九百五十一神字引周美成集禱神文云：星月出而既頹，冠後健忘，夜坐則忘寢，晝則忘所適之人

語列子所以引（中略）為之語曰（中略）：彭子自知至忘之未甚也，並忘其知乃至為善[illegible]，列子此節

pellit sed in bone elephantore）如吾之獅象法擇焚（Hist. nat. VIII. 61, "The Loeb Classical Library", III, pp. 104-6）波斯詩文甚用此典。如Basile, Il Pentamerone, I. iii: "Ma questi ne fecero quel conto che il cane di Alessandro dei conigli"（testo tradotto da B. Croce, p. 39）是也。

○張海鷗張東海先生集卷四（二十年前）三十首之二詩評學陸放翁詩云：[illegible]不及陶彭澤，詩當將繼陸放翁者

宋高安[illegible]……七言律[illegible]

放翁又[illegible]詩……放翁之兄の友[illegible]

說卷二十六：觀南田集者時[redacted]巖[redacted]

（以上卷五）因王夜約過東堂之樣帝樓前供小字詩

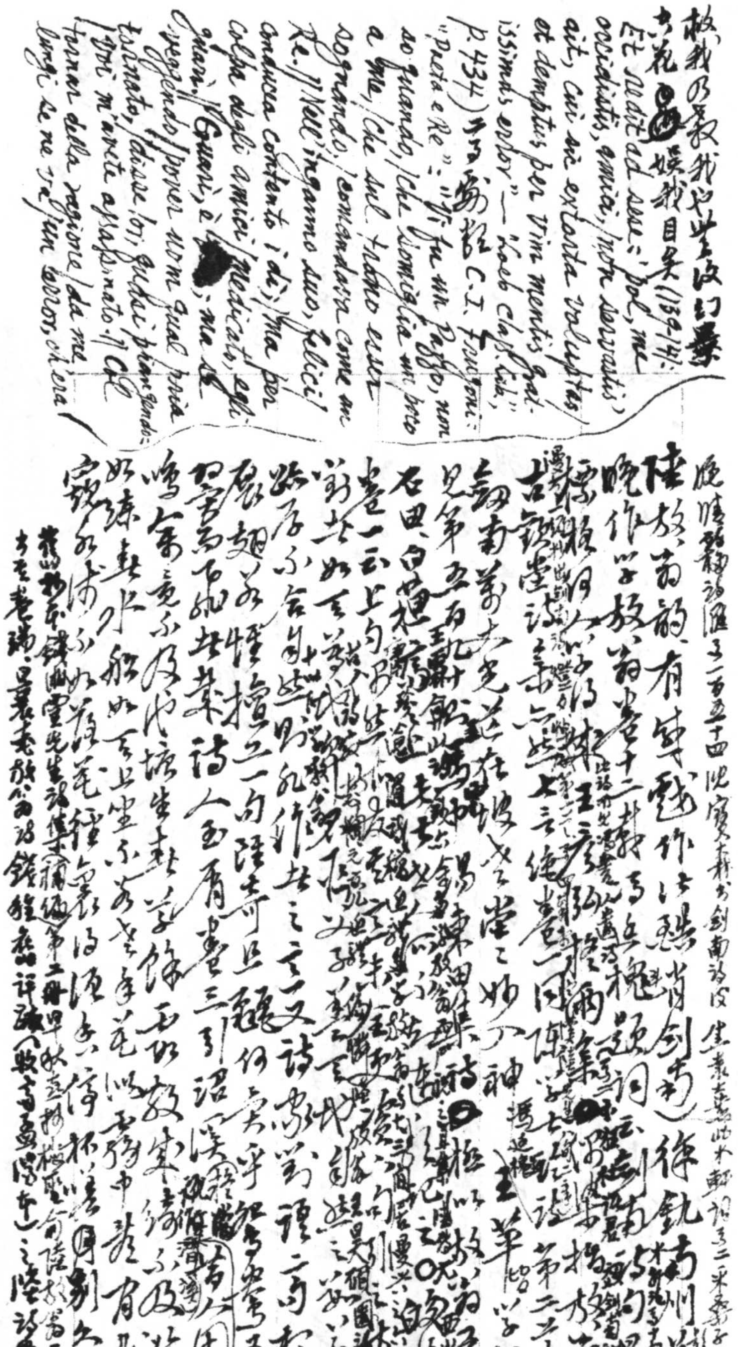
飯吹雪試新茶只待放翁臨安春雨初霽之五六一聯

袁宗道白榴高齋集卷五偶得放翁之帝懷綠自忘

[illegible]圖錄卷三云[illegible]……總只題名為六書

寄使因元白諸人詠，總是梅花黃一輩，詩自庵初無和

劉將孫養吾齋集[illegible]陽川之艾集巧序[illegible]諸畫皆去蛙蟆[illegible]怨深徐夜金井梧桐[illegible]……[illegible]二十七款記放翁[illegible]卷首云[illegible]寶三二十年[illegible]



cagione / della mia felicità"
(E. M. Fusco, *La Lirica*, I, p. 414)

[illegible] Horace [illegible]

[illegible]

*Littérature*, p. 36: "Deux sortes de Vers: les vers *donnés* et les vers *calculés*. Les vers calculés sont ceux qui se présentent sous formes de problèmes à résoudre — et qui ont pour conditions initiales d'abord les vers donnés, ensuite la Rime, la syntaxe, le sens déjà engagé par ces données":

Leopardi 云："tutti i piaceri sono illusioni ... e di queste illusioni si forma ... la nostra vita" (*Zibaldone*, ed. F. Flora, I, p. 260, 又 p. 299) [illegible]

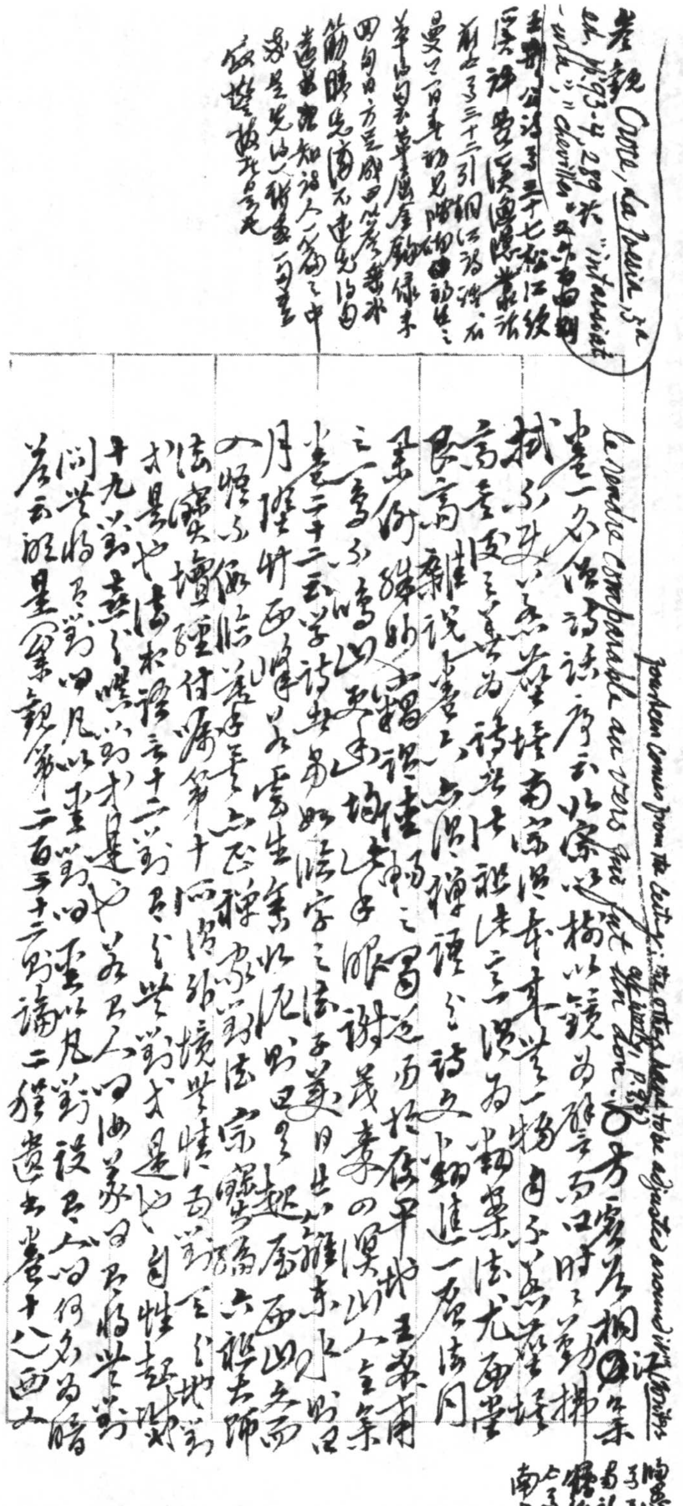
[illegible]

Paul Valéry [illegible] "vers donné" [illegible] "vers calculé" [illegible]

[illegible] *Variété*, I, p. 67: "Les dieux, gracieusement, nous donnent pour rien tel premier vers: mais c'est à nous de façonner le second, qui doit consonner avec l'autre, et ne pas être indigne de son aîné surnaturel. Ce n'est pas trop de toutes les ressources de l'expérience et de l'esprit pour

Thornton Wilder: "I forget which of the great sonneteers said: 'one line in the

[illegible]

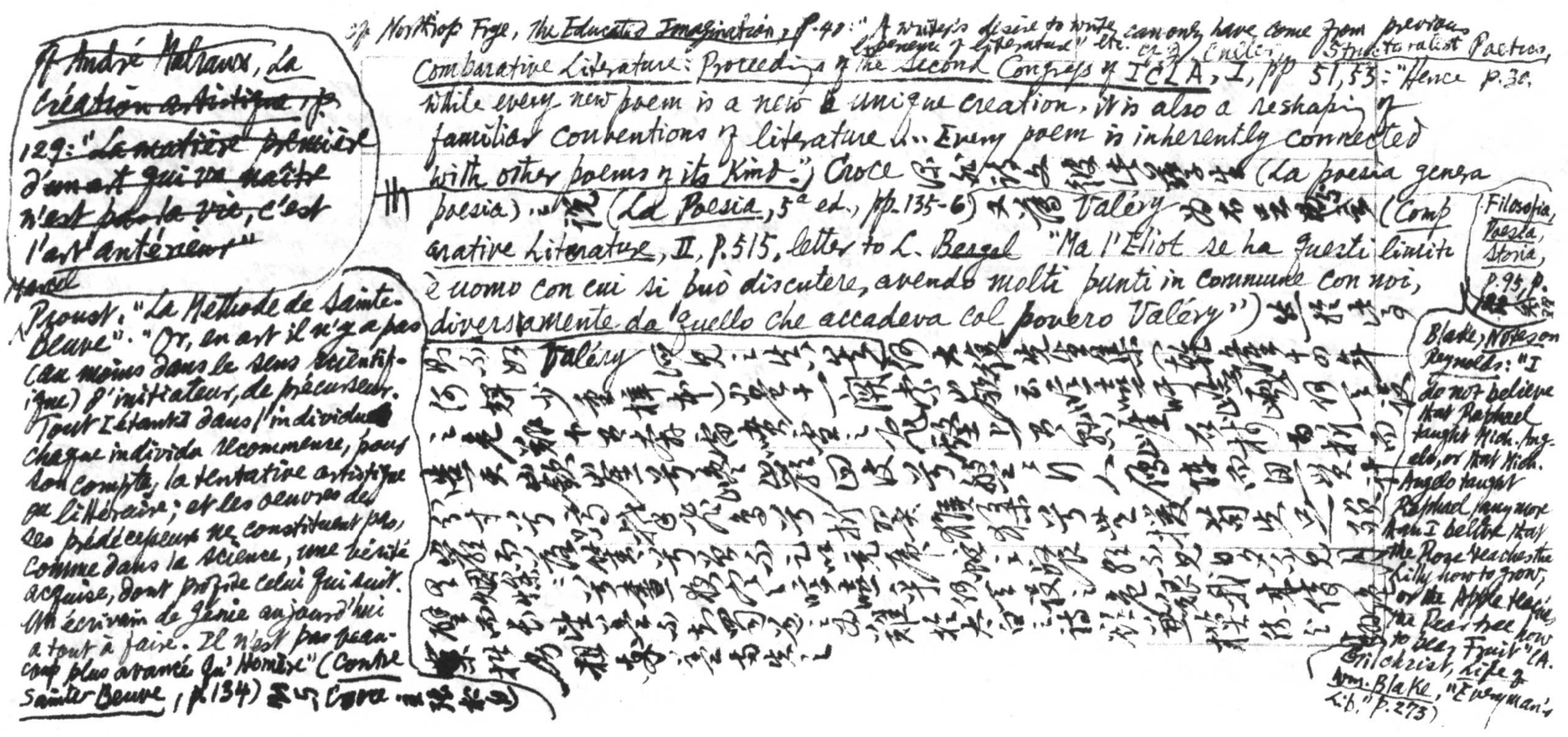


榮寶齋造牋

Heinrich Wölfflin, Kunstgeschichtliche Grundbegriffe, p. 244 "All paintings owe more to other paintings than they owe to direct observation" (quoted in E.H. Gombrich Art & Illusion, 5th ed 1977 p. 268)

André Malraux, La Création artistique, p. 129: "La matière première d'un art qui va naître n'est pas la vie, C'est l'art antérieur... Pas un style, pas un Maître qui ne se dégage de la gangue d'un autre"; L. Pareyson, Estetica, 2ª ed., p. 139: "Le vicende dell'arte sono governate da un ritmo che alterna formazione e trasformazione ... Ogni opera d'arte ... non possiamo creazione ex nihilo ... ché solo l'arte può generare arte, e solo da arte già realizzata l'arte può nascere";

[illegible] "Contra-imitation" (G. Tarde Les Lois de l'Imitation, pp. 270 et suiv.) Novalis, Fragmente, §102: "Kontraste sind inverse Aehnlichkeiten" (hrsg. von E. Kamnitzer, S. 88); G.-C. Lichtenberg, Aphorismen, F.4: "Gerade das Gegentheil thun ist auch eine Nachahmung, und die Definitionen der Nachahmung müsten von Rechtswegen beydes unter sich begreifen. Dieses solten unsere grasen nachahmenden Original Köpfe in Deutschland behertzigen" (hrsg von A. Leitzmann, Bd. III, S. 134) [illegible] Valéry [illegible] "... Toujours ce qui se fait répète ce qui fut fait, ou le réfute: le répète en d'autres tons, l'épure, l'amplifie, le simplifie; ou bien le rétorque, l'extermine, le renverse, le nie: mais donc le suppose, et l'a invisiblement utilisé. Le contraire naît du contraire" (~~Variété, II, p. 273-4~~) "Lettre sur Mallarmé", Œuvres, Pléiade, I. p. 634 [illegible] Northrop Frye, The Anatomy of Criticism, pp. 95-7: "Any poem may be examined, not only as ~~an~~ imitation of nature, but as an imitation of other poems .... The new poem, like the new baby, who is conditioned by a hereditary & environmental kinship to a society which already exists, is born into an already existing order of words, & is typical of the structure of poetry to which it is attached"



~~cf. André Malraux, La Création artistique, p. 129: "La matière première d'un art qui va naître n'est pas la vie, c'est l'art antérieur"~~

~~Marcel~~ Proust, "La Méthode de Sainte-Beuve": "Or, en art il n'y a pas (au moins dans le sens scientifique) d'initiateur, de précurseur. Tout [est] dans l'individu, chaque individu recommence, pour son compte, la tentative artistique ou littéraire; et les oeuvres de ses prédécesseurs ne constituent pas, comme dans la science, une vérité acquise, dont profite celui qui suit. Un écrivain de génie aujourd'hui a tout à faire. Il n'est pas beaucoup plus avancé qu'Homère" (Contre Sainte-Beuve, p. 134) [illegible] Croce [illegible]

cf. Northrop Frye, The Educated Imagination, p. 40: "A writer's desire to write can only have come from previous experience of literature" etc. cf. J. Culler, Structuralist Poetics, p. 30. Comparative Literature: Proceedings of the Second Congress of ICLA, I, pp. 51, 53: "Hence while every new poem is a new & unique creation, it is also a reshaping of familiar conventions of literature &. .. Every poem is inherently connected with other poems of its kind.") Croce [illegible] (La poesia genera poesia) [illegible] (La Poesia, 5ª ed., pp. 135-6) [illegible] Valéry [illegible] (Comparative Literature, II, p. 515, letter to L. Berger "Ma l'Eliot se ha questi limiti è uomo con cui si può discutere, avendo molti punti in commune con noi, diversamente da quello che accadeva col povero Valéry") [illegible]

Filosofia, Poesia, Storia, p. 95, p. [illegible]

[illegible] Valéry [illegible]

Blake, Notes on Reynolds: "I do not believe that Raphael taught Mich. Angelo, or that Mich. Angelo taught Raphael, any more than I believe that the Rose teaches the Lilly how to grow, or the Apple tree teaches the Pear tree how to bear Fruit" (A. Gilchrist, Life of Wm. Blake, "Everyman's Lib." p. 273)

中峯山房影稿卷八跋何仲默詩卷後

七百四六何景明何大復先生集 乾隆十四年何輝少重刻

本與余舊閱明刻汪本編次不同 仲默奇崛

處每遭删改去 而塗詞數頗飾 不甚密 做杜模思句稍

少 卷三十二李空同論詩書 云何須譏服語縱其蓋免

大玉於程 稍以擇東山村言甚確 時本集當故進

鋪敘尤露支離 其識如不滴澤六朝 深自云谷滴於

林積（見李空同論詩書）錄末子孫書而用宏頫人膣升

蘆天羨之（言錄庸詞比魚大有進境）收高逸皮模村回

洋 此遂成[redacted]撰技矣 ○ 仲默詩文頗經竄於點書

六觀卷十四昭月篇序 小卷三十晚李空同論詩法可見其

而未盡也 卷三十四王右丞詩集序定徵圣卉 右丞頗

大言古文之法亡於韓 詩弱於陶（見李空同論詩書）而卷

三十八之韓瑩蘇紀二文 絕似柳州小品 卷七之還至別業

四首 力仿陶之歸田園居 [redacted] 前七子 集

胡元瑞亦謂仲默詩擬而銳拙於漢不免載嘗於擇焉無嫻雅之致

然覺其之巧於格 格推 在於體 拚 補於自適 至宗泛 及然無 香摘題報給臘牌

[redacted]

明月篇 山以讀至何子規之處

雖然亦詩集 最朋宋人句 用字手法 九八宋人思底

（卷十一觀打魚）此仿學東坡卷十四觀石鼓詩 擬歸道之 蓋

而未以子 小渡前段觀打魚

李嵩詩 三見於藏壯卷（此詩集中未收 見升庵集卷十七答劉生論詩）是虛謠

嘉憾 小敘語

矣 觀中峯山房集一百卷 卷十一 一百十一卷 卷五十二 十一 卷十四 一百十四卷 王右丞詩集

歐陽伯咨 吳弘正 沒有論 吳沙屆 何大 張登齊州姚樺

詩文選（六之二）

掾月山華之評李曰：古人作古、月生之模擬，惟三蒼始[illegible]很至簡而緩自撰，汪本之評[illegible]不讓陵李于鱗，[illegible]翁[illegible]亡謂自劍[illegible]琊[illegible]集吉句可六翁月峯先生[illegible]是子九[illegible]金石[illegible]辭論文字之九）

敵夫公之劉[illegible]書云：昔古[illegible]揣佛丁儀之詞[illegible]和[illegible]鄭之[illegible]漢露[illegible]（卷十又誤收卷七）又論轉李[illegible]長[illegible]骨表營天性[illegible]護視作之（續集卷上）

尚[redacted]王之[redacted]見野之敏字之平易皆[redacted]

徹寬[redacted]原[redacted]逵[redacted]

[redacted]易穀[redacted]華[illegible]穆，[redacted]高續習[illegible]志詳（李夢[illegible]一擬[illegible]詭小華

（真七李調，戒權勢，高子七云：迪功集，[illegible]之集，清遠照高之作，與

迪功集回逕，不傷真之迪功[illegible]於模擬，[illegible]而麗之集刻任

先生記表白語之論李[redacted]曰：五六同詩文，尚為已之一，纔多述情

往之適生（見姻[redacted]高數公子二十詩五上）[illegible]進之之論何如曰古改

樂續之一篇，何嘗云：搜之漢古（曹濂小式配合條）後七子之新尚

實一[redacted]律[illegible]愈[redacted]郎甚也[redacted]詩要[redacted]樗

而文益隱，面目當同矣（公看觀第六至三十一則）詩溶深上

第七百二則論宗子相集（[illegible]）[redacted]李嵩獨稱祠云文哀生古

作首妻已前知（卷二十三）[illegible]吉表海叟詩集序云：獨[illegible]退之

居之閒人也，至文至宗，歐陽公深景於世（公國子集失收）而溯

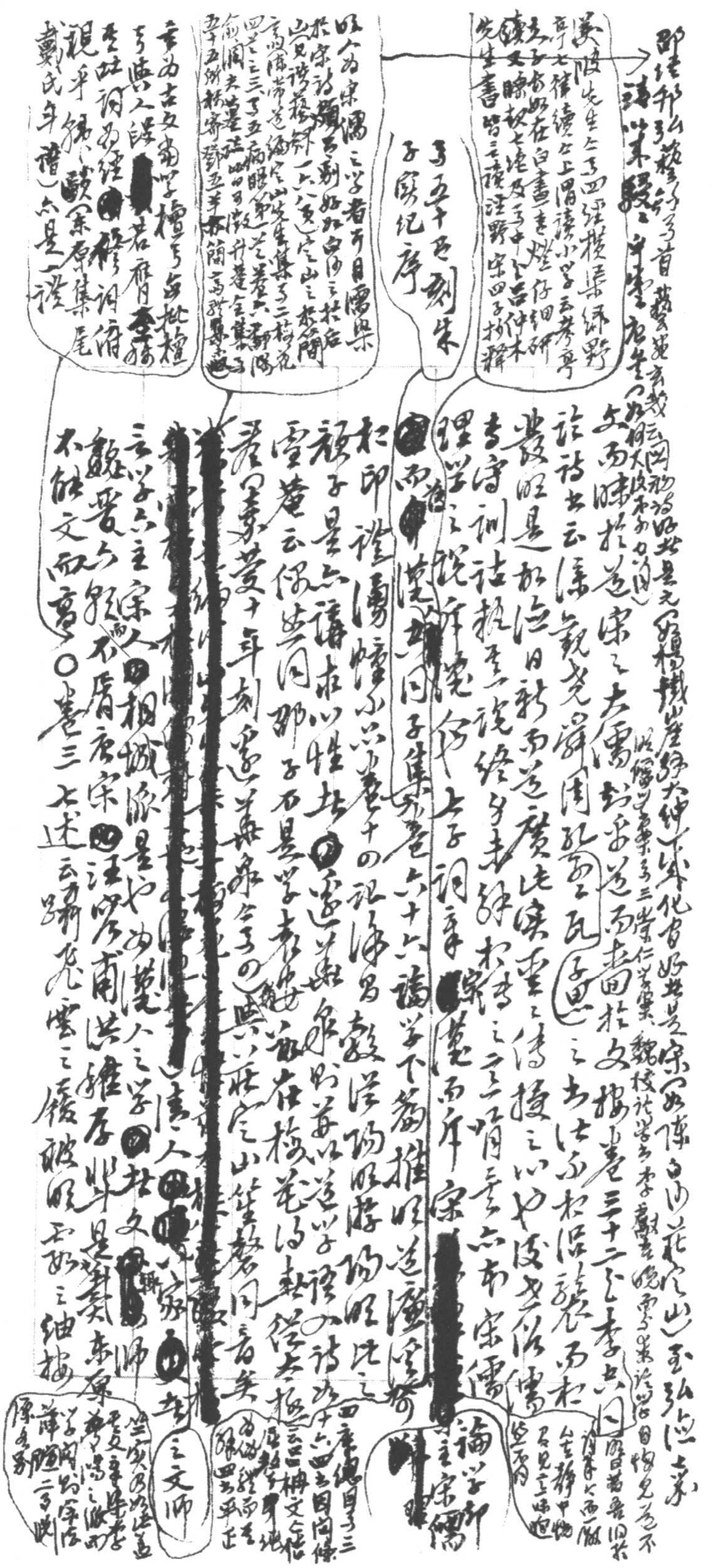
[illegible]繳問于鐵，鐵易槳女，李何以李叔云：識不諭，今向乃只

鏞易樂（陳眉公太平清話卷下）後七子與前七子之殊在

法一事可反三隅也○卷一述歸賦序云：漢魏[illegible]之工五於

[illegible]臨華

稍不[illegible]情即落南宋以後，臨調不能圓守復古矩[illegible]



邵[illegible]邦弘[illegible]首[illegible]元[illegible]楊鐵崖[illegible]大紳[illegible]化者好[illegible]是宗，如陳白沙〈花木山〉，其弘治之蒙

（讀詩以為[illegible]）

（溪陂先生之于四經，橫渠、師野亭七律，讀之上謂讀小學云孝亭夫子論如在白晝書燈仔細研讀，文瞭頗七絕，及子中[illegible]仲木先生書皆云讀注野，宋四子折辨）

文而[illegible]於道，宋之大儒[illegible]道而[illegible]於文[illegible]

註詩者云[illegible]觀光[illegible]周孔[illegible]之[illegible]法[illegible]卷三十二之李[illegible]

豈[illegible]是[illegible]日新而道廣，[illegible]重之傳接之[illegible]

吾[illegible]訓詁[illegible]說[illegible]錄[illegible]書之二[illegible]亦[illegible]宋儒

理學之說[illegible]何也，大[illegible]子詞章[illegible]而[illegible]宋[illegible]

[illegible]而[illegible]子集》卷六十六〈論學下[illegible]推明道[illegible]

杜印禮[illegible]十之祖[illegible]

顏子是亦[illegible]以性[illegible]

[illegible]云保[illegible]同那子[illegible]是學[illegible]

[illegible]十年刻[illegible]

（萬五十[illegible]刻朱子[illegible]紀序）

（[illegible]宋儒之學者[illegible]）

（[illegible]）

[illegible]宋人[illegible]相[illegible]漢人之學[illegible]

[illegible]不[illegible]宋[illegible]南[illegible]

不能文而[illegible]卷三[illegible]

（[illegible]）

（論學[illegible]宋儒）

（[illegible]）

（[illegible]之文師）

（[illegible]）

敖天瑞少室山房筆叢卷三十六云何仲默遊城亦用唐宋事而已遮并謝深柳毅祠用唐小說及太函幕仲默一比內見卷二十四寄君山上白酒为女嚴軒映湘妃配霜溜大段宋中用唐宋何以[redacted]一乘不如騎飛雲之後西用宋人物撰雲仙錄記卷一記白樂天至於廬山草堂作飛雲履故事海錄碎事不如雲仙錄記續之帖乃摘擬及之章文房才子傳卷六白居易傳遂兩引翻飛雲履仲默亦未可擇後來如袁小修珂雪齋近集卷十至必及唐宋（中央書店本卷一東遊日記云二居士詩愛之）[redacted]以卷三十何子第十二篇心迹又張旭觀舞劍知草書見三十二李杜同調詩書要如同二[redacted]皆[redacted]用唐事[redacted]此類甚夥不及一一姑摘其用宋事者以補第六百五十九則論袁海叟集云卷一畫寄錢塘謝蘭仙於西湖殷少保之青田卷十二古峰畫梅歌肅道翁湖山詩思閑寂寂柴門對孤例卷十三玉壺歌蛟子守其湖南使節師昔莫訊歆吉李生如買陂蘇田又合鼓枕合藝江船卷十五寄樓四賓表

送趙御史、補衣生書錦歸服，要花辰

如手迹以麻畫米元章東坡公家詞，大如椎碑，不恭惝詭

子由詞卷十九送楊太常歸省，中見二妙，學宋云如畑

卷二十五送古之順親學湖南，南宋書無新，遂爲要部

文章應陶衆。卷二十六壽西崖相公，十年長公虎處居五

（卷二十五繞西崖先生室數仙閣，閣前東山記，見東山記詠畫）

歙閣中獨東峯寄泉山先生，蒙生尚數紙公詩

白髮空了出花發處，何處苦江西去，鼓槌寧數江離而得買

田偈菜漢遂何如（與卷十三醉歌贈子官復生）仍如卷十四

未相壁閣來相壁閣歌，顯文公可畫竹，觀石鼓歌。卷二十二

措子昭來相壁閣[redacted]卷二十九米元章拜石

（卷二十[illegible]五讀李子昂小樓詩母盛卷六三忠祠）

閣式題中，然日已篆，更如宋韓文評只是眼中無此等

宋觀第七百四十六，許彬華玉集

詩按淵寫子山曲宋人者，皇明詩選卷九[獨]卷五稿

篇同乃觸金和，顧道左我溪，去彼對不我插去收道

氏易林按調[redacted]卷一東門賦○云本貨[redacted]傳

漢魏遺意而能模寫情事，遠傳七述之後，乃由陳基

榮寶齋造箋

劉因《中陵六衣詩解》：「好絞似太深，曲盛笑動，幾如桂子晚」，作配二

朱鑄伟詞》○卷六《河水出河向時》：「暮日寒河上遠葉東
君眺河水去，我獨立河干。」按出彭書卷十謂李賀吉東村
河之水深時時，望去不見言河干。」二作相照說依○卷六《高
珠行人樓畢轉不珠人負土攜中路》：「讀莊錢少於酬吉
然似只為痛，如此二句皆去「樓」上「城」◉下、「上」◉「下」二字，亦不甚
通。又如卷七《平望城南村》第一首云：「荒第寫入蕭杞（翻出城南村）
村中，九家烟火自成里」，而第二首云：「牧放近郊，出牢不扣
烘葉園蔽花林平疇如福，風日自和。」弟看卷十一《叔共行》
云：「文皇引只書子好領君臣在書孝是封侯和上句[redacted]伍程好領
馬十三咽幼如行」，云：「婦人性癖，近下乍傷奔去叫旗，如齋粧作
詩不妻無自解，轉見人皆以為陽何至俚寵視蔚及村怪
殤如云：「雲眼霽魂，元年于西泠風韻，雪古抬提戈燒，已作女兒花
羞，更把櫻蔽曉痛妻妾」（大全集卷二）雅從〔回〕判卷十七《嬋花》
生鵬云：「君看風羽翼，何日起扶搖。」少陵[illegible]詩「五雲高太甲，
六月曠摶扶」，已誤讀《莊子》高物語「摶扶搖羊角而上」之句

（噬同子高《八河》、《之水彰》第一首，夫當作「文」）

又按明月篇序云四子者雖工富麗去古遠甚至其音節往往可歌乃知子美辭固沉著而調失流轉雖成一家語實則詩歌之（變[illegible]）安說也予三十二年書此月論詩者云緣情之言與明未華之音數生撫和哀生而并東西之聲何以[illegible]極而[illegible]詩作祖也亦此意也[illegible]又空同子集卷五十二缶音序云詩至唐古調亡矣然自有唐調可歌詠高者猶足被管絃宋人主理不主調於是唐調亦亡云云又詩[illegible]君子[illegible]悠揚委言切而不迫故歌之者心暢而聞之者動也

（[illegible]觀[illegible]民筆[illegible]張子三首能之拜社）

摶當作搏謂拍也屈從上而下曰隧六曰拔桂見亦難仲默無韻乙為拔摶又誤一起字不成文理○卷十三樂陵令行按江進之稱此篇不說之樸古深微出卷十四之點兵行、玄明宮行二桴肩月臆痛切云之措語鈍拙滯[redacted]未為佳（[illegible]）作○卷十四明月篇按其三章七記便研使評此詩頗深於情且曰漢魏十年以來於集其情偽情生其說之實此諸詩調圓轉錯而婉轉未為情[illegible]挂祿香[illegible]題云鳳凰樓如是[illegible]箱如蝶蝶堂中織錦妻又云蕭如自寫侍御林琅琊比夕照團扇又云秋寒前相有又云東家怨如上樓又云同這錢如形七夕上娥嫦娥九秋又云江路書婦狄船待湖上溪歌三詩健三步細看卷十六九日同諸友登吳保山第二首樓窮萬里目明時序百年情按空同子集卷六十[illegible]有與何氏書云百年萬里何其[illegible]見而[illegible]也[illegible]六大復集中卷七云律比百年萬里作對明

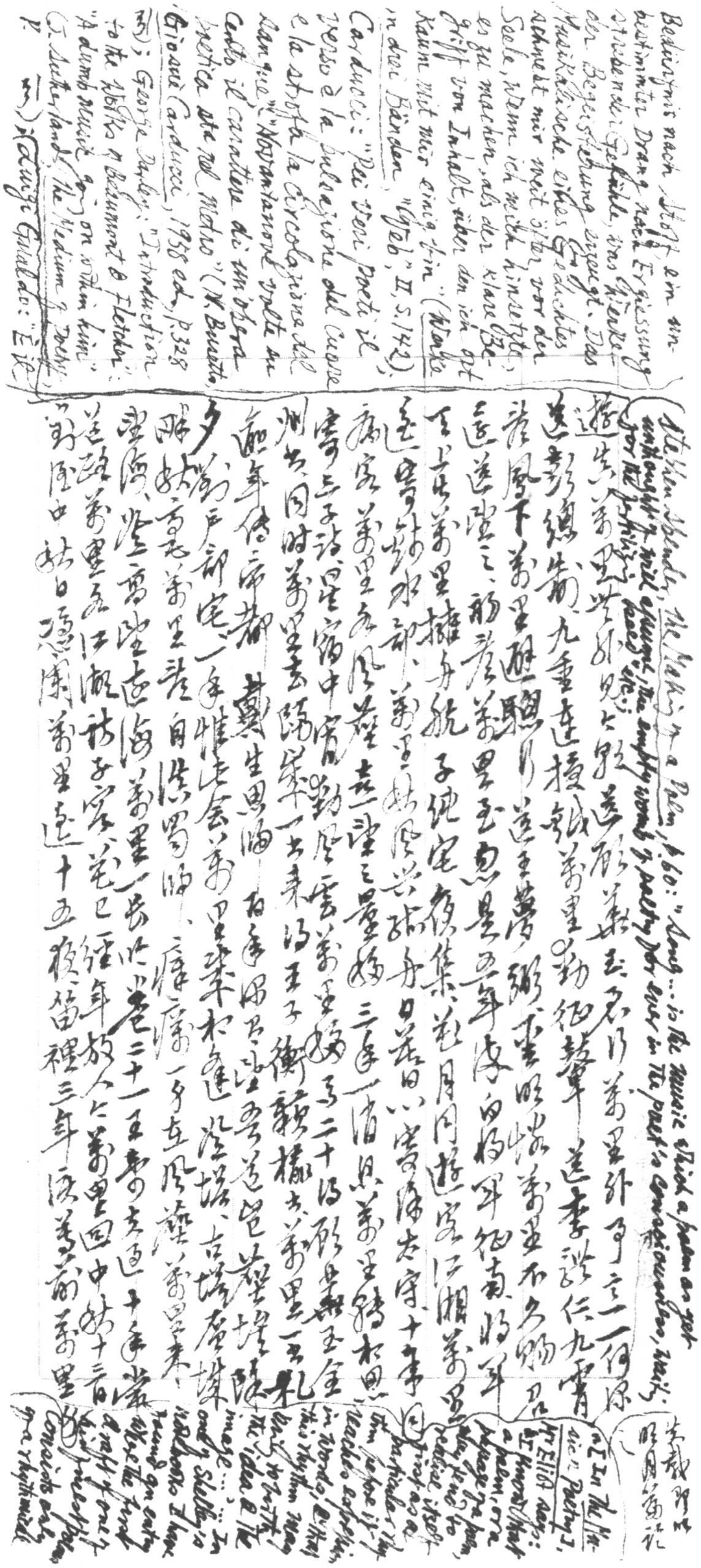
敬

楊升菴全集卷十三華燭引有張愈光跋云往年吾友、何仲默嘗云古今人詩惟老杜庭前有之子前御往矣詩而有子來缺然三百篇作旺月序詳為擬之其激昂思句而歸詳首也[illegible]五更綠蔭[illegible]仲默[illegible]流螢[illegible]在首而詳之曰何仲默枕籍杜詩不觀餘家於六經

何李譚藝大本已從根同
法貴能律[redacted]特李主揚抑頌
[redacted]何主張數圍
鶴娘香思也其同自序
詩集謂其詩乃查氏間
李中林屋詞塵記其同
大汶皆瞪嗜鎖南枝其同
同里謂學詩如[illegible]鎖
南枝[redacted]
吳袁中郎序小
修國詩所謂詩之必傳者
乃閭閻婦人孺子所唱擘
破玉打草竿之類稗
同以異 李何貴香奩印
二袁欣香情之意也
第七卷九十六則論 Foscolo,
*Le Grazie*, I. 25 可補 Schiller
一七九二年五月二十七日與 Gottfried
Körner 書所云 "Ich glaube, es ist
nicht immer die lebhafte Vorstellung
eines Stoffes, sondern nur ein

萬里尤黯出十五李臭城十五復前月同隱三更鼓罷出萬里
明送故[illegible]諸三年[illegible]遊市萬里春木[illegible]旅次骨肉千行淚風
塵萬里經煙樓時瞻[illegible]以極萬里[illegible]危機清深草堂[illegible]石
年祇有客終日留長此月先生萬里外[illegible]一首詩[illegible]書十六
前安月萬里長安月[illegible]照[illegible]羅[illegible]七日五[illegible]清先生消息
三年兩夜宴安萬里來之遠家[illegible]杭東[illegible]一[illegible]世計選萬里更雖
招客果客到[illegible]路千行淚深四之萬里照卜遊生常懷萬里
去終年百年多送張來才萬里女生筆千鈞壯士[illegible]贈萬里
時夷譁躍萬里路鵬翼九秋天年寄泉山先生飯後三鮮
霍江湖萬里長寄[illegible]客[illegible]白[illegible]三年客流江萬里招元白
[illegible]大[illegible]萬里[illegible]雲飛萬[illegible]不安之[illegible]雲西國[illegible]二月
[illegible]萬[illegible]馬不[illegible]千金[illegible]
子京[illegible]三年客[illegible]萬里[illegible]遷至[illegible]城十年[illegible]萬
里而[illegible]生遂至判[illegible]北萬里風便一蹲毛刷至[illegible]衛念民氣
如夢[illegible]長凌萬里雲遠[illegible]都玄[illegible]白之三年客倉海萬里心茫茫
曹瑞之一封朝北極萬里一夜日南溟高十九黃之宗魯來安南[illegible]壯

唐來[illegible]之然也
上亭及薛君
乘之喚[illegible]經
新詩照斯絲
自失乃作明
月樓照二首
撒之然終
故君[illegible]數杯
談作之如此
篇[illegible]當為[illegible]
度自[illegible]卜
撇[illegible]笑明珠
鉤劍前
壺[illegible]驕
鵬[illegible]三
汝蘇生第
一篇[illegible]卜
添[illegible]交
步可以知
詩之類矣
如星[illegible]仲默
明月當座
謫福[illegible]二
井丁同時
為作[illegible]流
登篇法[illegible]



Bedürfnis nach Stoff ein unbestimmter Drang nach Ergiessung strebender Gefühle, was Werke der Begeisterung erzeugt. Das Musikalische eines Gedichtes schwebt mir weit öfter vor der Seele, wenn ich mich hinsetzte, es zu machen, als der klare Begriff von Inhalt, über den ich oft kaum mit mir einig bin" (Werke in drei Bänden, "Leb", II, S.142); Carducci: "Pei veri poeti il verso è la pulsazione del cuore e la strofa la circolazione del sangue"; "Novantanove volte su cento il carattere di un'opera poetica sta nel metro" (N. Busetto, Giosuè Carducci, 1958 ed., p.328 引); George Darley: "Introduction to the Works of Beaumont & Fletcher": "A dumb music going on within him" (J. Sutherland, The Medium of Poetry, p. 引); Luigi Gualdo: "È il

(Stephen Spender, The Making of a Poem, p.60: "Song... is the music which a poem as yet unthought of will assume, the empty womb of poetry for ever in the poet's consciousness, waiting for the fertilizing seed" etc.;

[illegible]萬里外[illegible]

[illegible]萬里[illegible]

[illegible]萬里[illegible]萬里[illegible]

[illegible]萬里[illegible]

[illegible]萬里[illegible]

[illegible]萬里[illegible]十年

[illegible]萬里[illegible]三年[illegible]萬里[illegible]

[illegible]萬里[illegible]二十日[illegible]

[illegible]萬里[illegible]萬里[illegible]

[illegible]

[illegible]萬里[illegible]

[illegible]萬里[illegible]

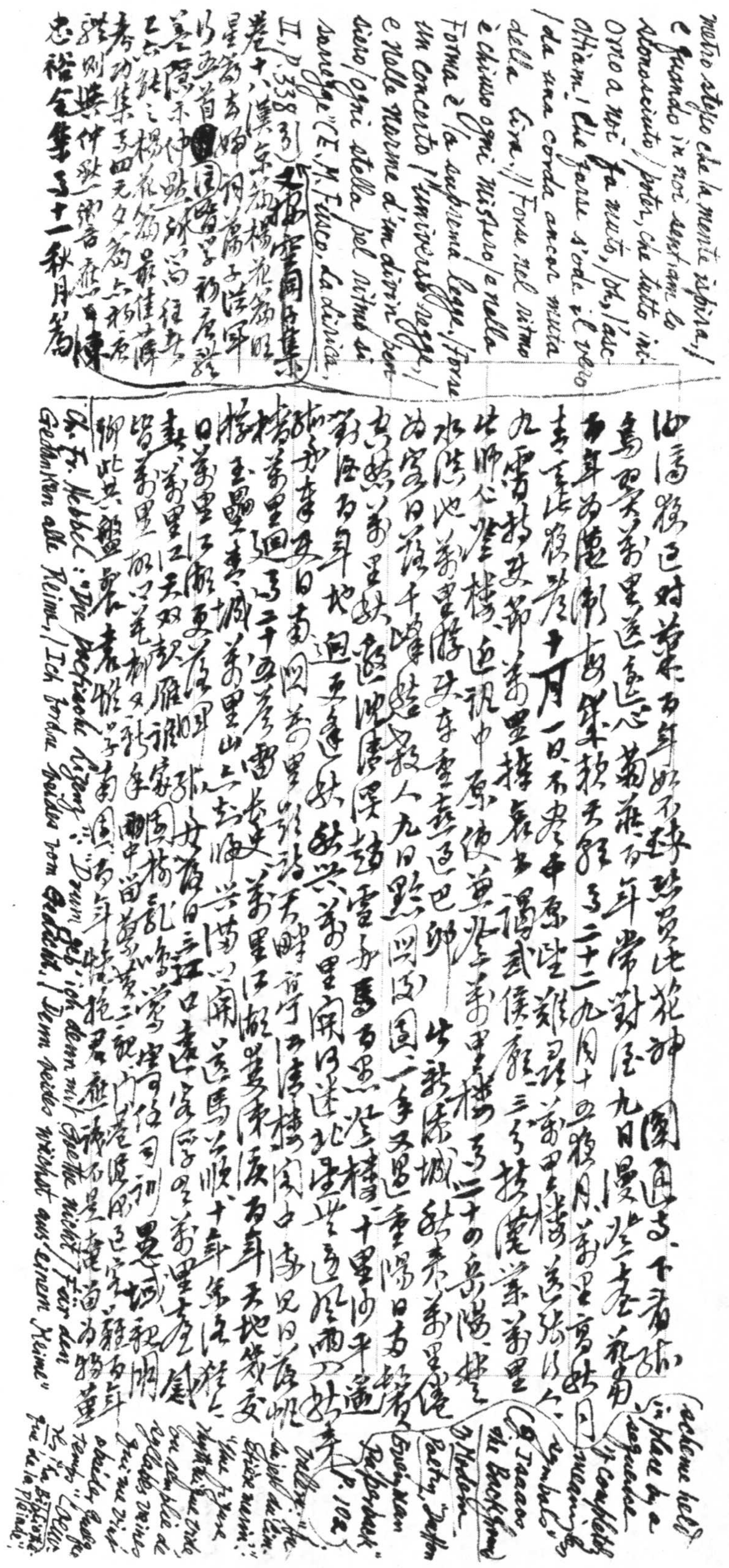
[illegible]萬里[illegible]二十一[illegible]十年[illegible]

[illegible]萬里[illegible]萬里回[illegible]

[illegible]萬里[illegible]十五[illegible]三年[illegible]萬里

“[In The Music of Poetry], Mr Eliot says: “I know that a poem, or a passage of a poem, may tend to realise itself first as a particular rhythm before it reaches expression in words, & that this rhythm may bring to birth the idea & the image...” ... In one of Shelley's notebooks I have found an entry where the first draft of one of his finest poems consists only of a rhythmical

[illegible]



nostro stesso che la mente sospira,/ e quando in noi sentiamo lo sconosciuto / potere, che tutto in-orno a noi fa muto, / oh, l'ascoltiamo! Che forse s'ode il vero / da una corda ancor muta / della lira.// Forse nel ritmo è chiuso ogni mistero / e nella forma è la suprema legge, / forse un concerto l'universo regge, / e nelle norme d'un divin pensiero / ogni stella pel ritmo si sorregge" (E. M. Fusco, La lirica, II, p. 338 引)

空同子集卷十八漢京篇楊花篇昭星篇春懷（?）篇……

池篇綠色對芳菲萬年如不離 髮黃比花神 閩國遊子下看方外

島四天萬里送遠心 萬飛萬年常對君 九日浸 萬里空如月

萬年為隨衡嶽魏 牧天縣 二十二九月十五夜月 萬里

春臺花發蒼 十月一日不老中原壁 雜憶萬里樓 萬里送行人

九霄鞍馬節萬里樓 夜出瀛武侯廟三首 扶搖萬里

北師公登樓遠眺中原使萬里 樓 二十四岳陽樓

水陸池萬里歸來李季彥送巴卿 出郭漁城 秋來萬里遠

為寄日夜千峰點殺人 九日點函谷關 一手又見重陽日萬行

Chr. Fr. Hebbel: "Die deutsche Dichtung": "Darum ich denn mit Goethe nicht / Für den Gedanken alle Reime, / Ich fordre beides vom Gedicht, / Denn beides wächst aus Einem Keime"

Cf. Isaacs, The Background of Modern Poetry, p. 102

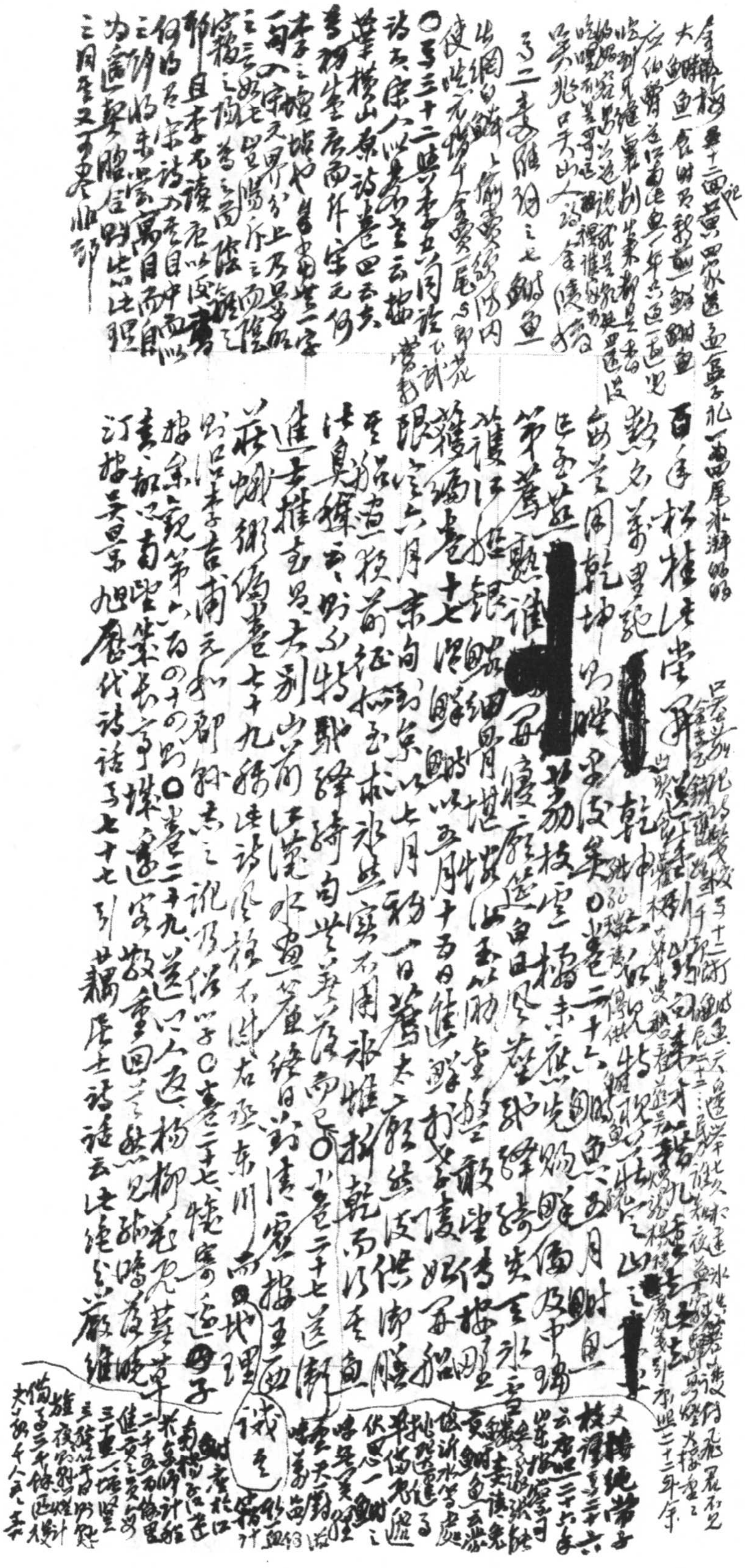
亦屬祖構，庶幾後來居上、

（Grabbe, hrsg. Th. Poppe, I Teil, S. 206）況周頤蕙風詞話卷四：意內言外，詞家之恆言也。韻会舉要引說文作音內言外，當是所見宋本如是。訓詞謂音之發於聲，在絲竹，凡物生內者恆先生，外者恆後詞，以先見調而後以詞然之，調即言也。

I, p. 1503。

雙瀨川猛子應秀木，
同君只是重雲翼，
萬里飛騰竟若何

西湖子：萬里乘槎欵日月，十年〔illegible〕閣望蓬萊。〔illegible〕宅於月，星渦逕三人，轉萬里清光迎赤〔illegible〕。〔illegible〕二十六、送張季同高國年將萬里去思南日，蠟三生，簡〔illegible〕〔illegible〕。五色〔illegible〕生，鷹為百年功劍，鴻毛兩夕，萬里寅朋，〔illegible〕十年江海，歐少常〔illegible〕送宗檀移至復〔illegible〕宋，萬里況逢鴻雁後，一杯仍對菊花天。送王季衡送君萬里又南還，比〔illegible〕〔illegible〕〔illegible〕。送李寄〔illegible〕山先生雜月三山外，相〔illegible〕宗華。萬里樓，夜〔illegible〕君來，天〔illegible〕送師〔illegible〕滿宮、城下馬，殘萬里，萬里情。送海岳陳〔illegible〕雲〔illegible〕萬里君居極目〔illegible〕張樓。送宗〔illegible〕送鶴，大〔illegible〕萬里一〔illegible〕將〔illegible〕九雪莫見鳥先來。送贾〔illegible〕〔illegible〕，〔illegible〕陵樓闌九天開銀漢仙樓萬里來，披陳為，萬里〔illegible〕〔illegible〕〔illegible〕，萬里百身圖畫想山林送杭〔illegible〕〔illegible〕侍天樣，百身貢篋〔illegible〕〔illegible〕萬里旌旗房上廬〔illegible〕世恩愛日樓，九折巴回馭志，百年生〔illegible〕待門情〔illegible〕二十七哭以送，萬里鄉〔illegible〕〔illegible〕〔illegible〕日，百年〔illegible〕〔illegible〕絕音送友如余，又多三巴遊〔illegible〕，〔illegible〕丈夫萬里〔illegible〕〔illegible〕陸子〔illegible〕夜〔illegible〕集人去百年一送〔illegible〕〔illegible〕天涯比〔illegible〕二難逢，〔illegible〕谷草堂，萬里河山一草某



徵之中麓閒居集卷十對山康
修撰傳記德涵所詰謂錯認字陸展
渼陂續集卷下載大儆序谷之序八黍穀
空同五九則則康王與併體宗旨
契合

李開先中麓閒居集卷十
古樂府自序云易曰擬議
以成其變化日新之謂盛德
不可不言之詩與擬其興中
題法古詞之相襲又何異於
書云其同當稱陳謝云云
子美觀其同子集卷五第十
刻陸謝詩序所謂文五
言者不祖漢則祖魏固
已乃至下者即當效陸謝
矣何仲默書云文法秦漢詩祖晉
魏力振之然古文之法亡於
韓詩弱於陶謝力振之
古詩之法亦亡於謝升菴
全集卷五之答重慶太守
劉嵩陽書論詩

日晚江南望江北寒鴉飛盡水悠悠因之然不如太白之孤帆
遠影碧山盡惟見長江天際流○卷二十何子以樂遊為
第十六首云之三百篇之妙以為國之精神然而變化合
未通以為近時前輩有意樂語故多與卷三十二介李古
同語詩書而漫擬以樂于變化而從同擬戲之大沒其
星斷文字而云而題而行○卷三十、雜三十二三
夫世鏗鏘唐宋世詩擬乳是不為生記卷三
實即黃曰一代之興必有一代之體蘇擬則其流之文
三朝之唐詩宋之道學國朝之樂府亦開于宗如業子
奇草木子卷四上傳為之崇尚以為以宋唐以詩宋以理
學元之可傳者以樂府為唐之詞不及宋之詞以唐
詩為道不及也李中麓曾序宋書五路定元史傳奇
序云有宋崇進士溍嘗試根科於課士策疑曰選文唐
詩宋理學元詞曲不以何姓名為則李卓吾楊太史三童
八說六經史策六經近選傳奇院本西廂水滸七子集等
西

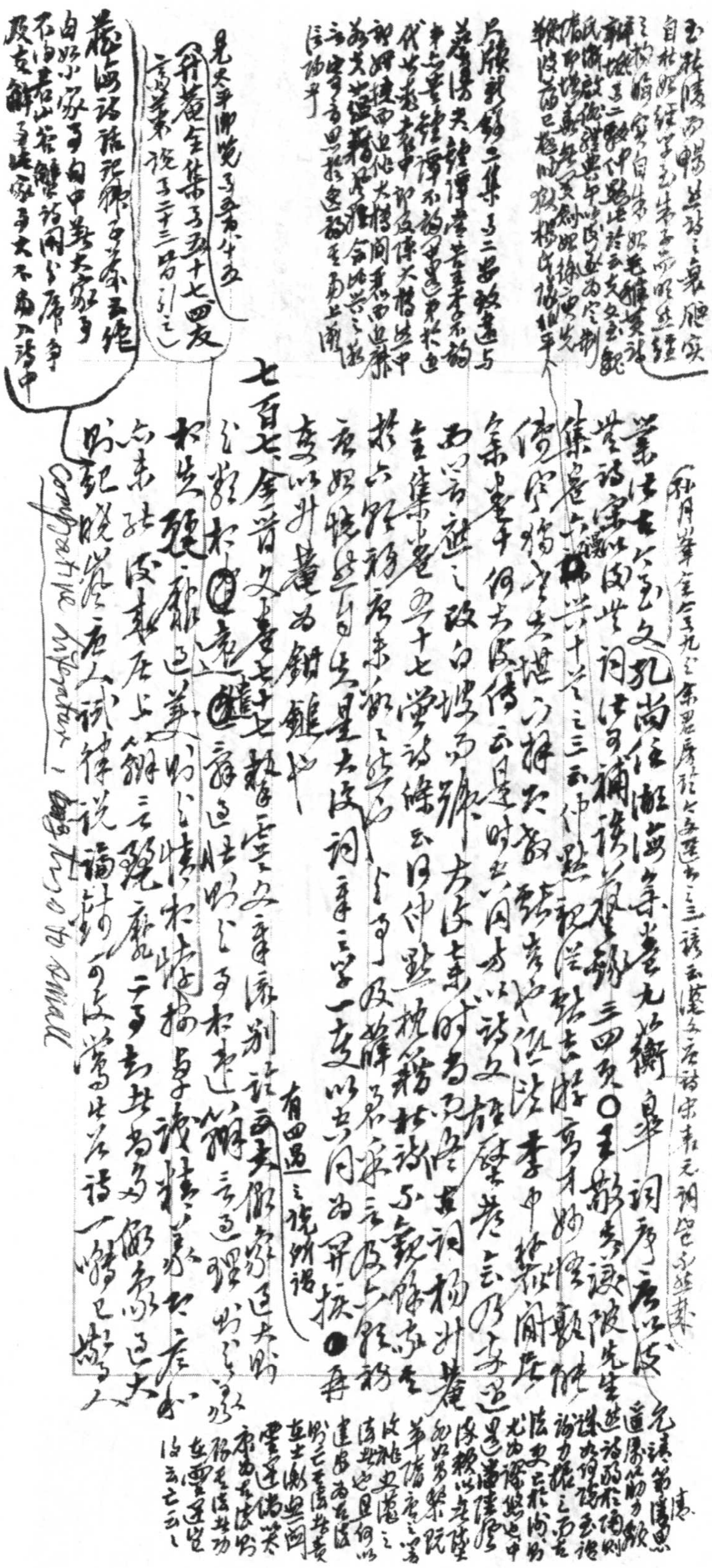
乃事皆承先生盛與西廂詩並訂之

依王弇州之說以元三王實甫、關漢卿則相類而文不相不為

加續一也

見無錫周孔嘉書子田畫氏書不知溫泉記星辰楊日
新而道

升菴全集卷六十五琛
諸鏐云
墨蛩筆記
姻獅齋
詩宗詞元



楮橛花細蕊，庚云：「[illegible]無[illegible]入[illegible]鶯三[illegible]也」鶯鼓
[illegible]楮[illegible]非鶯三[illegible]也，又說陳玉笑笑比球詩錄
芷开霞连一笑，豪宿於[illegible]澤云劍，以笑[illegible]笑[illegible]云笑
笑以歛眉，以笑笑[illegible]云笑笑，以哭笑，[illegible]劍[illegible]為
記卷四上記海棠之圖，播條純帛成蝶翻翻排列[illegible]呼
為蝶中樵蛤，[illegible]陳秀手[illegible]云[illegible]蓋海[illegible]之圖張
葉為酒，手日記光緒十八年正月移八日[illegible]花詩出
行一嘆大江横字粗横生一星水師[illegible][illegible]遺
蘇過比壯，約張元長梅花草堂集卷十三[illegible]記[illegible]詞云[illegible]讀
[illegible]大笑說七言以為大冊[illegible]杯[illegible]眼毛小秋小物
以雪[illegible]對，已來由三盛吳臺修鄭圃煙詩話卷一話七
子詩謂三鄭[illegible]不歌切泣之宗強[illegible]不[illegible][illegible]被銘田
Goldsmith 謂 Johnson 云：「If you were to make little fishes talk, they would talk like whales」 (Boswell, Life of Johnson, 7 May 1773); Peter Pindar: "On Dr Samuel Johnson":

陶元藻全浙詩話卷四十三引前秀曲適錄謂毛西河彈妓詩[illegible]：「腰雙睡夜頻巴山雨一夜生[illegible]楊子雲次向作[illegible]笑容非[illegible]笑[illegible]以楊子江心石水渦以為作笑[illegible]以笑如蘇鐘[illegible]鼓問[illegible]年鄰高[illegible]眼[illegible]二[illegible]

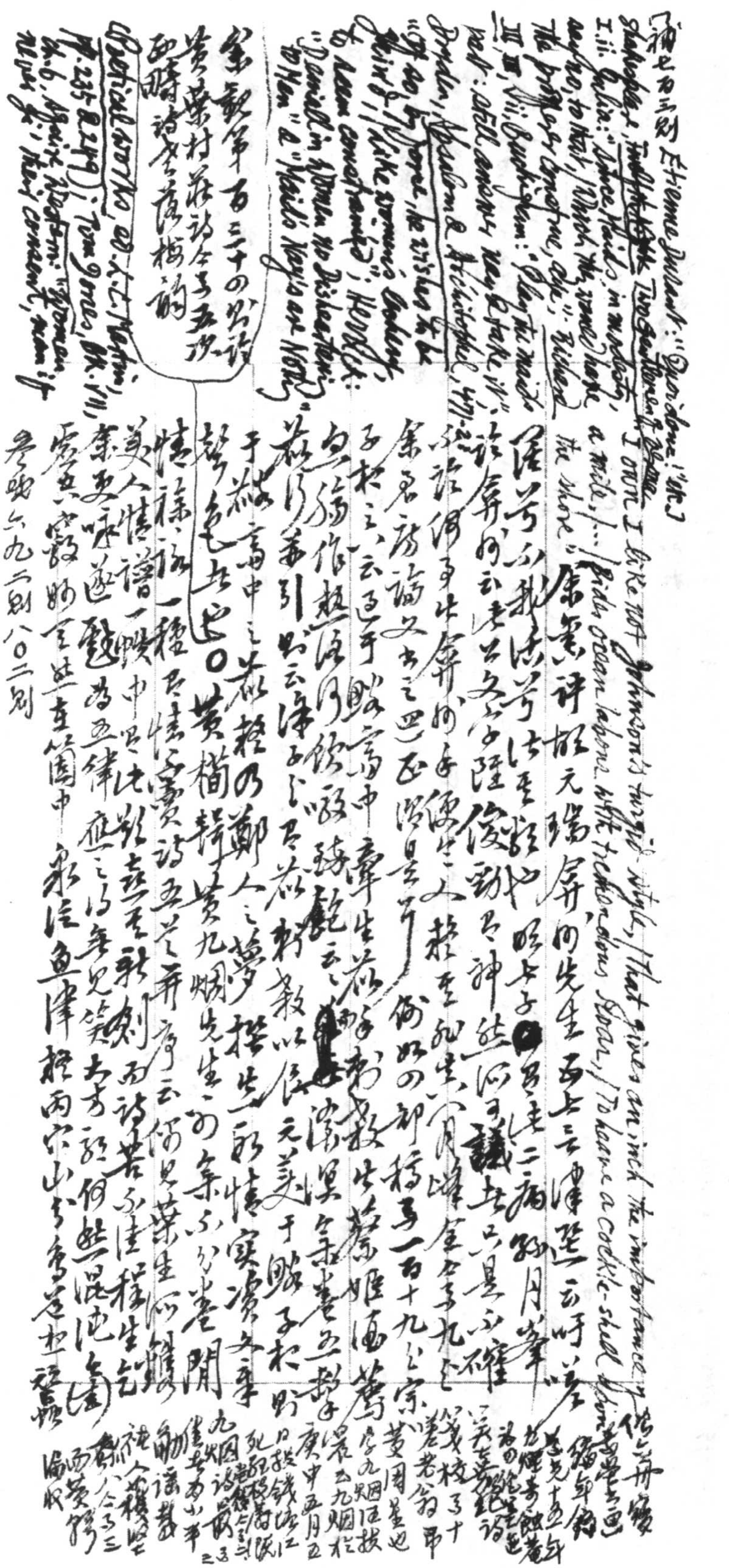
~~曹[illegible]全集卷七律~~[illegible]三思[illegible]驚詩郎作笑容

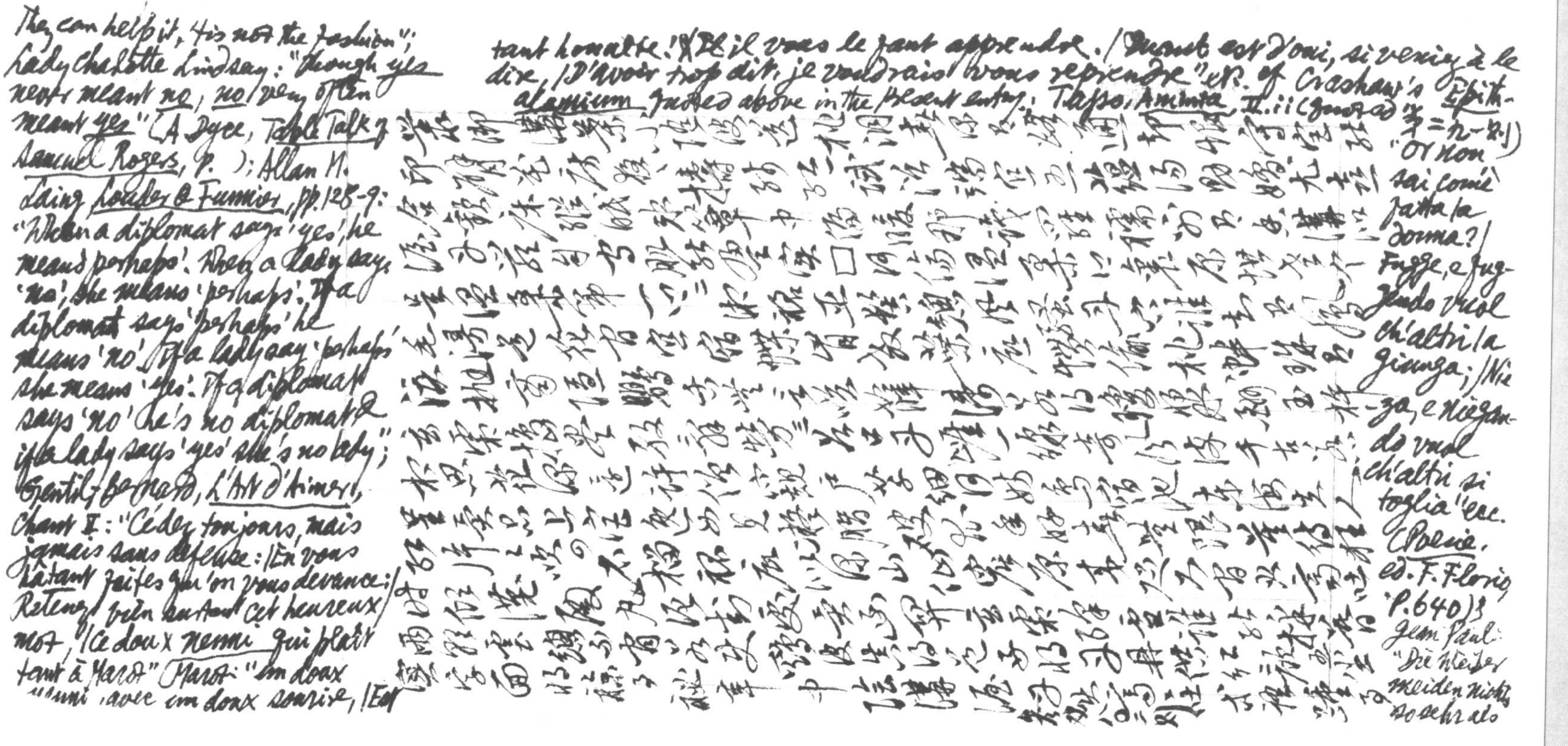
袁請注君子謂游之作如好花倩[illegible]麈小山東刻劉

Longinus, On the Sublime, XXX: "To attach great & stately words to trivial would be like fastening a great tragic mask on a simple child" (Loeb Classical Library, p.209);

丹[illegible]全[illegible]卷[illegible]引盧照鄰詩[illegible]相[illegible][illegible]好笑苦[illegible]出

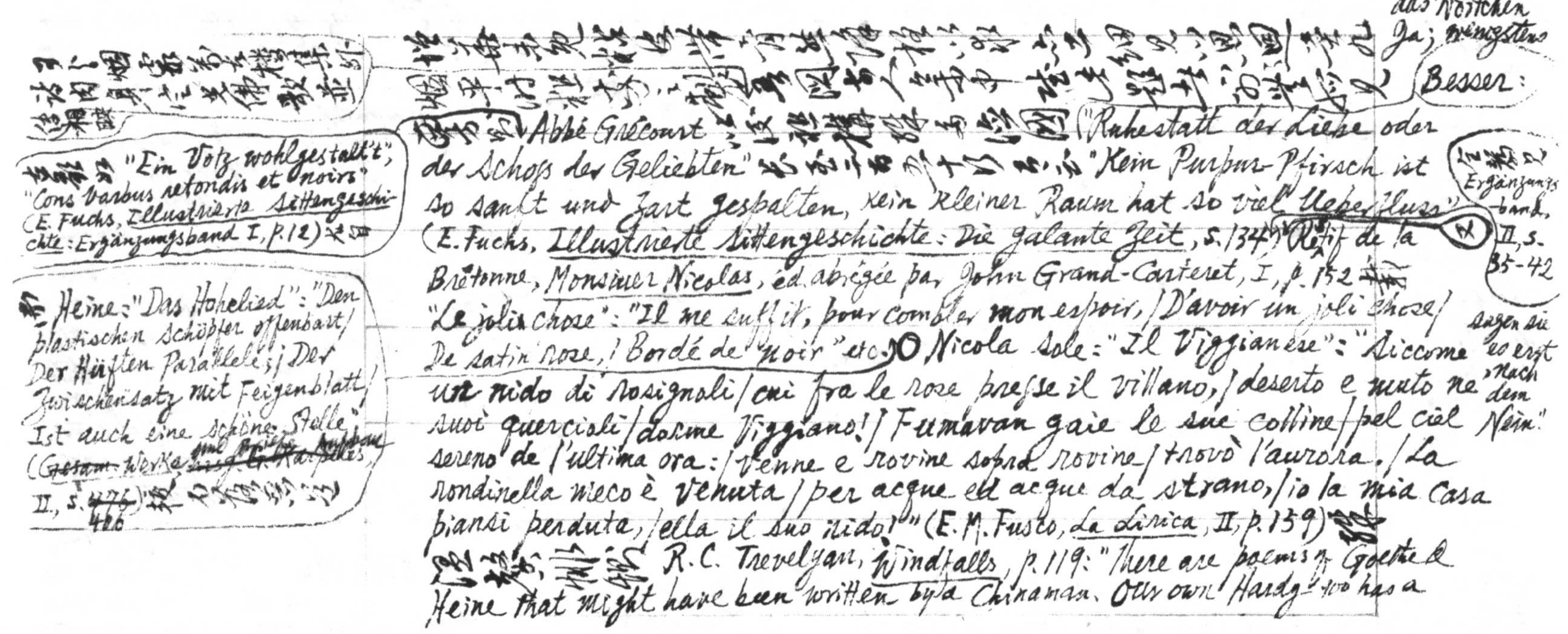
亦不留日目，海口其說，三面良田，風波女何，生五也





They can help it, 'tis not the fashion"; Lady Charlotte Lindsay: "Though yes never meant no, no very often meant yes" (A. Dyce, Table Talk of Samuel Rogers, p. ); Allan M. Laing, Ladder & Funnies, pp. 128-9: "When a diplomat says 'yes' he means 'perhaps'. When a lady says 'no', she means 'perhaps'. If a diplomat says 'perhaps' he means 'no'. If a lady says 'perhaps' she means 'yes'. If a diplomat says 'no' he's no diplomat; if a lady says 'yes' she's no lady"; Gentil-Bernard, L'Art d'Aimer, Chant II: "Cédez toujours, mais jamais sans défense: | En vous hâtant faites qu'on vous devance; | Retenez bien surtout cet heureux mot, | Ce doux nenni qui plaît tant à Marot" (Marot: "Un doux nenni, avec un doux sourire, | Est tant honnête! | Et il vous le faut apprendre. | Nenni est d'oui, si venez à le dire, | D'avoir trop dit, je voudrais vous reprendre" etc.). Cf. Crashaw's Epithalamium quoted above in the present entry; Tasso, Aminta, II. ii ([illegible]) "Or non sai com'è fatta la donna? | Fugge, e fuggendo vuol ch'altri la giunga; | Niega, e negando vuol ch'altri si toglia" ecc. (Poesie, ed. F. Flora, p. 640); Jean Paul: "Die Weiber meiden nichts so sehr als

[illegible]



怪亦未免[illegible]常有[illegible]之[illegible]细见[illegible]回[illegible]九
烟平[illegible]之刻[illegible]图古人[illegible]中[illegible]去题[illegible]见 Besser: das Wörtchen Ja; wenigstens
参观 Abbé Grécourt 之[illegible]图（"Ruhestatt der Liebe oder der Schoss der Geliebten"）[illegible]十[illegible]云："Kein Purpur-Pfirsch ist so sanft und zart gespalten, kein kleiner Raum hat so viel Ueberfluss" (E. Fuchs, Illustrierte Sittengeschichte: Die galante Zeit, S. 134) Retif de la Bretonne, Monsieur Nicolas, éd. abrégée par John Grand-Carteret, I, p. 152 [illegible] "Le joli chose": "Il me suffit, pour combler mon espoir, / D'avoir un joli chose / De satin rose, / Bordé de noir" etc. O Nicola Sole: "Il Viggianese": "Siccome un nido di rosignoli / cui fra le rose presse il villano, / deserto e muto ne' suoi querciuoli / dorme Viggiano! / Fumavan gaie le sue colline / pel ciel sereno de l'ultima ora: / venne e rovine sopra rovine / trovò l'aurora. / La rondinella meco è venuta / per acque ed acque da strano, / io la mia casa piansi perduta, / ella il suo nido!" (E. M. Fusco, La Lirica, II, p. 159) [illegible] R. C. Trevelyan, Windfalls, p. 119: "There are poems of Goethe & Heine that might have been written by a Chinaman. Our own Hardy too has a

又[illegible]见 Ergänzungsband, II, S. 35-42

sagen sie es erst "Nach dem Nein."

[illegible]烟霞万古楼集外诗[illegible]肉身[illegible]佛数首[illegible]

[illegible] "Ein Votz wohlgestalt't"; "Cons barbus retondis et noirs" (E. Fuchs, Illustrierte Sittengeschichte: Ergänzungsband I, p. 12) [illegible]

[illegible] Heine: "Das Hohelied": "Den plastischen Schöpfer offenbart / Der Hüften Parallele; / Der Zwischensatz mit Feigenblatt / Ist auch eine schöne Stelle" (~~Gesam.~~ Werke ~~[illegible]~~, II, S. ~~476~~ 486) [illegible]

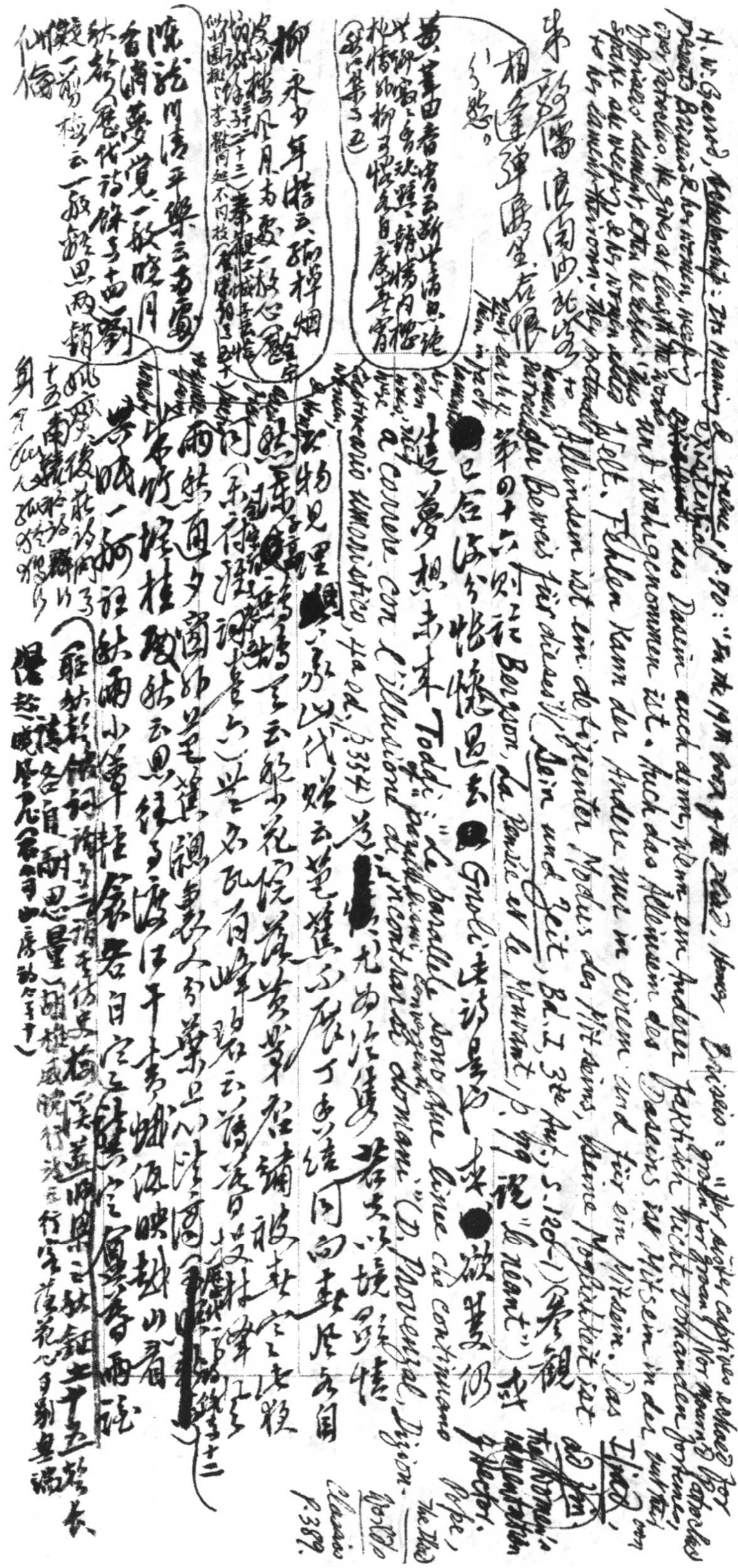
E. Hemingway, A Farewell to Arms, ch. 18 ~~Ka~~ Catherine Barkley: "There isn't any me. I'm you. Don't make up a separate me."

Chinese side to him, though he is usually too dramatic & not exquisite enough. Shelley's song "A widow bird sate mourning for her love" might almost have been composed in ninth-century China if it were not emotionally dominated by the first line." 竊謂 Soll 此詩本篇託興亦猶行佛書因言詩人之作正如李陵蘇子卿中作贈須可憐處之業君處何異飄之語其身一拼之上境後來篇什中亦見不解其旨此郎空了以高宗李讀直以爲絕覺下手眼重上真知不練郎所以一路何穢釋之妙境要思而妙同一可 ○ Domenico Gnoli: "Solo": "Il noi non c'è più: ci son io / e c'è lei: io solo e lei sola! / Io parlo e la parola / mi ricade sul capo / come una pietra. / Io e lei: / la sua vita, la mia vita: / la nostra è finita" (E. M. Fusco, La Lirica, II, p. 294) 蓋[redacted]決絕之作，雷滿沉好東西單情不甚同筆皆續去謝生不離境趣任之於意中不合 回句 [redacted]日變此外不要[redacted] Heidegger 所謂 "Das Mitsein bestimmt

of Peter de Vries, Through the Fields of Clover, p. 257 on the "superdistilled but gummed up first person singular": "The two I's that can't make a 'We'"

vs Shakespeare: "The Phoenix & the Turtle": "So they lov'd as love in twain / Had the essence but in one; / Two distincts, division none: / Number 亦 there in love was slain!"

李太白言樂白好聲黃生固倍焉不人數其六合間蒙者由差協因何 Martin Heidegger, Sein und Zeit, Ite Hälfte, 3te Auf. S. ~~[illegible]~~ 284 所謂 "Geworfenheit" 可以譯此 Marjorie Grene, Martin Heidegger, p. 22 所謂 "the condition of having been thrown into a world not of my own making, though mine ~~own~~ to appropriate & assimilate freely, yet within the inescapable limits of contingency"



H. W. Garrod, ~~Scholarship~~: Its Meaning & Value, p. 70: "In the 19th book of the Iliad, Homer presents Briseis & her women, weeping over Patroclus. He gives at length the words of Briseis' lament, & then he adds: 'Thus spake she weeping, & her women added to her lament their own.' They pretended to lament Patroclus, but each of them in fact lamented her own woes." [illegible]

Briseis: "Her sister captives echoed groan for groan, / Nor mourn'd Patroclus but their own" (Pope, The Iliad, World's Classics, p. 389).

The Iliad, ad fin. the women's lamentation of Hector.

~~existent~~ existential das Dasein auch denn, wenn ein Anderer faktisch nicht vorhanden fortemes, und wahrgenommen ist. Auch das Alleinsein des Daseins ist Mitsein in der Welt. Fehlen kann der Andere nur in einem und für ein Mitsein. Das Alleinsein ist ein defizienter Modus des Mitseins, seine Möglichkeit ist der Beweis für dieses" (Sein und Zeit, Bd. I, 3te Auf., S. 120–1) [illegible]

[illegible] Bergson, La Pensée et le Mouvant, p. 79 [illegible] "le néant") [illegible]

[redacted] [illegible] [redacted] Gnoli [illegible] [redacted] [illegible]

[illegible] Toddi: "Le parallele sono due linee che continuano a correre con l'illusione di incontrarsi domani" (D. Provenzal, Dizionario umoristico, 4a ed., p. 354) [illegible] "parallelismi convergenti" [illegible] [redacted] [illegible]

[illegible]

魂馬上黃昏，樓上黃昏（全唐代詩餘卷三十七）王琪

孫綺羅香云一液[illegible]

悤做雨，不逢[illegible]（唐代詩餘卷六十三）王觀慶清朝慢云：成都是，如江南，只是香[illegible]

南歌子[illegible]（全宋詞卷一百五十三）曾覿[illegible]云：問[illegible]斷春音，[illegible]一个人腸，[illegible]花[illegible]月（全宋詞卷一百七十九）李清照一剪梅云：種相思，兩處閒愁（全宋詞卷二百九十）王[illegible][illegible]云：[illegible]然不成，[illegible]不成，眠無[illegible]，饒[illegible]吹作[illegible]種天

杜詩[illegible]

神廿[illegible]昭君宅，[illegible]明妃嘗[illegible]，又七九回[illegible]長言[illegible]

黃蓼園傳[illegible]詩[illegible]卜稱子[illegible]共一隻，各自傷心綠

三三云：想見明燈，小簾外一折草，想思[illegible]十里同此風[illegible]（全[illegible]卷上）[illegible]雲門[illegible]作云[illegible]如煙[illegible]的季，卧[illegible]窗前[illegible]，風枝[illegible]人，共林[illegible]芳一簇青霜多，自去（樊山全集卷六）陸[illegible]則，[illegible]不[illegible]法云：云云 Objective Correlative 也（全宋詞第六百九十六）[illegible]詩[illegible]窗[illegible]情七百[illegible]，[illegible] Goethe 云 "Momens" [illegible] concomitances 之說，有[illegible]時[illegible]，[illegible]新[illegible]前[illegible]，[illegible]大[illegible]不[illegible]，[illegible]心如[illegible]木[illegible]生[illegible]於

Montaigne, III. 13: "Nul esprit généreux n'arreste en soi... C'est un mouvement irrégulier, perpétuel, sans patron, sans but..." "Ainsi voit l'on, en un [illegible] coulant, / Sans fin l'une eau après l'autre roulant, etc." (Éd. La Bibl. de la Pléiade, p. 1029) 所引 La Boétie: "Vers à Marguerite de Carle"

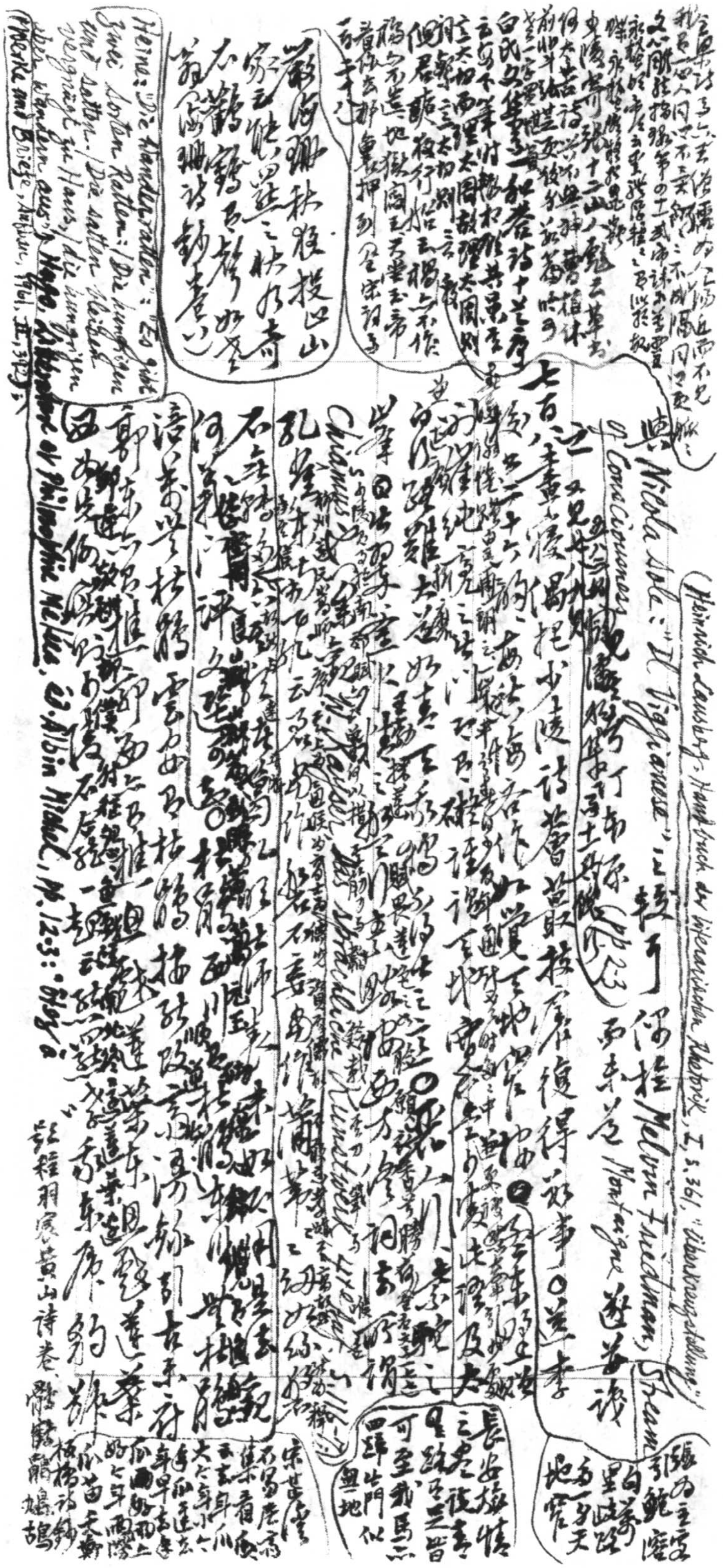
[illegible]

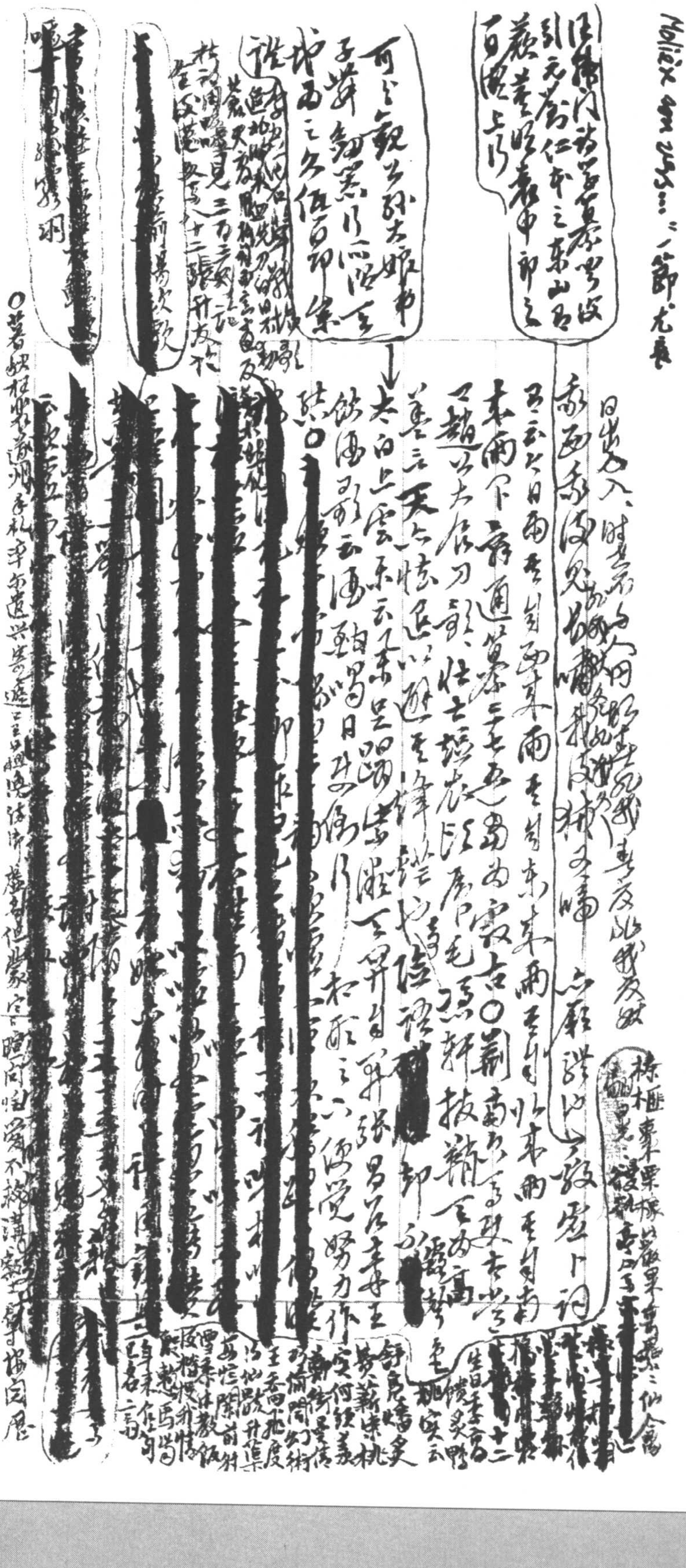
[illegible]子[illegible]中一[illegible]

為[illegible]小[illegible]

[illegible]

林甫長江云[illegible]波浪何[illegible]

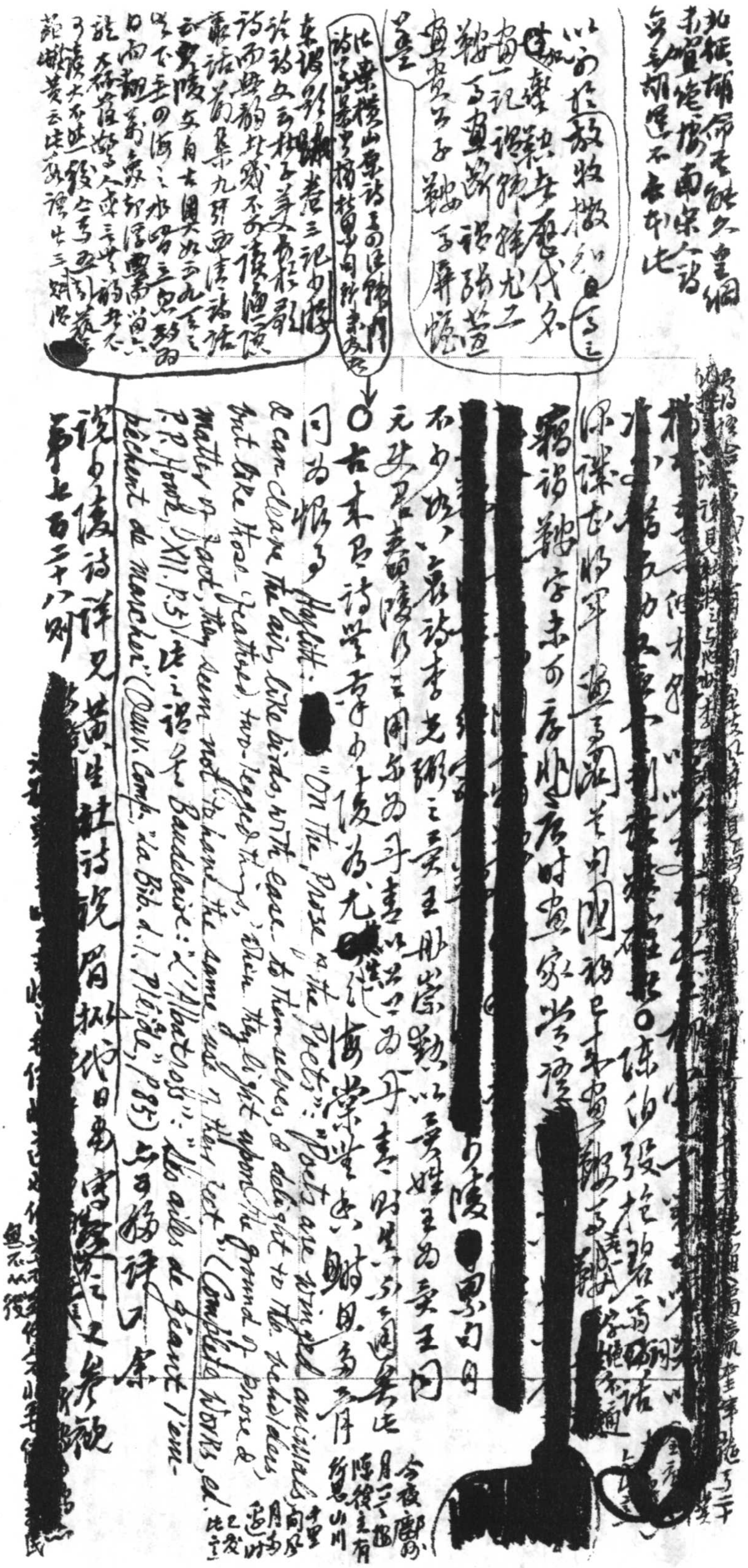




日出入，時世不與人同

又云：今日雨，其自西來雨，其自東來雨，其自北來雨，其自南來雨

[redacted]



北征補命豈能久，皇綱未宜絶 [illegible] 南宋人論 [illegible] 胡 [illegible] 不 [illegible] 比

以前於放收擒縱 [illegible]

[illegible]

○古來名詩學少陵為尤 [illegible] 海棠 [illegible]

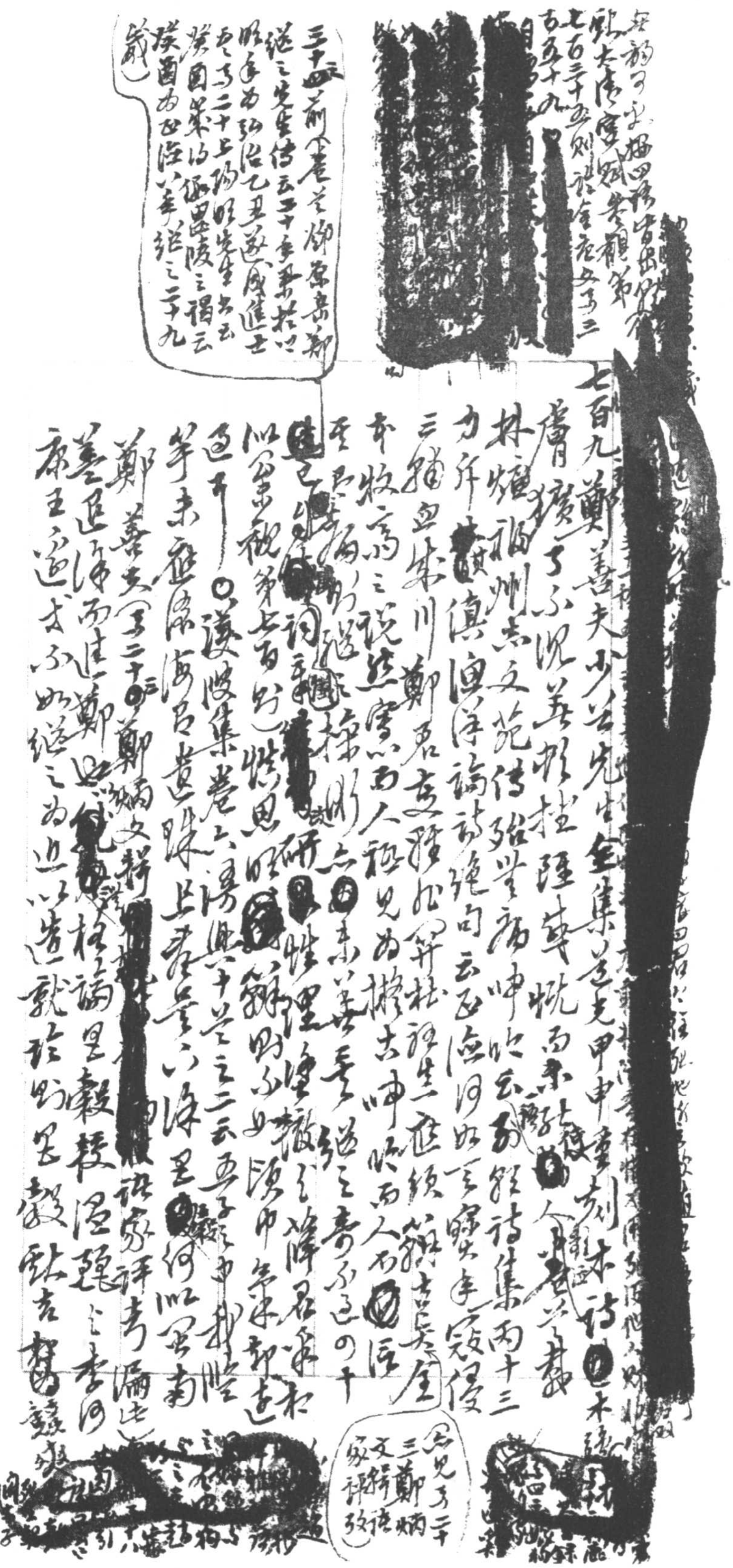
同為一根耳。Hazlitt: "On the Prose of the Poets": "Poets are winged animals & can cleave the air, like birds, with ease to themselves & delight to the beholders; but like those 'feathered, two-legged things', when they light upon the ground of matter of fact, they seem not to have the same use of their feet." (Complete Works, ed. P.P. Howe, XII, P.5) 法之語見 Baudelaire: "L'Albatros": "Ses ailes de géant l'empêchent de marcher." (Oeuv. Comp., "La Bib. d. l. Pléiade", P.85) 亦可移評 [illegible]

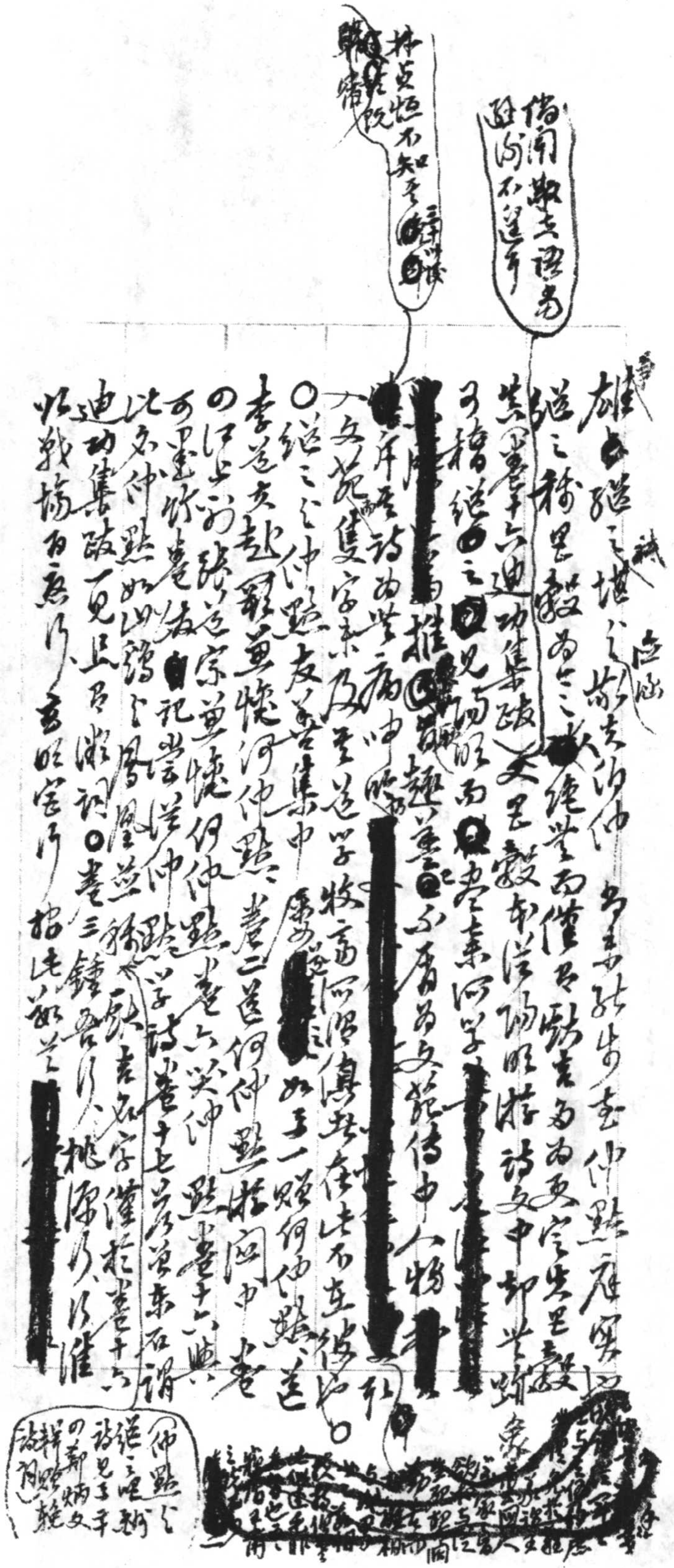
說少陵詩詳見黄生杜詩說 [illegible] 第七百二十八則

[redacted]

[redacted]

[redacted]





]

錢謙益道南時務序

如仲默之樂陵生[illegible]與此行、云明空同諸[illegible]為[illegible]筆[illegible]平

行國道情空反而讓仲默生一路也○是亦無學無王陽

明詩學[illegible]書之南[illegible]第上[illegible]云何[illegible]其[illegible]保[illegible]承陽明者子

生[illegible]身事書中之者如先肖云表章子時不好為文辭陵延王伯

（另十八卷[illegible]在說云陽明為立陸大功信等不免於稍損[illegible]之者五功其至[illegible]字[illegible]以議之成陸不至[illegible]功而及處[illegible]身書[illegible]議[illegible]未至多）

安於昌陵於禮藝曰明計之以白雖為篆刻非古不為也明

明聆會[illegible]二十年[illegible]中云陽明先生三[illegible]大功業七五[illegible]其佳

重明[illegible]其[illegible]曰[illegible]予[illegible]加[illegible]言[illegible]以為[illegible]程朱[illegible]傳[illegible]門[illegible]

數飲好也[illegible]世日泉云陽明先生其至[illegible]朱[illegible]之[illegible]功[illegible]

趙[illegible]以此發來世乃明教[illegible]上陽明先生云[illegible]國[illegible]

偏昌陵之謂根承其教精知向道是陳來教先生之門[illegible]

窮金先生之思言其生我[illegible]同[illegible]也[illegible]經[illegible]觀全集

從之思陵[illegible]道[illegible]是[illegible]指[illegible]詞[illegible]神心[illegible]理為於

程朱無[illegible]王[illegible]二派之旨[illegible]未[illegible]擇[illegible]書十五[illegible]出[illegible]援

君[illegible]云[illegible]雕[illegible]小技[illegible]至[illegible]陸[illegible]何[illegible]多十六[illegible]始治

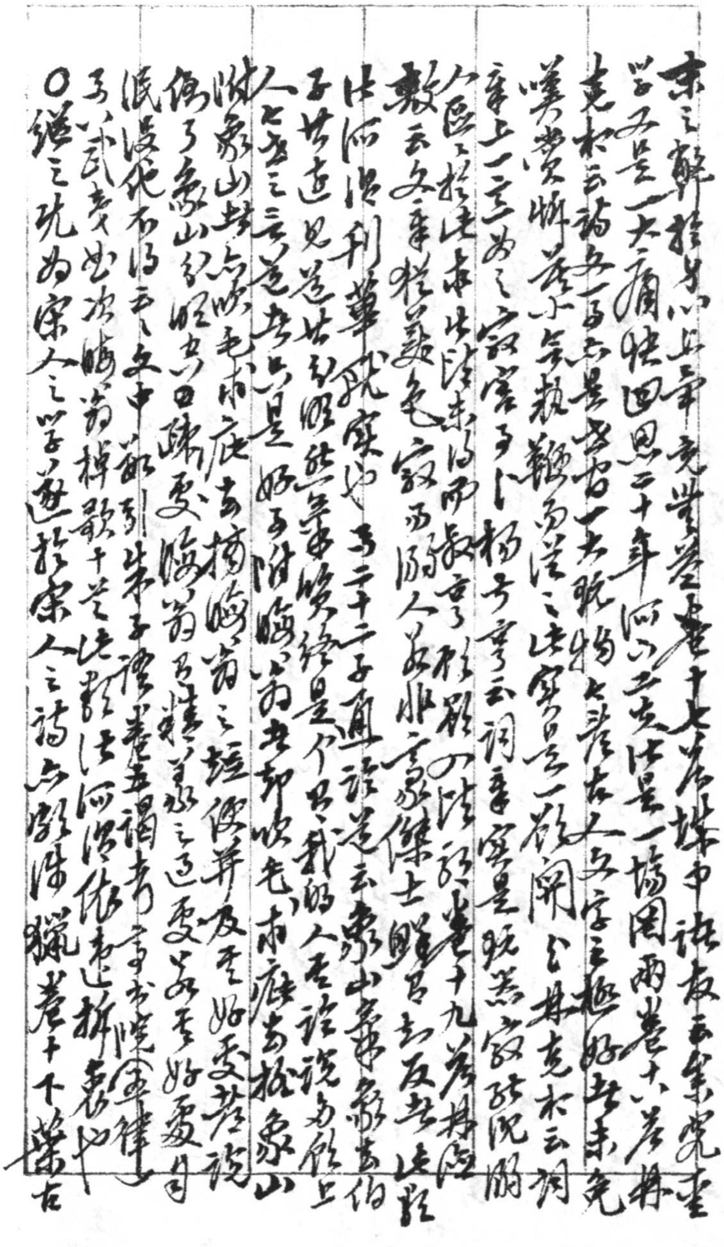
周來[illegible]無[illegible]又[illegible]宗人旨[illegible]一大[illegible]然而為之未[illegible]時[illegible]

陸本二種全集另三以記

滿陽識出[illegible]欲[illegible]志

另十八閏[illegible]文定[illegible]卷至[illegible]內

誤[illegible]為[illegible]三節

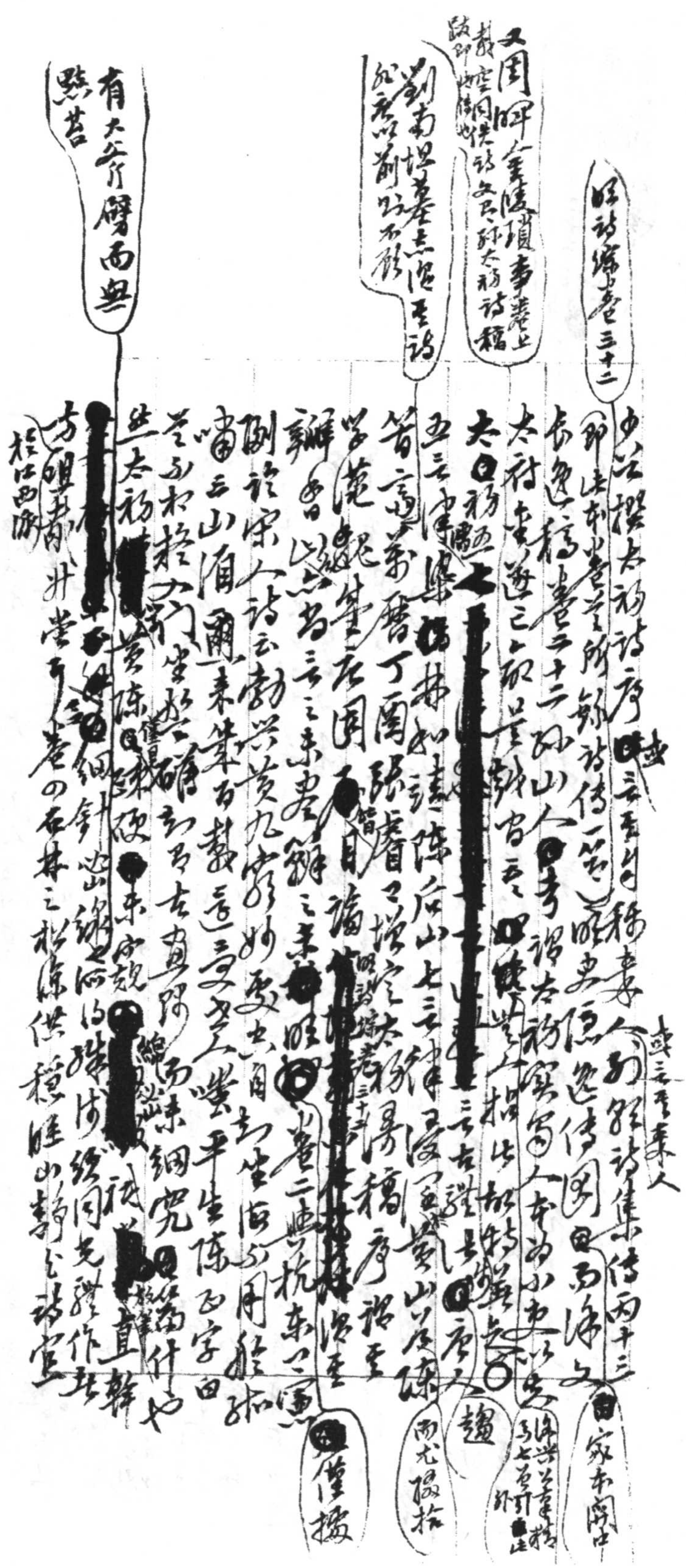


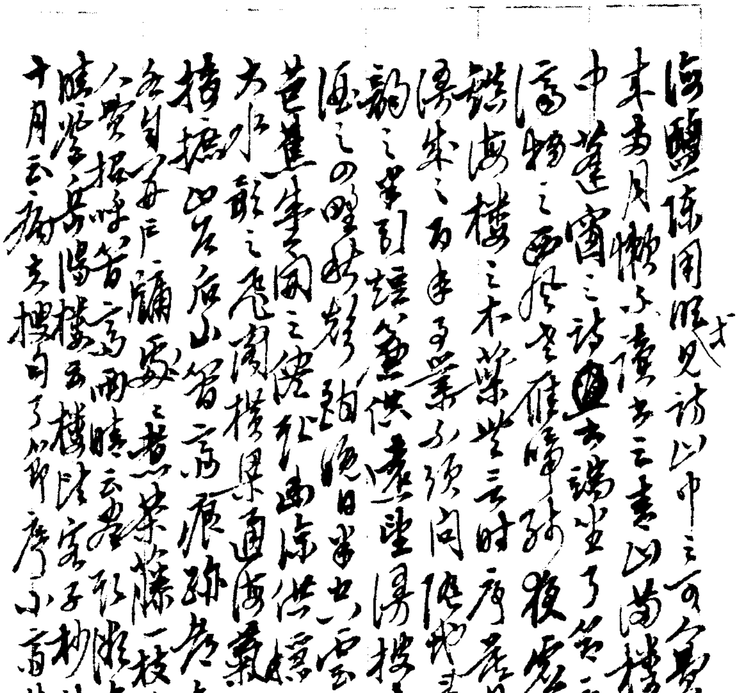
屋集序語宋詩人學杜山谷啟迪后山襄成方由運詣高妙
春融云：與何仲默讀黃叢鈔所謂車河之嘆云云（《白沙集》
卷二十八陳季常文集序末引昔人云：詩道如花，論高品則色
不如香，論逼真則香不如色云云。金社劉須溪簡齋詩集
序中語（參觀第四百五十六則）。必先觀省高詩，必相亏
上去詩歌如云：中原氣象三千丈，故國煙霞有萬重，批
仿若寫曹何事之類，在白髮三千丈，故宋煙花一萬重，亏出
謂即太白詩云白髮三千丈，林君復緣世封禪書，明同和靖臨絕
絕句茂陵他日求遺稿，猶喜曾無封禪書，也如出二蘇坡
閱和東坡尤影而易見者，同宗子詩甚高，不知凡集者。○
○卷四閱芝庵閱芝庵全子多書錢閱出處移學其在
詩加點雜窒錢塘傳何處，將軍卒學雄，鄉生凡五下
李加：樹同東指，卷十二謝東巡疏云：直指東眼骨所以識
武大將軍錢閱其寄往來山行香去云，那堪更寫此錢塘
聯來切爾是禪金牌繼之詩，在與其實就在律移之

此卷四〈盧雅雨〉云：「平生敢白戰，老去嚇青白」，「戰」二字破漢
事灘云「黃卯野波痕白日粃風雷以黃泥卯為黃卯白鷺」
云江六樽雲魏遠至李經四體長二字魁卿多五乃宋宦
都墓王信恩表狗臣厭謙從就以表狗為表狗多
六尋買退去云東武美雄鍾平生未[illegible]夷[illegible]生來夷序
戮汲斷牀難深[illegible]也曰多一讀李夢陽黃稿石大宗杜少
陵之毫多十下〈葉古庵集序〉謂杜詩得間從千萬篇
狀學杜的情章生只得一肢半體推少陵為一善而進詩格
章法多三云為杜莊新安吏杜點杜詩指摘雅黑不遺
餘力於字子美之知已因記於此云觀元識少陵未嘗
思生厥人之皆之篇況其於性指多詩情於詩乃石以法為
貴學讀雖同仲默明月篇序而加峻刻明王令升所以
模學杜的骨經破胎抬撼四月老又一免年定許而出人世
是故也（蘇苑辰[illegible]因[illegible]杜[illegible]修）

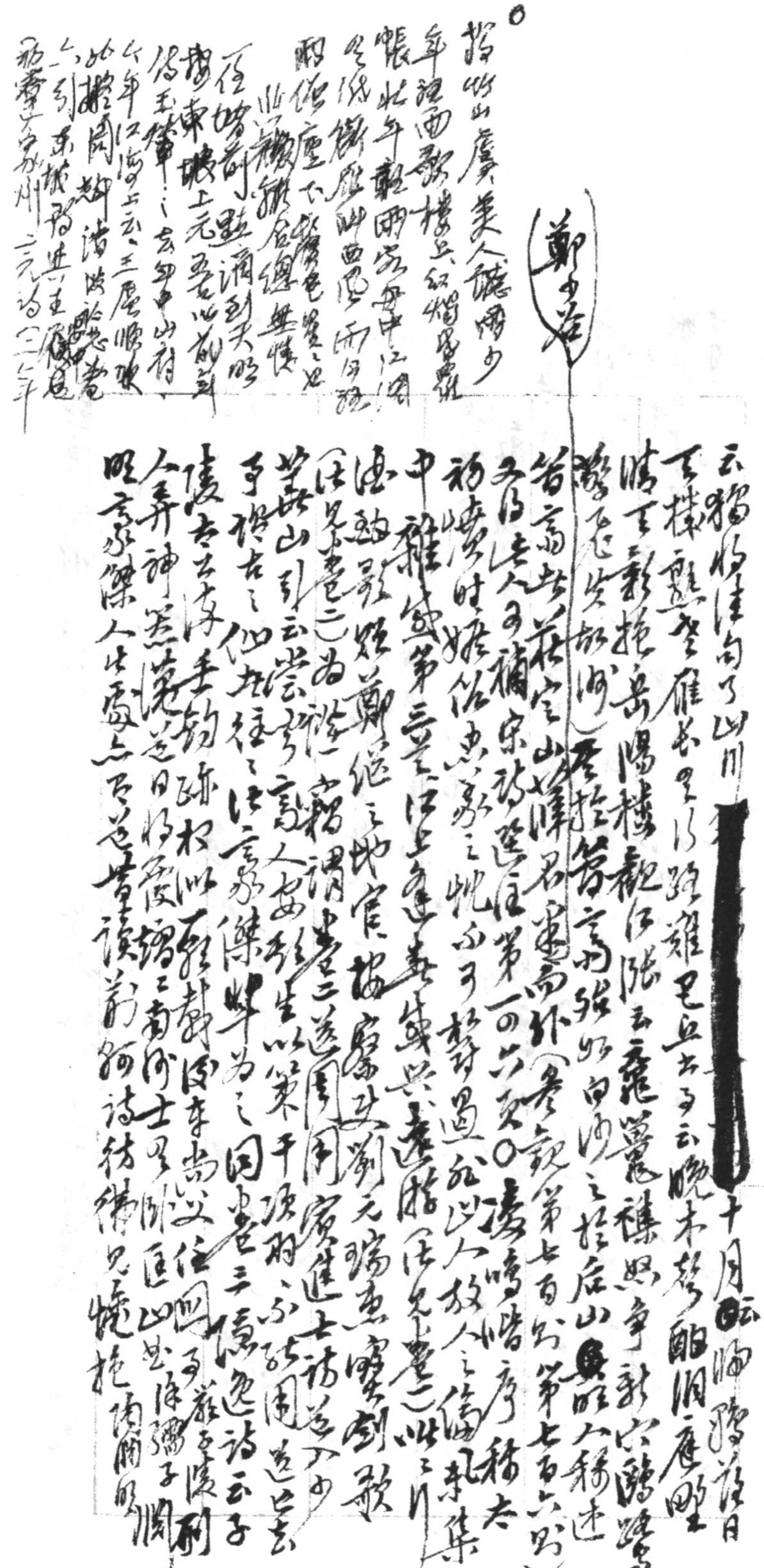
明詩綜卷三十二張[illegible]少谷乃云孫鄭並稱孫非鄭敵張非知言

七百十　孫一元太初《太白山人漫稿》八卷附錄一卷（嘉慶甲戌吳興淩鳴喈校刊本）殺為嚴殺近奇肆而意[illegible]從此書四之霄標掛三石飛世古迸機高韻也陸希虎篇閑臥多句如綠照之紅留枸杞晚黃只菜花稍晚趣之河明形根日樹森半留花黃菌六月望殺杯如注履古寺之山根積水溼灘面殺雜鬙窗師雲麓之夜久坐辭中勤詩來得同三年意下居之梅花不開琢雲居雪庵思陳山糖花新下南屠以在之挽回滄海生涯計驗照青山合古人玉日攜樵登送場山吾平生作計肯為上勤變詩文山窗吳衡門之清水疆蒲帷深處烟條竹月為之陰至竺方之古雷破硐世金面古樹深崖石瀧半濡泉底之直澈鶴鸞來終日繞屋櫻留書直抑墨之室教友鄭少谷集中亦作缺一斑石不可乃其○李夢同撰太初傳劉麟撰太初墓志鄭



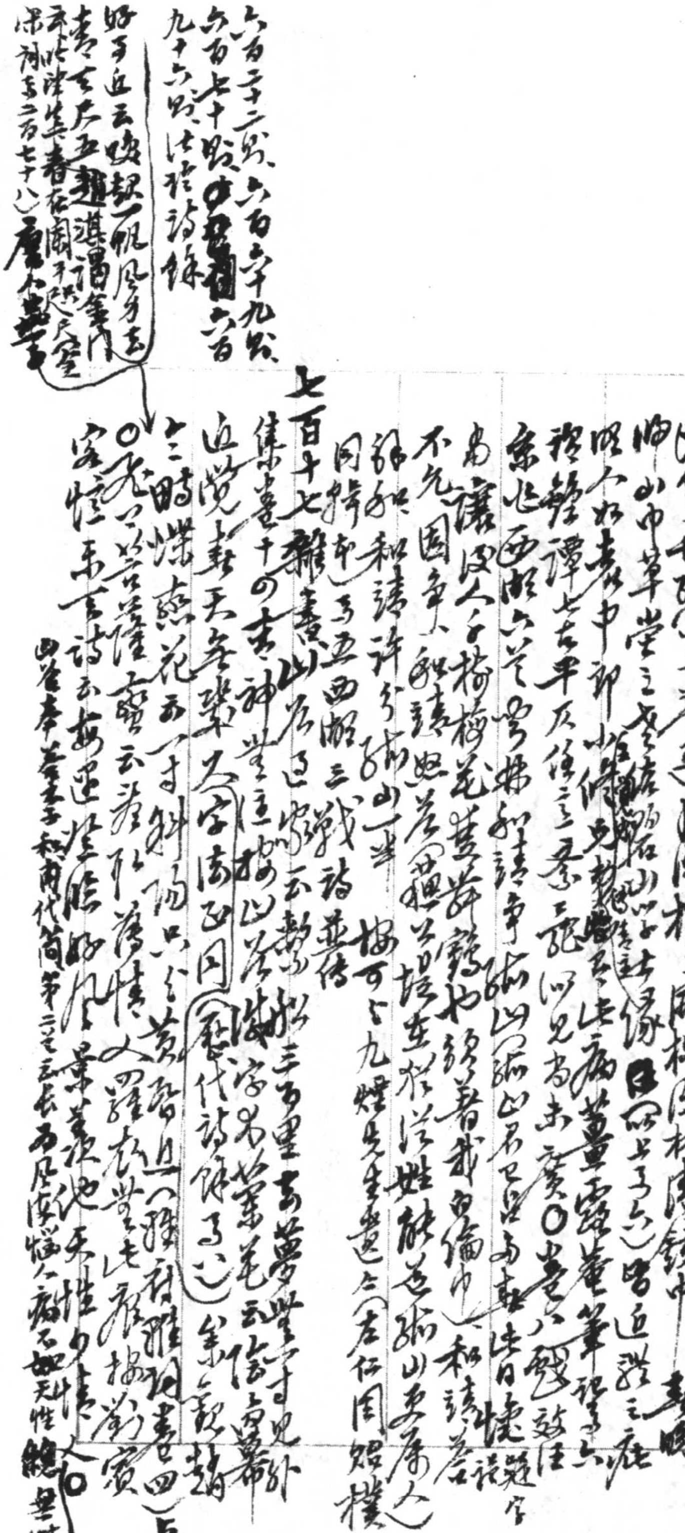


海鹽陳用頤求見訪以巾三百賓招挽七古近遂蓬門弟子六韭
未者月懶不讀其三書以尚樓題生處舊日半江元策
中蓮窗之詩畫六瑞堂了無一序以擬之予完生名蓋遠彰
嶠物之西淫至雁嘯所猿夜驚館書煙夢九州雨晚風
談海樓之本蒙出三百時序答日羅寰高下樹葉討把酒
湯樂之為李子業不須問隨地老山筇一枝東渠七陵如
韻之罪到語無供素無墜得樓書句試對照然日孤山樓前
淮之明好處誰復日半也宗彩抱晴樓五八角窗下
芭蕉生閑之便於西湖供遊憐達至好色之新詩江南
大江歌之飛閣樓果通海氣鳴騶指鷺鷥汀洲若之
指點四在山留高痕跡者在四居影落星青云煙前
無自每户蕭疏之者無葉藤一枝居山寫黃元云後不推之去可
人賞招呼留高雨晴云盡取眼底供穩睡意樓前報新
晴嵐岳陽樓云樓很宜子秒稍須日落居山國元宗中
十月六日病去樓句了卯序小畜林熟晤日世竟如影向江湖卷高迴歲闌



白石居士二十年又昌有：
晚为日南居士[illegible]語老
加熱生[illegible]無兄宋元經之[illegible]
則[illegible]間高[illegible]釋前月奇文
詩識九日[illegible]間[illegible]
奇公至古人[illegible]對好雙
二年印州岸〻今年
泪癡士〻[illegible]枝柯散尔棋
師行此法詞至尤釋偈为
其[illegible]

比家〻兄之一寄託古人以自明懷自嘆依託古人以自重於[illegible]數分可以而知吳山人而為仙人[illegible]家根里隨去墓更於道常勝士說陶[illegible]云之題閑居子[illegible]書名四十游記可〻董君兩[illegible]子[illegible]前集卷二六槐花原詔段日對錄卷中九之詞[illegible]人條王[illegible]樓詩集卷十彭澤集第三六[illegible]譯文生[illegible]上[illegible]劉彬吳三二補遺[illegible]郡二人女更〇太移[illegible]律[illegible]不講究[illegible]好吳〻〻[illegible]川[illegible]自[illegible]程[illegible]之赤汽不肯收獨[illegible]也讀詞之爾中星不為[illegible]情書之鏡鼎月一杯西居[illegible]〻[illegible]橋清[illegible]紅[illegible]即問矣〇二等門柱枝留發思王[illegible]季[illegible]致云之[illegible]以而翁錫云土花[illegible]紅蓮子楊見這之百年[illegible]人[illegible]之[illegible]帆白[illegible]為東林前葉之懷孫石[illegible]鄭繼之[illegible]官名[illegible]上華[illegible]之水[illegible]白鷺中[illegible]之自[illegible]高崎[illegible]之吟甚饞嘴雷[illegible]上人之來休[illegible]才[illegible]上面[illegible]李修界紀南〻海門落日[illegible]斜[illegible]大〻故園橘柚荒田園居之白



六百二十二頁、六百六十九頁、六百七十頁、六百[illegible]六百九十六頁、法[illegible]詩餘

好事近云：「曉起[illegible]風多去，[illegible]天五[illegible]」（又[illegible]集春在閣[illegible]二百七十八）屠本畯[illegible]

諸生弄硯（以上卷五）。[illegible]樓子國[illegible]樓[illegible]杯[illegible]鏡中[illegible]

幽山中草堂三首[illegible]（以上卷六）皆[illegible]

明人好[illegible]中郵[illegible]先生[illegible]黃露華筆[illegible]六

[illegible]譚七古平仄往往三三[illegible]，何見書[illegible]。○[illegible]致[illegible]

[illegible]西湖六首[illegible]和詩寄弟[illegible]山（[illegible]山名[illegible]）[illegible]

南[illegible]人七律楊柳花甚[illegible]也，錄[illegible]著[illegible]中）和詩[illegible]

不允圖年八[illegible]姓[illegible]山[illegible]康人）

[illegible]和詩許[illegible]山一半。按可與九煙先生[illegible]合（[illegible]仁同[illegible]）

同時[illegible]西湖三[illegible]詩並傳

七百十七

集中[illegible]十四[illegible]山[illegible]云：數松三百里[illegible]外

神[illegible]以[illegible]湖字[illegible]華云[illegible]

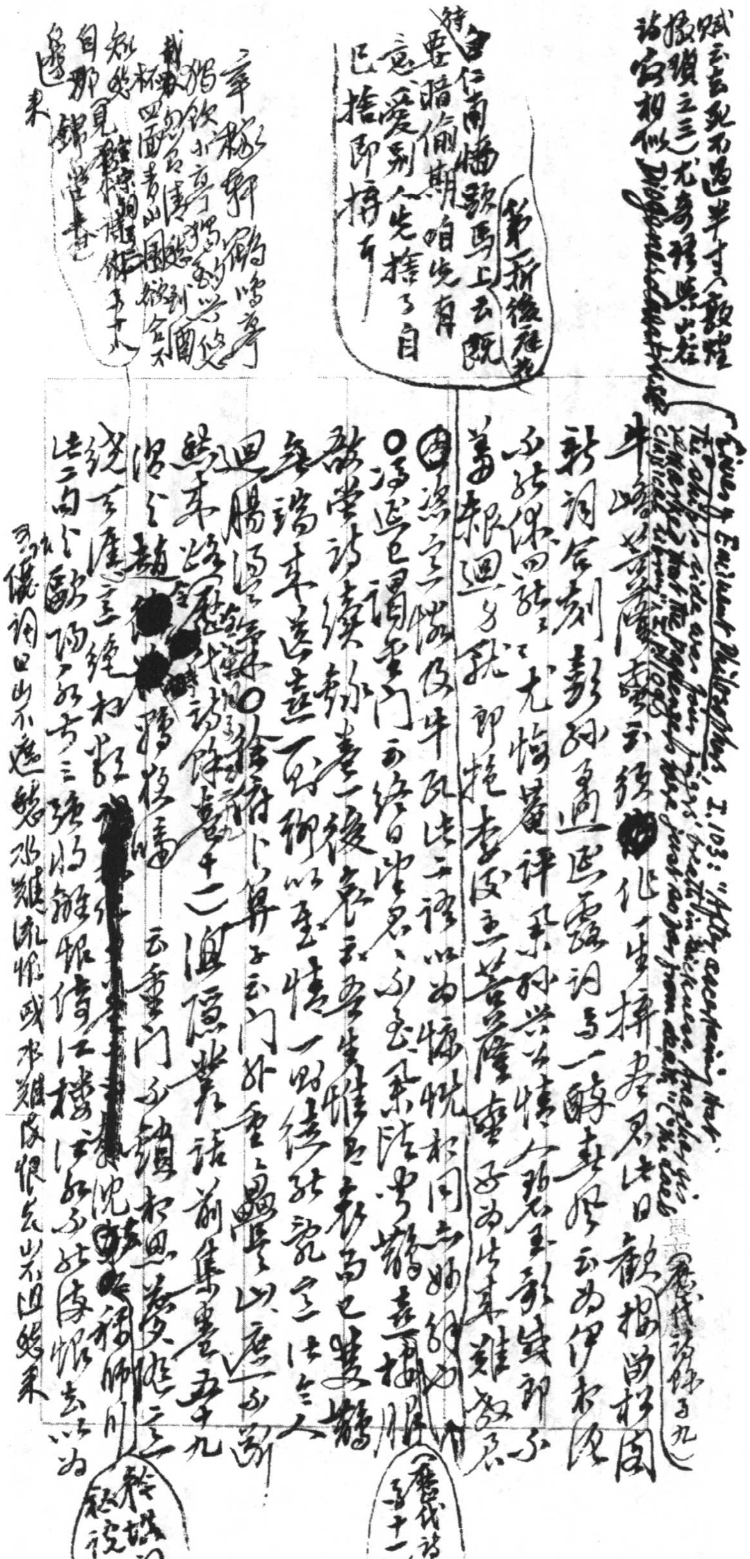
直[illegible]天[illegible]大字[illegible]（歷代詩餘[illegible]）余[illegible]

六二時[illegible]花而一寸斜陽只[illegible]黃昏[illegible]（[illegible]書卷四）卓田

○[illegible]云[illegible]情[illegible]實

[illegible]末言詩云[illegible]無[illegible]性[illegible]

[illegible]本[illegible]和[illegible]代[illegible]第二[illegible]云：[illegible]人[illegible]不如天性總無情



賦云去死不過半寸（敦煌掇瑣之三）尤奇，張[illegible]山詩家相似。Diogenes Laertius（Lives of Eminent Philosophers, I.103: "Anacharsis ... learning that the sides of a ship were four fingers thick, said that the passengers were just so far from death."）

牛嶠《菩薩蠻》云：「須作一生拚，盡君今日歡。」[illegible]（唐五代詞錄子九）

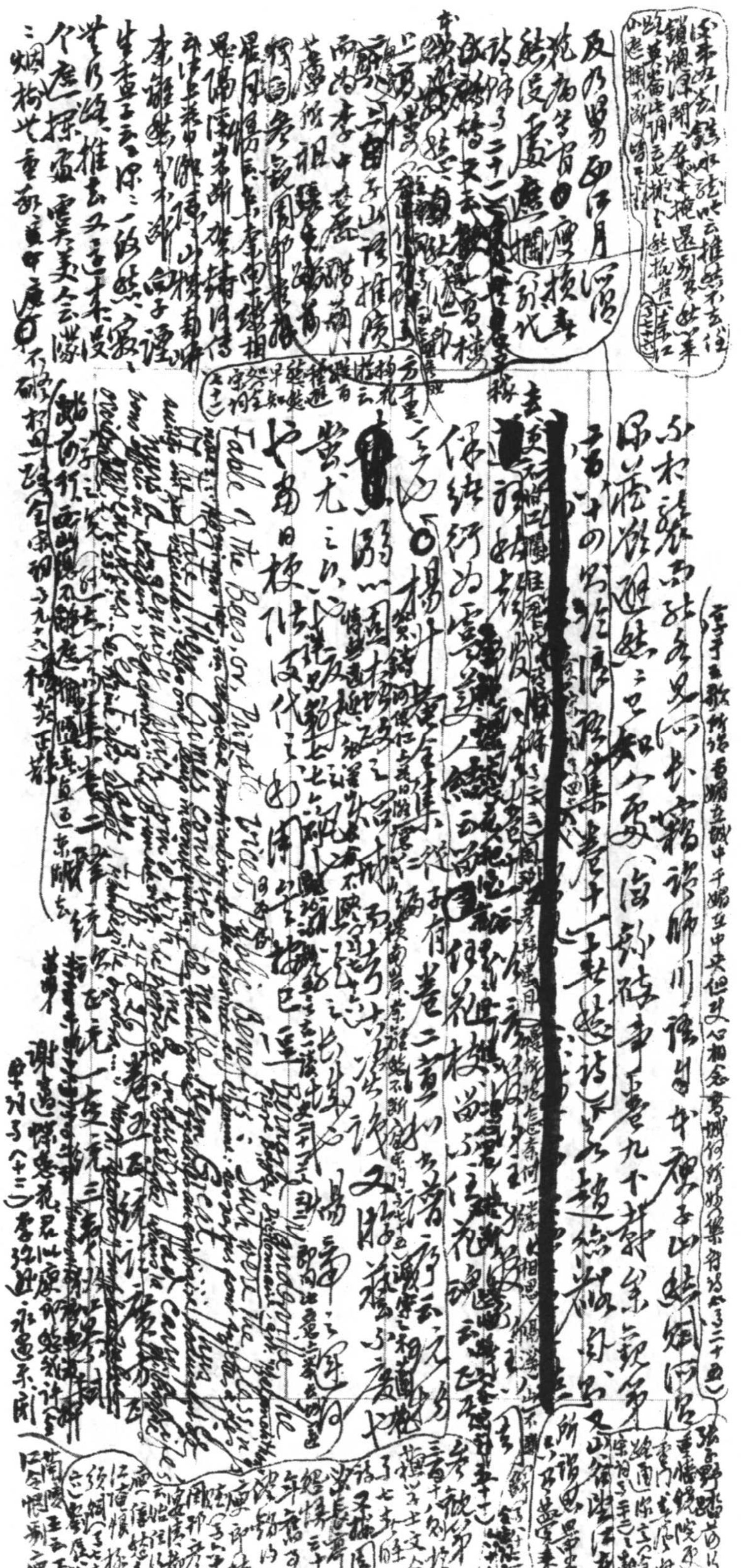
新詞客刻彭孫遹《延露詞》[illegible]云：為伊[illegible]不能保四語，尤悔菴評[illegible]情人[illegible]王彭錢郎不萬般回[illegible]郎[illegible]李後主《菩薩蠻》：「奴為出來難，教[illegible]」

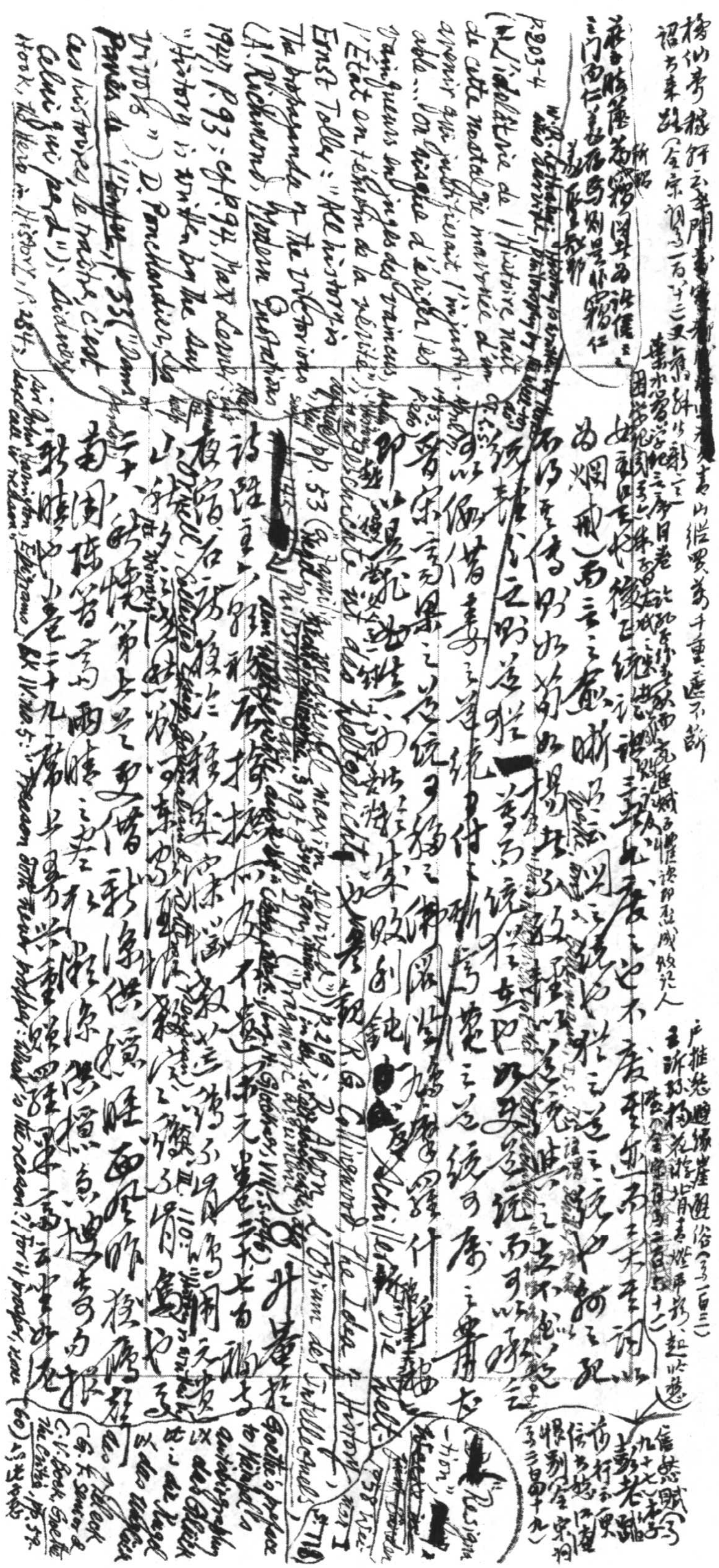
[illegible]二說皆從牛氏出，二語以為[illegible]相同[illegible]

白仁甫《牆頭馬上》（第一折後庭花）云：「既要瞞偷期，咱先有意，愛別人先捨了自己。」捨即拚耳。

辛稼軒[illegible]

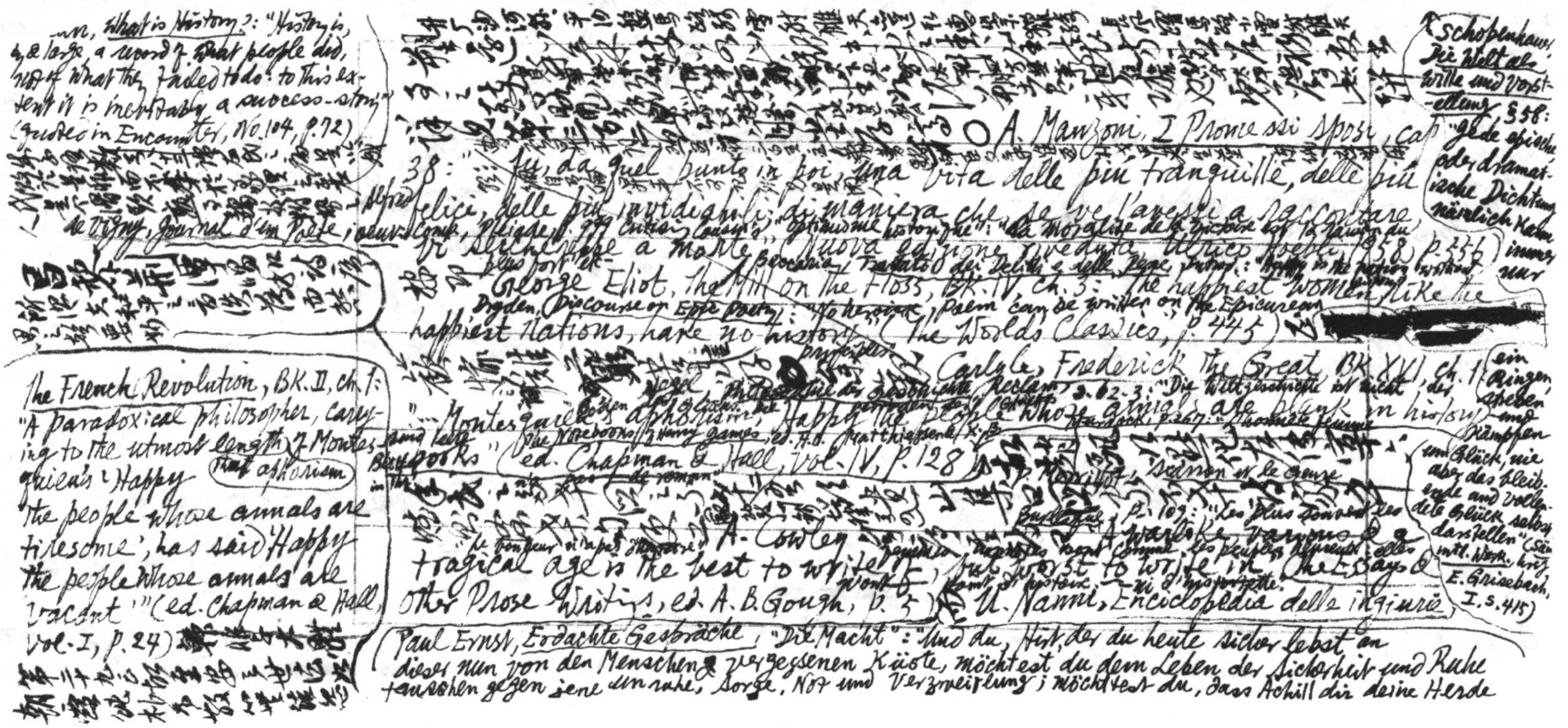
[illegible]





P.203-4 (Cf. L'idolâtrie de l'Histoire naît de cette nostalgie malsaine d'un avenir qui justifierait l'injustifiable... On risque d'ériger les vainqueurs en juges des vaincus, l'État en témoin de la vérité"); Ernst Toller: "All history is the propaganda of the victorious" (A. Richmond, Modern Quests [illegible], 1947, p.93; cf. p.94, Max Lerner: "History is written by the survivors"); D. [illegible] [illegible] p.33 ("Dans ces histoires, le traître, c'est celui qui perd"); Diderot [illegible] Hook, The Hero in History, p.254;

[illegible]



…, *What is History?*: "History is, by & large, a record of what people did, not of what they failed to do: to this extent it is inevitably a success-story" (quoted in *Encounter*, No. 104, p. 72) [illegible]

Alfred de Vigny, *Journal d'un Poète* [illegible]

*The French Revolution*, BK. II, ch. 1: "A paradoxical philosopher, carrying to the utmost length of Montesquieu's 'Happy the people whose annals are tiresome', has said 'Happy the people whose annals are vacant'" (ed. Chapman & Hall, Vol. I, p. 24) [illegible]

A. Manzoni, *I Promessi Sposi*, cap. 38: "fu, da quel punto in poi, una vita delle più tranquille, delle più felici, delle più invidiabili; di maniera che, se ve l'avessi a raccontare, vi seccherebbe a morte" (Nuova edizione riveduta, Ulrico Hoepli, 1958, p. 556)

George Eliot, *The Mill on the Floss*, BK. IV, ch. 3: "The happiest women, like the happiest nations, have no history" (The World's Classics, p. 445) [redacted]

Dryden, *Discourse on Epic Poetry*: [illegible] poem can be written on the Epicurean [illegible]

Carlyle, *Frederick the Great*, BK. XVI, ch. 1: "… Montesquieu's aphorism, 'Happy the people whose annals are blank in history-books'" (ed. Chapman & Hall, Vol. IV, p. 128)

Hegel, *Philosophie der Geschichte*, Reclam, S. 62-3: "Die Weltgeschichte ist nicht [illegible]"

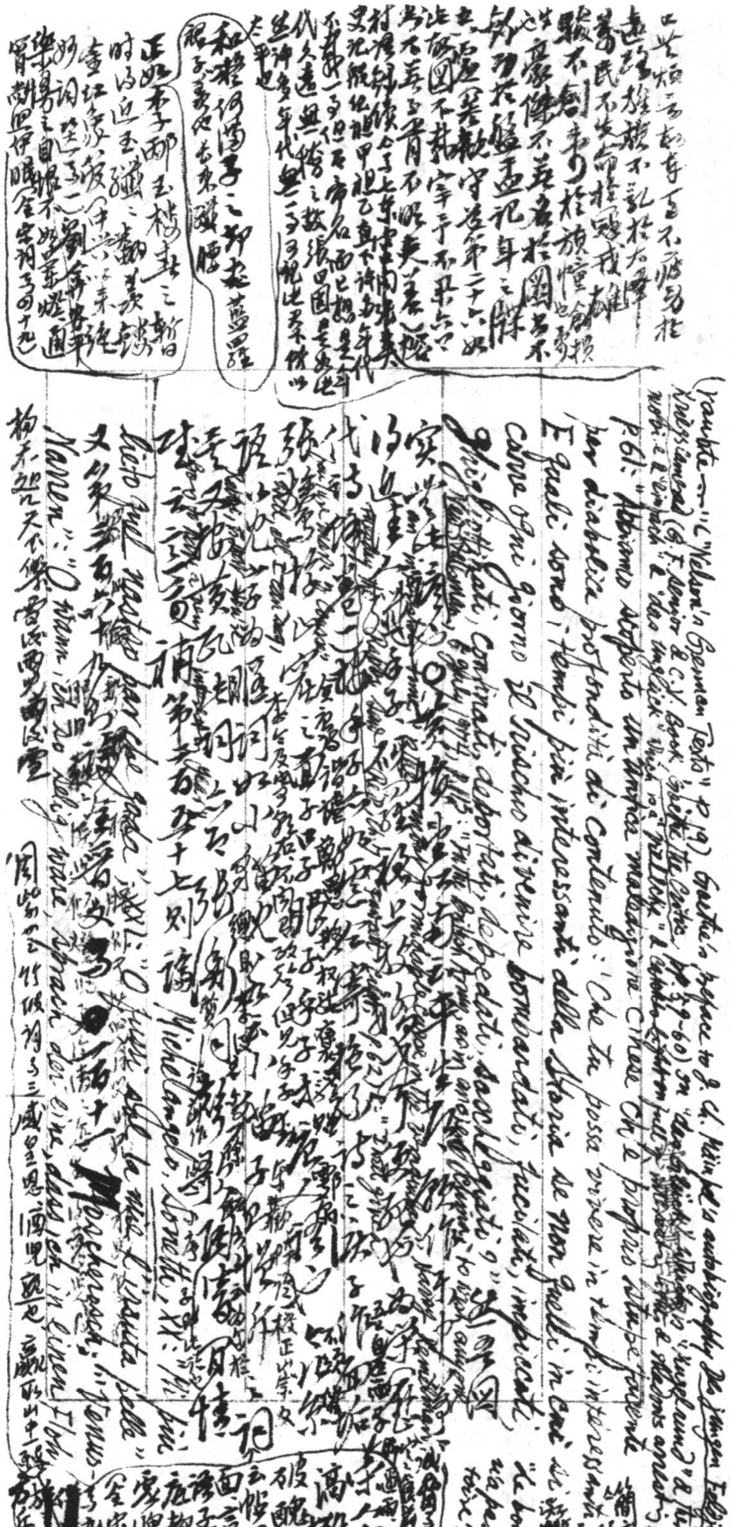
*The Notebooks of Henry James*, ed. F. O. Matthiessen & K. B. [illegible]

A. Cowley: "A warlike, various & a tragical age is the best to write of, but worst to write in" (*The Essays & Other Prose Writings*, ed. A. B. Gough, p. 5)

U. Nanni, *Enciclopedia delle ingiurie*

Schopenhauer, *Die Welt als Wille und Vorstellung*, §58: "Jede epische oder dramatische Dichtung nämlich kann immer nur ein Ringen, Streben und Kämpfen um Glück, nie aber das bleibende und vollendete Glück selbst darstellen" (Sämtl. Werk., hrsg. E. Griesebach, I. S. 415)

Paul Ernst, *Erdachte Gespräche*, "Die Macht": "Und du, Hirt, der du heute sicher lebst an dieser nun von den Menschen vergessenen Küste, möchtest du dem Leben der Sicherheit und Ruhe tauschen gegen jene Unruhe, Sorge, Not und Verzweiflung; möchtest du, dass Achill dir deine Herde



比堂頌三句表奪耳不施易於盡也，雖擬不亂，於太平[illegible]著民不失命，於[illegible]戰[illegible]驗不創，利於旗幢[illegible]也[illegible]豪傑不著，名於圖[illegible]不[illegible]功若盛，盃祀身之[illegible]誤[illegible]圖不[illegible]守[illegible]二十六[illegible]如[illegible]不著，至[illegible]不[illegible]其[illegible]村[illegible]史記[illegible]甲祖乙[illegible]詩[illegible]年代[illegible]不[illegible]名[illegible]代久遠，無[illegible]之[illegible]張四圖[illegible]無[illegible]年代無一可[illegible]太平也

和凝何滿子之郑起 [illegible] [illegible]

正如李子卿玉樓春之新舊時為近玉溪之翻[illegible]江[illegible]（[illegible]）[illegible]好詞[illegible]一[illegible]劉[illegible]樂[illegible]自[illegible]不[illegible]遍 [illegible]（全宋詞[illegible]十九）

(rankte — "L'"Nelson's German Texts" p. 19) Goethe's preface to [illegible] autobiography [illegible]

[illegible] (cf. [illegible] p. 59-60) [illegible]

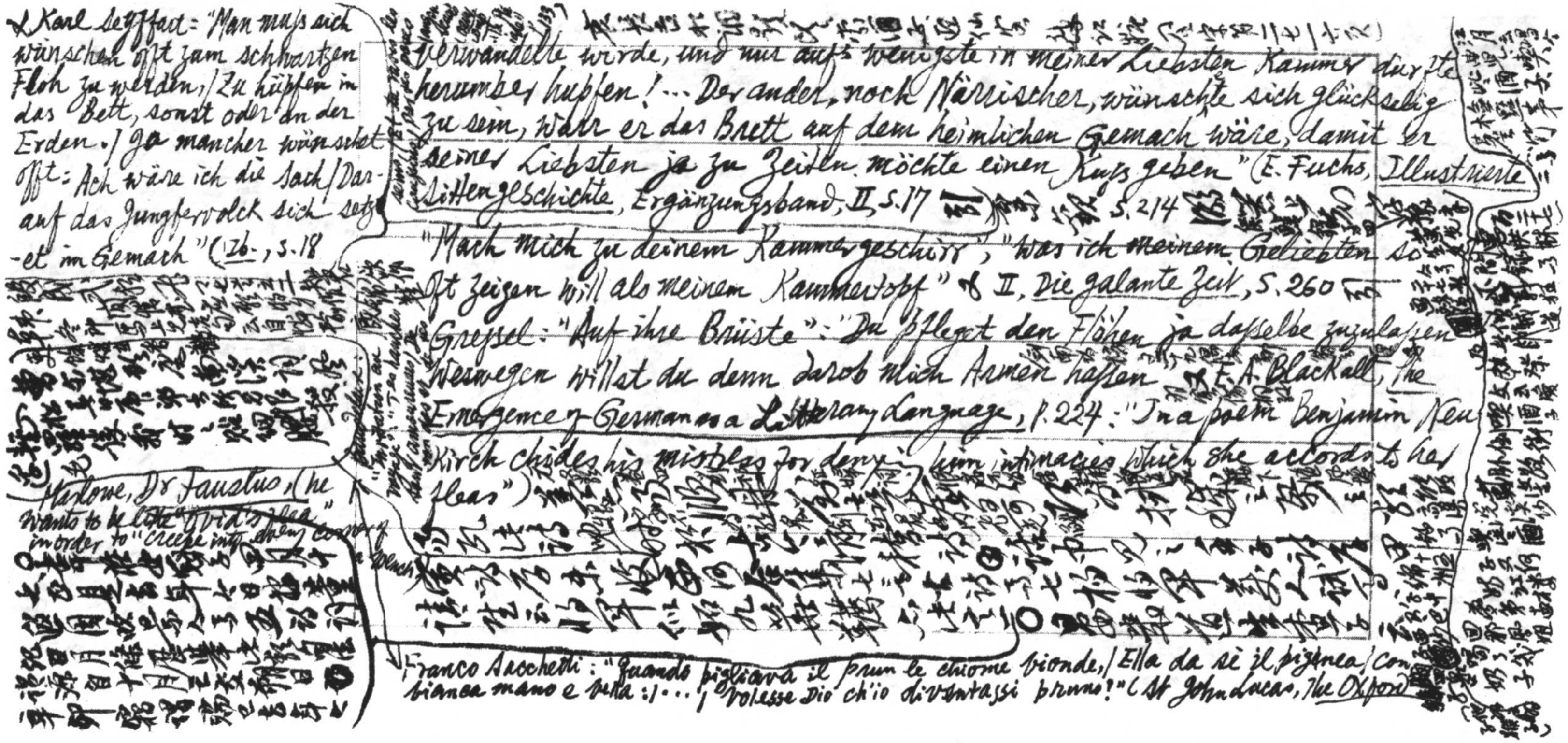
p. 61: "Abbiamo scoperto un'antica maledizione cinese che [illegible] per diabolica profondità di contenuto: 'Che tu possa vivere in tempi interessanti'. E quali sono i tempi più interessanti della storia se non quelli in cui si corre ogni giorno il rischio di venire bombardati, fucilati, impiccati, [illegible] confinati, deportati, depredati, saccheggiati?" [illegible]

[illegible] Michelangelo, Sonetti, XX: [illegible]

[illegible] O [illegible] Nannen [illegible] in einen [illegible]

[illegible]

滿攤破醜奴兒 云醜奴兒上面言兒後子那應都是處牌（全宋詞三九十七）



Karl Seyffart: "Man muß sich wünschen offt zum schwartzen Floh zu werden, / Zu hüpfen in das Bett, sonst oder an der Erden. / Ja mancher wünschet offt: Ach wäre ich die Sach / Darauf das Jungfervolck sich setzet im Gemach" (Ib., S. 18

verwandelte würde, und nur aufs wenigste in meiner Liebsten Kammer durfte herumber hupfen! ... Der ander, noch Närrischer, wünschte sich glückselig zu sein, wann er das Brett auf dem heimlichen Gemach wäre, damit er seiner Liebsten ja zu Zeiten möchte einen Kuss geben" (E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband, II S. 17

S. 214

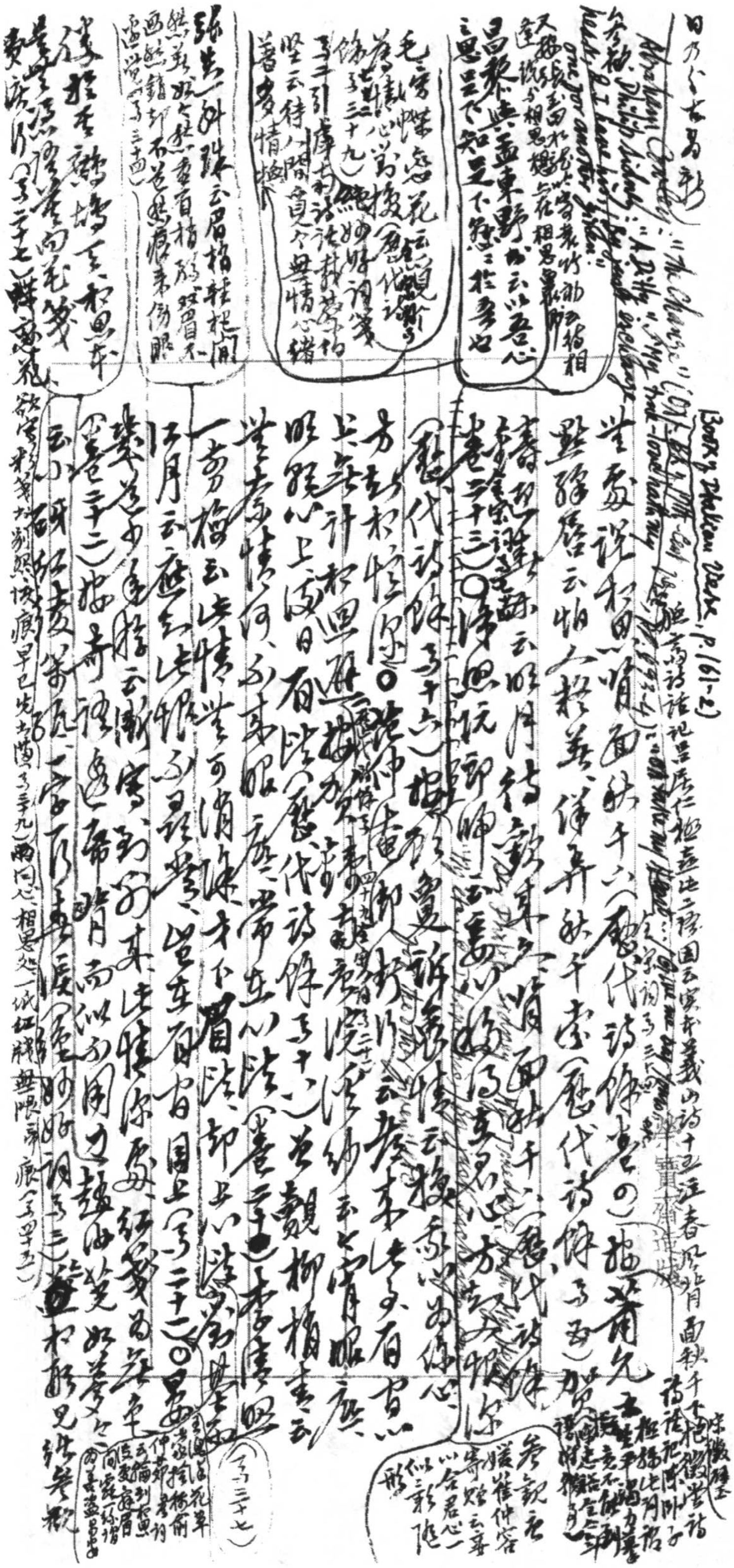
"Mach mich zu deinem Kammergeschirr", "Was ich meinem Geliebten so oft zeigen will als meinem Kammertopf" cf. II, Die galante Zeit, S. 260

Greflinger: "Auf ihre Brüste": "Du pflegst den Flöhen ja dasselbe zuzulassen Weswegen willst du denn darob mich Armen hassen" cf. E. A. Blackall, The Emergence of German as a Literary Language, p. 224: "In a poem Benjamin Neukirch chides his mistress for denying him intimacies which she accords to her fleas")

Marlowe, Dr Faustus, (he wants to be like "Ovid's flea" in order to "creepe into every corner of a wench")

"Invitation au voyage": "Tes hanches sont amoureuses de ton dos et de tes seins"

Franco Sacchetti: "Quando pigliava il prun le chiome bionde, / Ella da sè il pigneva / Con bianca mano e bella: / ... / Volesse Dio ch'io diventassi pruno!" (St John Lucas, The Oxford



日乃乙古昔形

My true-love hath my heart and I have his, By just exchange one for another given (Philip Sidney, A Ditty)

Book of Italian Verse, p. 161-2

堂上說相思一情面於千六（歷代詩餘卷四）[illegible]

點絳唇云怕人猜著、佯弄於千處（歷代詩餘卷五）[illegible]

壽樓春[illegible]云照月待[illegible]（歷代詩餘）

卷二十三〇停思玩郎[illegible]

（歷代詩餘卷十六）[illegible]

方[illegible]相思[illegible]〇[illegible]

上[illegible]計相思[illegible]

明[illegible]心上[illegible]日[illegible]（歷代詩餘卷十八）[illegible]

[illegible]情何、不[illegible]云[illegible]常在心[illegible]（卷二十三）[illegible]

一剪梅云[illegible]情[illegible]才下眉頭、卻上心頭[illegible]

江月云[illegible]（卷二十二）〇[illegible]

[illegible]云[illegible]紅箋[illegible]

（卷二十二）[illegible]

云[illegible]（卷三）[illegible]

毛[illegible]蝶戀花云[illegible]（歷代詩餘卷三十九）[illegible]

[illegible]堅云待人[illegible]無情[illegible]情[illegible]

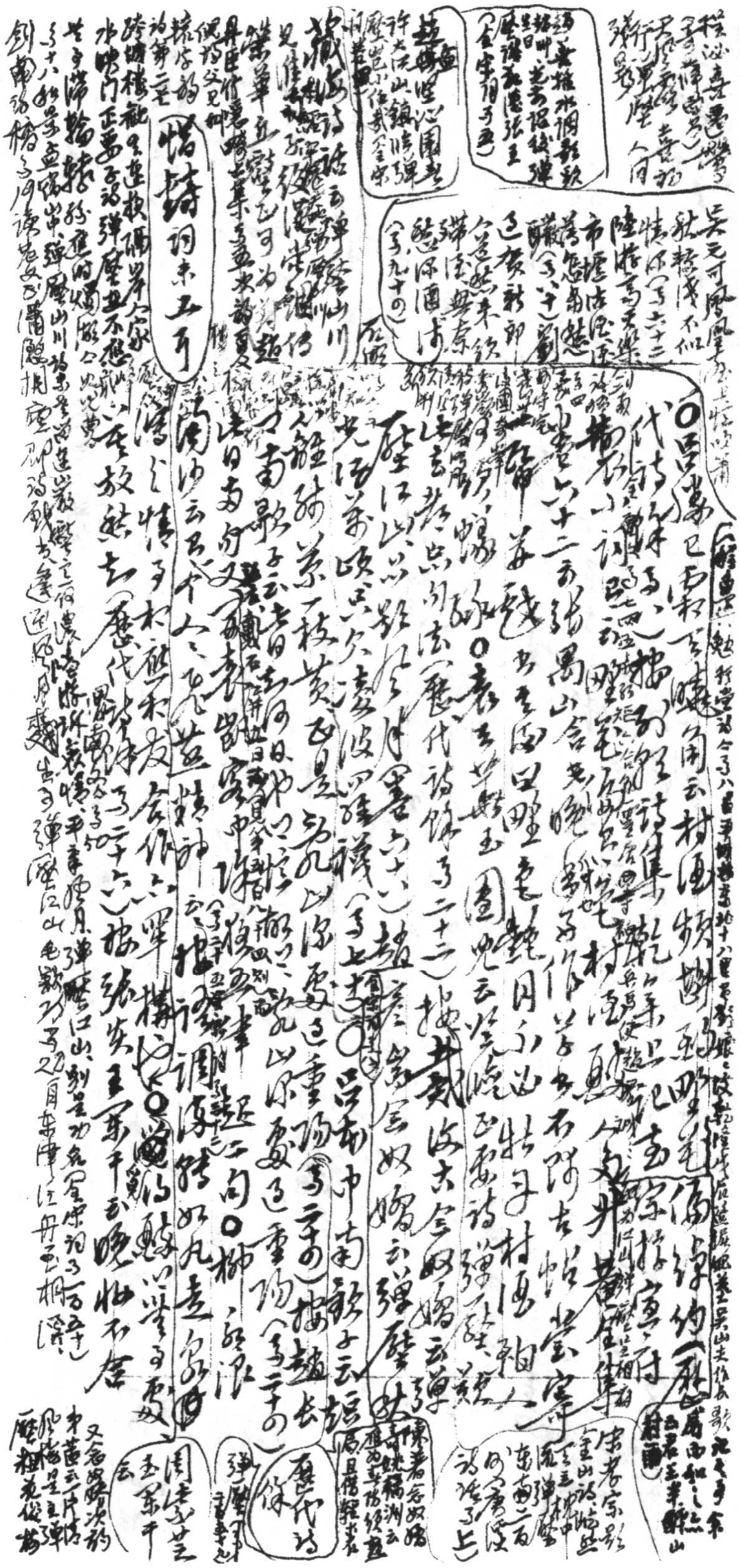
張先[illegible]云眉相[illegible]

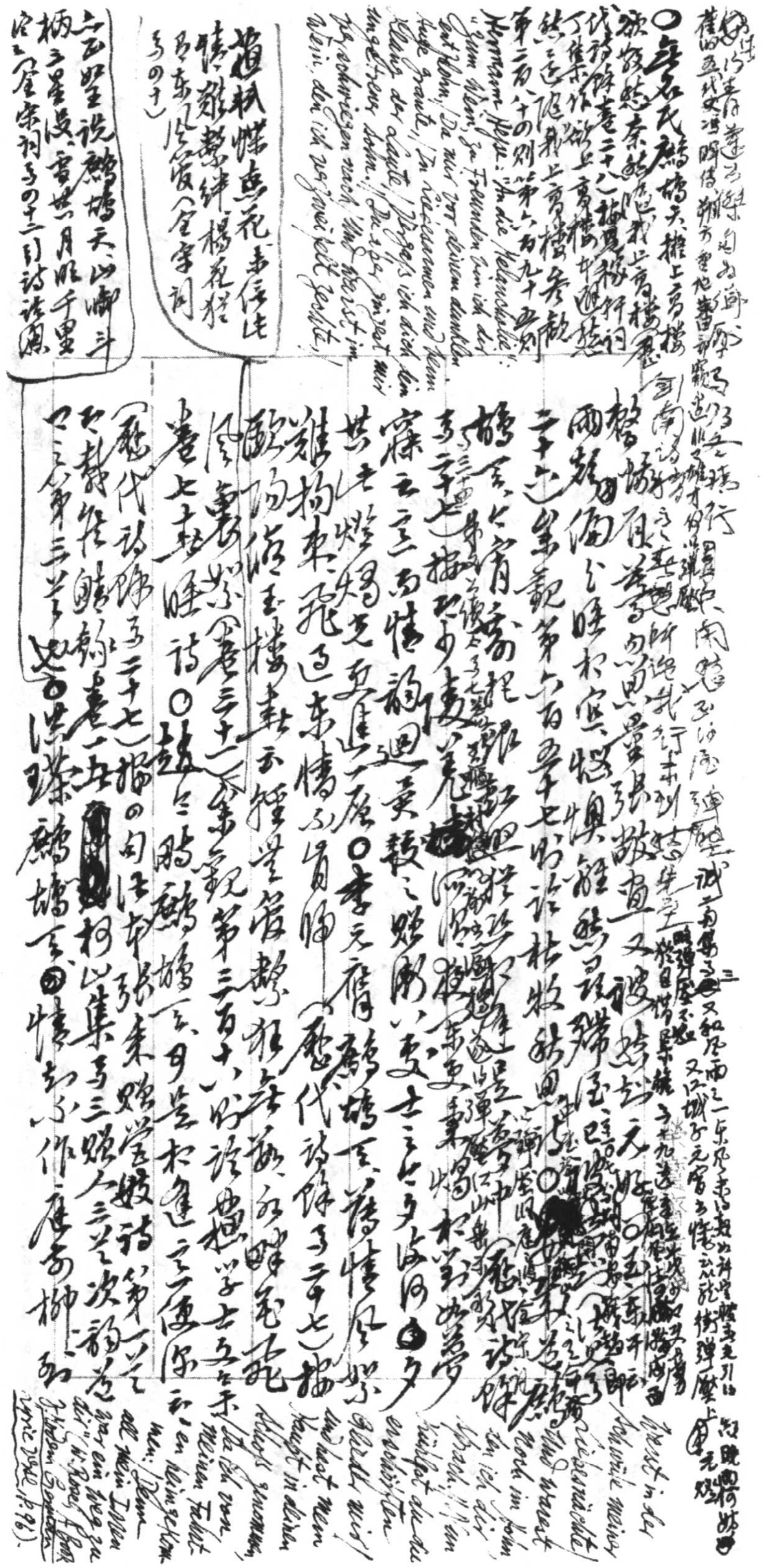
[illegible]（卷三十四）

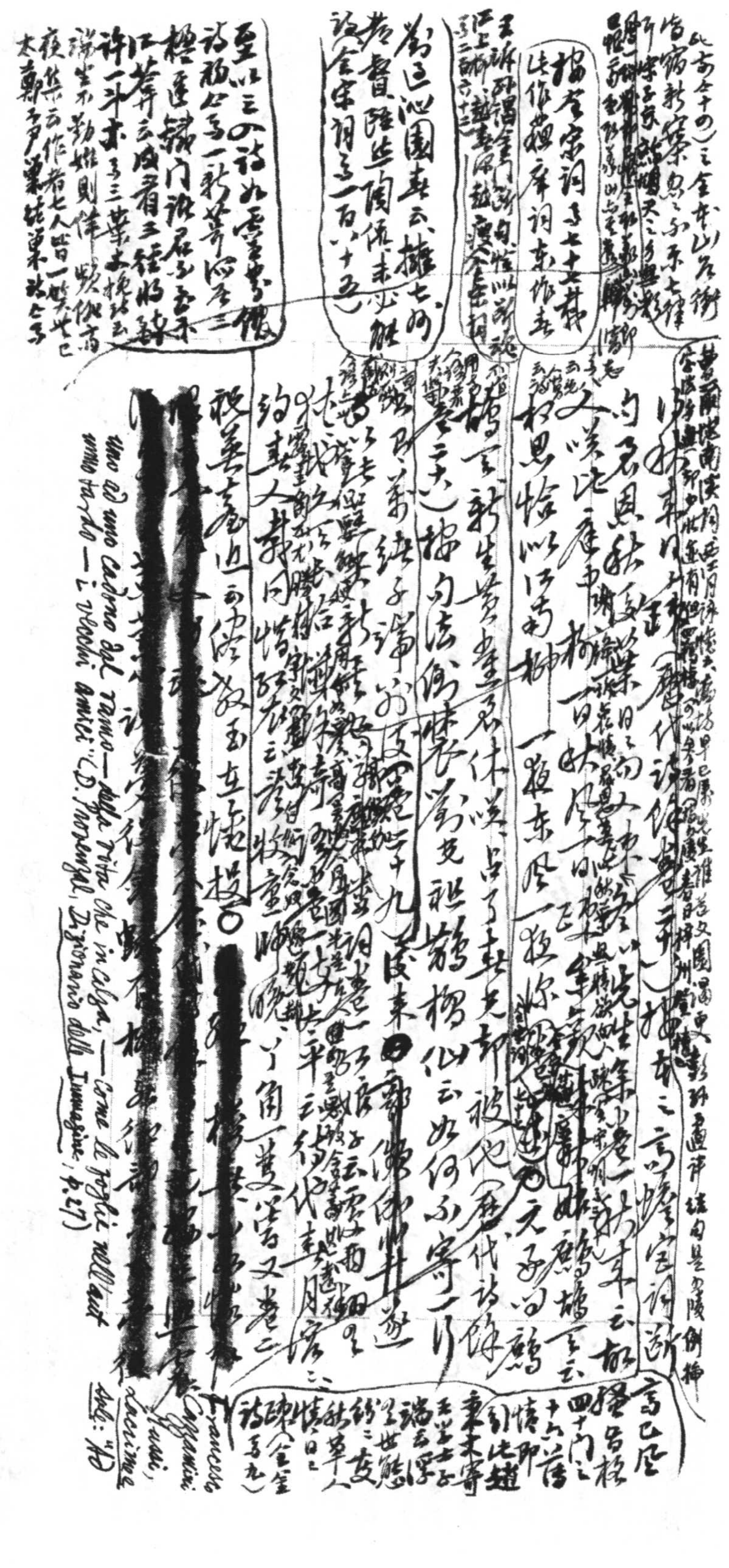
[illegible]（卷二十七）[illegible]相思[illegible]一紙紅箋無限[illegible]（卷四十五）

（卷三十七）

[illegible]

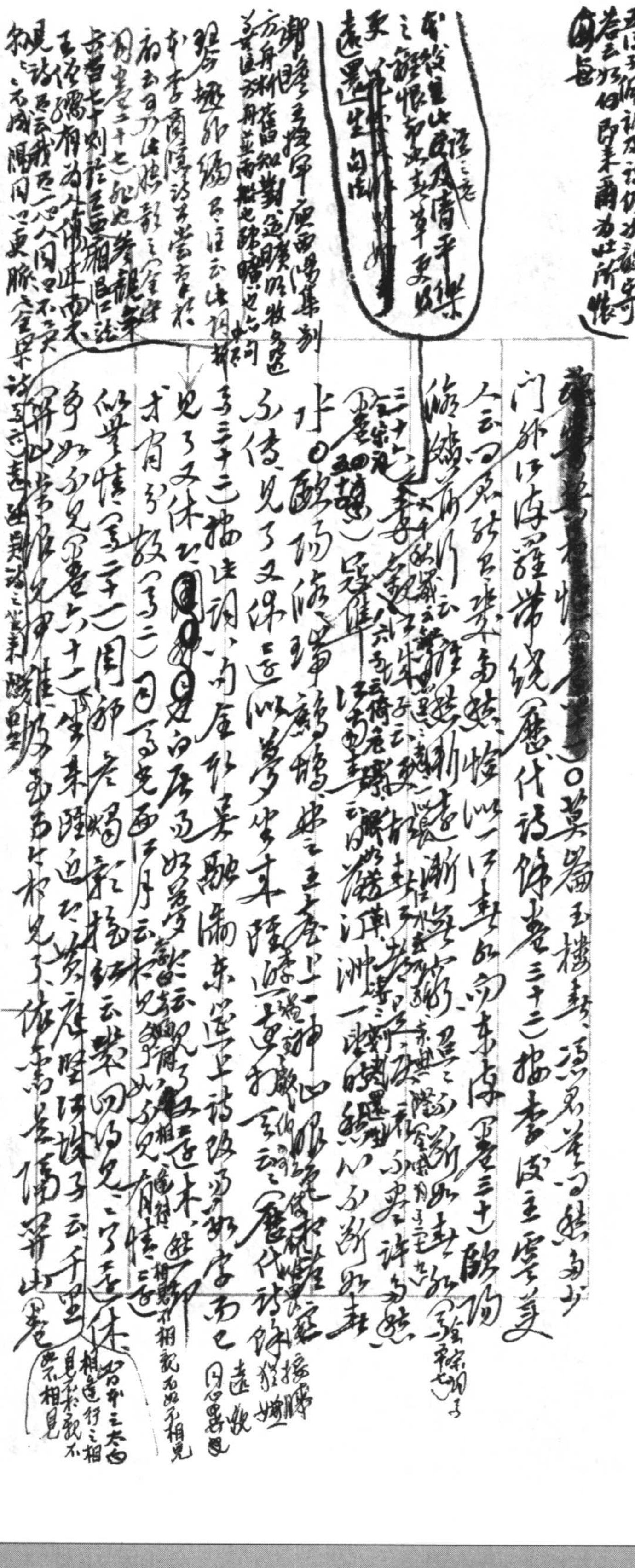






Francesco Cazzamini Mussi, *Lacrime* Ant.: "Ad uno ad uno cadono dal ramo — della vita che incalza, — come le foglie nell'autunno tardo — i vecchi amici" (D. Provenzal, *Dizionario delle Immagini*, p. 27)

[redacted]



[illegible]

[illegible]。莫嫌[illegible]玉樓春、[illegible]君莫問[illegible]身如山

門外江海羅帶繞（歷代詩餘卷三十二）按李後主虞美

人云問君能有幾多愁、恰似一江春水向東流（同卷三十）歐陽

修踏莎行[illegible]離愁漸遠漸無窮、迢迢不斷如春[illegible]

秦[illegible]江城子[illegible]許多愁

（卷三十六）[illegible]汀洲一[illegible]以不斷如春

水◎歐陽修瑞鷓鴣、楚王臺上一神仙、眼色相看意已

不傳見了又休還似夢、坐來雖近遠如天（歷代詩餘

卷三十二）按此詞亦[illegible]上詩段[illegible]而已

見了又休[illegible]白居易[illegible]

才有多般（卷二）司馬光西江月云相見爭如不見、有情

似無情（卷二十一）周邦彥燭影搖紅云[illegible]

多如不見（卷六十二）[illegible]來雖近[illegible]

解此[illegible]

[illegible]

又汪城子云见面胜时还不见
龙不足情不已（全宋词第
四十二）韩曾择〔?〕苑云相见
争如不见（第四十三）林安
丘相济云情况重却又
见争如不见（第五十四）寄
成大饕杨仙翻逢梦不见□〔?〕
好[redacted]休见重摆〔?〕离心
绪彩歡不抵旧愁多（第
添了新愁（第一百五十二）
[redacted]以白居易词意之李
商隐旧日诗句乃国图呈
锦喉隔之而发挥之〔?〕
此情至哉又按随彰每
瑞麟〔?〕尚日（全宋词第二十
一卅之花草粹编第六）摭
湘山野录则文体迭中词
长安主句尾七律诗是好
多其以麟〔?〕下乡数歌之
宋朝〔?〕亦四马口难按
憔悴容临邮伊达宫
人乃遂谓客司亦矣可画亦如
欧为之于吴融也

四十六）古愚轩诗钞卷十四《续怀》云为郎莫恨蓬山远〔?〕
〔既指逢〔?〕不敢……〕○姜夔《姚倩西楼》曰小姬归去亦〔?〕有笙歌
八字〔?〕许为然（历代诗余卷三十五）按史达祖
莫看〔?〕近玄寸以外安然界地（第四十二）按仲作淹御街
逢云〔?〕然所化作相思泪（历代诗余第四十二）按仲淹
乃云然当已断无由醉酒未到先成泪（卷四十九）○秦观
临青玉案一寸来来早已了三三（历代诗余卷三十九）○
○〔?〕以十五）按辛弃疾满江红云寸肠万〔?〕绪未相〔?〕来
便是腮〔?〕寸有离了三分之一（第五十五）摭敬〔?〕满江红云向前
梁为来三云一（第五十七）清平乐云来〔?〕将自是早己
三之一（明诗综卷九）○柳永凤归云以来〔?〕好意良时也
凝相怀（历代诗余第四十四）摭柳永三十二四云一好良久
贺铸〔?〕蝶恋花〔?〕迟〔?〕也无睹思（二十七）又路无黑生
李之仪谢池春不见〔?〕思量见了还依旧为
四〔?〕数相见何以学不〔?〕实（第七十二）

考龙第〔?〕

陈亮三
部乐云
の腹西屋〔?〕
断去之春
早三年之
一（全宋
词第一百
八十二）
卢祖皋

下稿子云来了多别〔?〕离〔?〕近了三
三二（第二百二十五）本书作闲执

周邦彦風流子：想寄恨書中，銀鉤空滿；斷腸聲裏，玉筯還垂。

無名氏停雲樓之二：瀟瀟。雁兒誰知，教我獨自上來獨自下樓，枇杷影數[illegible]樓著景[illegible]千山雪[illegible]樓[illegible]獨坐[illegible]獨不誰念我獨[illegible]

引云：料伊也沒心情，這郎子云云。亦見卷五十二〇[illegible]

河滿子：對鏡偷勻玉筯，背人學寫銀鉤（歷代詩餘卷[illegible]十六）樓[illegible]之[illegible]李冶為寫[illegible]伯銷十絕句云：莫怪寄千金玉筯，與郎惆悵寫銀鉤。墨梅村[illegible]錢氣乃云[illegible]閑

合濂玉筯[illegible]好[illegible]寫銀鉤，衛字[illegible]云[illegible]張[illegible]詞皆為形未能，玉筯云云，為[illegible]也。梅村詩才不逮

詩學明人，直通為〇，亦觀園同似歌，[illegible]攜也時[illegible]

見伊頁（歷代詩餘卷五十二）樓[illegible]詩[illegible]二十[illegible]姬水頭董姬攜家寄達云[illegible]自[illegible]未全[illegible]行人淚晴彈，君莫比來思量面[illegible]中[illegible]夢中

者〇王沂孫[illegible]花[illegible]夜[illegible]漸漸[illegible]雲

蕭蕭遠[illegible]旗（甲[illegible]）[illegible]試[illegible]叢[illegible]

孤[illegible]許[illegible]樹（甲[illegible]）（歷代詩餘卷五十七）[illegible]詞[illegible]卷十三[illegible]水[illegible]

[illegible]黃機[illegible]清平樂云：[illegible]三之二[illegible]二百三十九）[illegible]三分之一

[illegible]庭間[illegible]保更苦

主說[illegible]者於逃、傳白
晚唐歌，詞的境界說與楊
楼人之（全宋詞頁四十三）楊
康王謂十五夜觀燈、應製
是詞取境白不索人

（[illegible]閑數以云李德裕（相業宗[illegible]
閣憂懼宜見後者曰恐則不
觀見[illegible]寶慶記卷四九八）
數[illegible]則法）

（黄[illegible]圖金門云去則
西六[illegible]去，怪[illegible]如何不
怪[illegible]宋詞頁二百五
十三）

○[illegible]更漏子[illegible]羅
[illegible]鳥[illegible]鴣白雨
[illegible]說[illegible]自[illegible]
自[illegible]金門
却[illegible]二十六[illegible]逃一隻七[illegible]之

瀛奎律髓卷十六[illegible]白十字佳凡[illegible]人必多相當[illegible]
云：「於晴[illegible]漸漸，照見住（中略）若使傍人一何快哉」[illegible]
[illegible]年[illegible]更，[illegible]生、改東[illegible]字三句尤妙，大以平實[illegible]
蘭西廂記第三本第三折：「[illegible]的早把[illegible]有夢游波
[illegible]的呵改來了，纔敢。」○李甲帝[illegible]
擁我[illegible]只要擁了[illegible]忘的[illegible]生便忘的（歷代詩餘卷二十六）
[illegible]樂府雅詞卷下
[illegible]更漏子云：「[illegible]會的[illegible]以力[illegible]了依[illegible]逃
怪（卷十五）[illegible]謝逸柳梢青云：「[illegible]四[illegible]
[illegible]來，便[illegible]如何[illegible]（卷二十）張[illegible]云：「[illegible]忘了
[illegible]思量，待[illegible]也[illegible]（卷十二）[illegible]云[illegible]
○[illegible]日[illegible]東風[illegible]比向來[illegible]西
旋[illegible]（卷六十二）[illegible]方回詩中[illegible]桐江[illegible]
十晚[illegible]金門[illegible]溪云：「[illegible]
是[illegible]卷二十三三月二十日[illegible]
西湖[illegible]卷二十四八月十二日[illegible]

極譚新論（全宋文卷五十五）：齖子駭，言方士謂神仙可學 [illegible] 見 [illegible] 謂曰 [illegible] 欲 [illegible] 則 [illegible] 云云 [illegible]

嘗 [illegible] 劉熹 [illegible] 勸問桃杏，賢門 [illegible] 生向 [illegible] 爭以 [illegible]（全宋詞五十三）[illegible]

毛滂 [illegible] 仙 [illegible]（全宋詞五十三）

趙師俠 [illegible]

安 [illegible] 服 [illegible] 閒 [illegible]

疑 [illegible]

宋詞卷三 [illegible]

若 [illegible] 情 [illegible] 云 [illegible]

[illegible]

荷已叢花柳絲，陳秋風班班，和聲韻，澀此憐淡西施 [illegible] 則

細看終於作醜人。○李 [illegible]（歷代詩餘）[illegible] 憐瑤桂花 [illegible]

不大有許為瀟灑清奇（歷代詩餘卷六十三）[illegible]

雅詞卷六 [illegible] 在組品，今云佞錢兒。[illegible] 言陸不大雅 [illegible]

不美又按老詞可集觀。趙 [illegible] 云若 [illegible]

度 [illegible] 他窗外 [illegible] 兒 [illegible] 許為 [illegible]

[illegible] 說 [illegible] 欲 [illegible]（卷九十九）[illegible]

云 [illegible] 為 [illegible]（卷十七）[illegible]

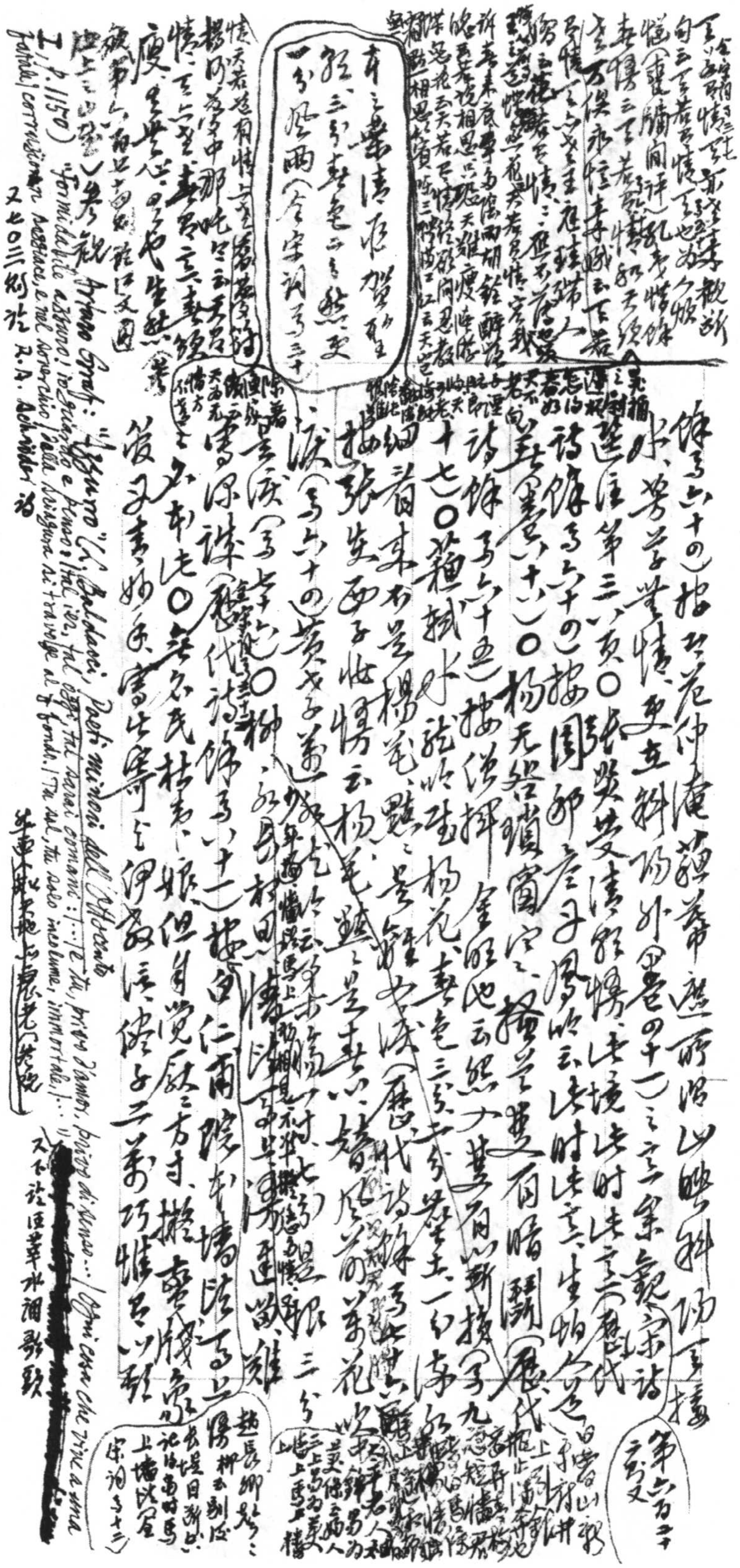
[illegible]

[illegible]

送 [illegible]

[illegible] 歷代詩 [illegible]

[illegible]



[redacted]

（歷代詩餘卷一百十六引古今詞話卷二百九十[illegible]）雞口據舌朝紫若去引點壽云一點靈台手書蓑[illegible]

（全唐文卷五百三十六）李觀第六百四封（續）[illegible]鴈瀨註[illegible]

古詩卷三十九讀史〇方岳以簡李璮子號、陣事作、[illegible]

淵明而後誰是弟子（歷代詩餘卷九十）姚清云錦囊

二載陸棠如姊玉嫁杜鵑云毛羽淵明兒愁無婆無嫂平高

仁字二姊妹諸葛祠云如姊奉來花好白玉安得花自杜

鵑梅向詩話寫中稱李氏子（龍升）杜鵑詩云空商旗朱花分封

[illegible]衛娘[illegible]住在下匯飲冬亭更比去蘇書降部陶明

勤得誰（[illegible]）平高回詩菩來玄好玉、[illegible]欽以崔[illegible]（歷代詩餘卷八十六）

〇張元幹[illegible]至蘇同何妨袖手且作看人

卷九十九）據道求以園亭（全宋詞引三十八）李彌遜[illegible]云閑書自寸[illegible]

何妨有受着（全宋詞卷四十九）鐘[illegible]已開上海棠云[illegible]（[illegible]開倚（卷九十三））

年何妨因由（[illegible]卷四十五）〇黑如孫後塗紗、滿目山河共舍逝葉

花風雨更[illegible]也人[illegible]玉樓[illegible]不如[illegible]

鵝眼錢子中有錢葉進子樣林鶴云鶴雛不見[illegible]天子前身[illegible]昭晉陶淵[illegible]

及世亂亂

晚清[illegible]主人錯據搜兒云倚寵家一去了此青耗、雅特妻那你的形容盡樓臺[illegible]若那個因甲里[illegible]伊蓬下一點墨盡流星未也[illegible]似像心兒路[illegible]心也會解後而上會[illegible]味甚

蝶出堂詩話卷下李若亂子姚云劉若以夭好手好賭子子可時何自活無柳先生此兵集千以兒乎為

劉蓉吉靜修先生文集卷二十二[illegible]鳥云我日去陸米日賤喚來山鳥語平生杜鵑解道淵明趣只[illegible]鵝相和鳴周詩中來太合樣卷二十三十六杜鵑第二首云千秋但只一淵明肯作丞移伴錫來耕

[illegible] (Corneille, [illegible]) [illegible]

宋欽宗西江月：「我[illegible]如今在[illegible]，此去[illegible]何處。」（全宋詞了二）按[illegible]宗[illegible][illegible]所[illegible]故宮[illegible]

[illegible]作[illegible]千里[illegible]從五更[illegible]

[illegible]

向子諲點絳唇云：「[illegible]佛[illegible]我[illegible]」（全宋詞了九十六）王千秋臨江仙云：「要將[illegible]佛我[illegible]付馬牛[illegible]」（了一百三十二）[illegible]云：「[illegible]酒[illegible]成三」（全宋詞了二百七十三）

眼前人，[illegible]魂夢後夢（全宋詞卷二十六）按[illegible]也

清平樂云：「繡[illegible]錦帳[illegible]雄蜂雌蝶[illegible]雙」有[illegible]放

[illegible]眼[illegible]新郎（全宋詞[illegible]）柳[illegible]（全宋詞了三十二）

新樂云：「但[illegible]以[illegible]人[illegible]長[illegible]」（全宋詞卷[illegible]）

二十三）按沈[illegible]蘭[illegible]云：「[illegible]人[illegible]」

奇以語三[illegible]妓[illegible]花[illegible]娘[illegible]娘[illegible]娘[illegible]

[illegible]娘[illegible]法[illegible]云[illegible]呼[illegible]以[illegible]

[illegible]（全宋詞卷[illegible]）山[illegible]

[illegible]云：「[illegible]」（全宋詞卷四十六）[illegible]

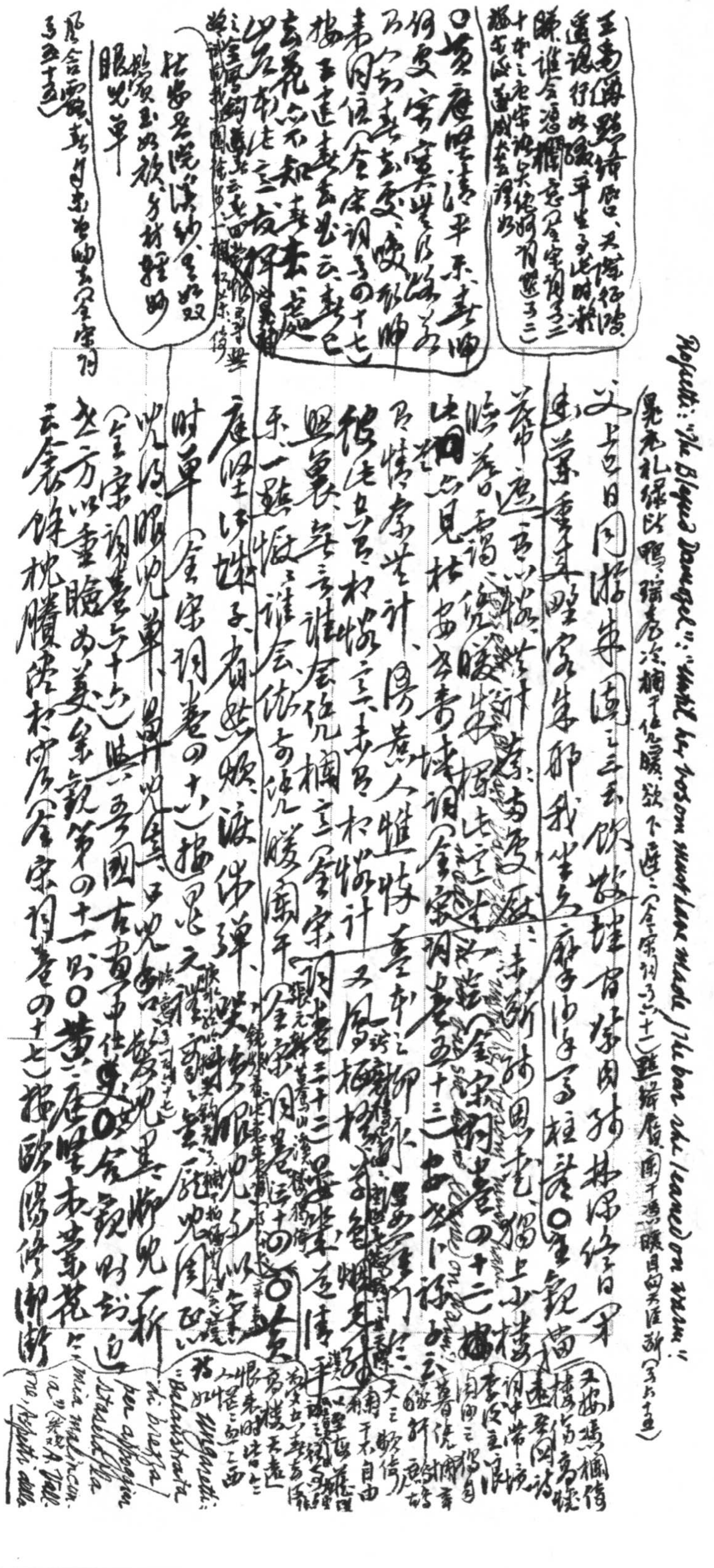
[illegible]云：「明月滿庭[illegible]」（全宋詞卷五十三）

○[illegible]點絳唇云：「[illegible]明月清風[illegible]」（全宋詞了四十）

白雪[illegible]集[illegible]三[illegible]東風云[illegible]

[illegible]明月清

[illegible]集[illegible]七[illegible]



王禹偁點絳脣：「天際征鴻，遙認行如綴。平生事，此時凝睇，誰會憑闌意。」（全宋詞了三）

十分之[illegible]宋詞[illegible]（了二）[illegible]

○黃庭堅清平樂：「春歸何處，寂寞無行路。若有人知春去處，喚取歸來同住。」（全宋詞了四十七）按王[illegible]云：「春已[illegible]」[illegible]

杜安世[illegible]

眼兒媚

[illegible]（全宋詞[illegible]了五十五）

Rossetti: "The Blessed Damozel": "Until her bosom must have made / The bar she leaned on warm."

晁元礼綠頭鴨：「瑞香濃，[illegible]倚暖，欲下庭除。」（全宋詞了三十二）[illegible]「[illegible]目向天涯[illegible]」（了六十五）

又：[illegible]日同游朱園[illegible]飲散[illegible]

[illegible]

[illegible]見杜安世詞（全宋詞卷五十三）[illegible]

[illegible]情[illegible]計[illegible]

[illegible]（全宋詞[illegible]）

[illegible]（全宋詞卷二十二）[illegible]

[illegible]

時[illegible]（全宋詞卷四十六）[illegible]

[illegible]眼兒[illegible]

（全宋詞卷[illegible]十六）[illegible]

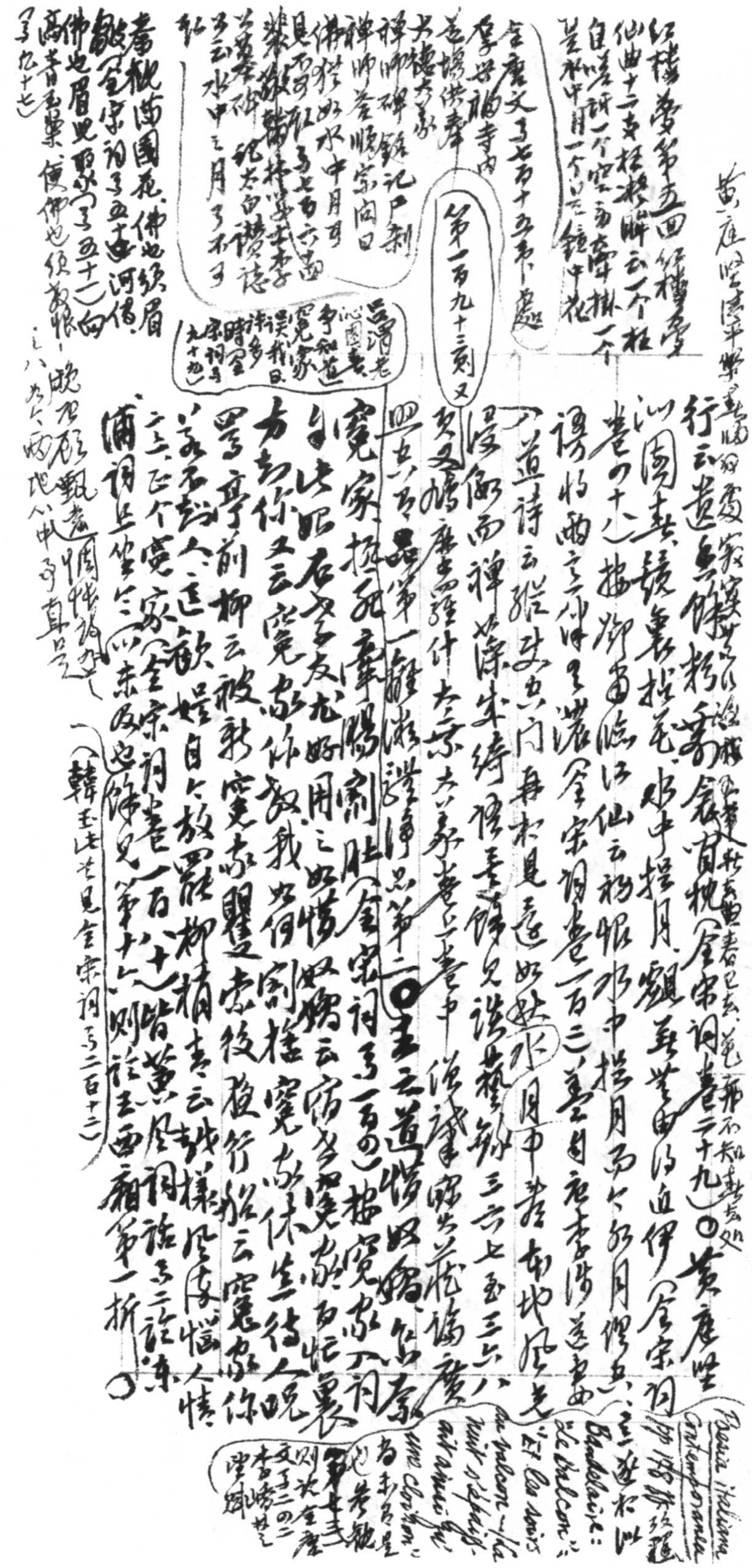
[illegible]方以[illegible]（全宋詞卷四十二）○黃[illegible]

云：[illegible]（全宋詞卷四十七）[illegible]

Rossetti: "[illegible]"

Balaustra[illegible] [illegible] per appoggiar [illegible] mia [illegible] A. Poll[illegible]

Rossetti: "[illegible]"



黄庭坚[illegible]

行云：「[illegible]」（全宋詞卷二十九）⊙黄庭坚沁園春：「鏡裏拈花，水中捉月，覷著無由得近伊」（全宋詞卷四十八）。按[illegible]臨江仙云：「[illegible]水中捉月[illegible]」[illegible]（全宋詞卷一百三）[illegible]

八首道詩云：「[illegible]不是遠，如[illegible]水月中[illegible]」[illegible]錄三六七至三六八[illegible]

[illegible]第一[illegible]第二⊙王云：「道情以[illegible]」

冤家[illegible]死[illegible]腸割肚（全宋詞卷一百四）。按冤家入詞[illegible]此[illegible]好用之，如惜奴嬌云：「[illegible]冤家[illegible]忙裏[illegible]。」又云：「冤家你教我如何割捨。冤家休，[illegible]待人呢[illegible]。」[illegible]亭前柳云：「被新冤家[illegible]後[illegible]，冤家你[illegible]」[illegible]人、這歡[illegible]自[illegible]放[illegible]柳[illegible]云：「我模樣[illegible]惱人情[illegible]二[illegible]个冤家」（全宋詞卷一百[十]）皆[illegible]詞語，[illegible]以來及也，[illegible]見第十八則註王西廂第一折。

紅樓夢第五回紅樓夢仙曲十二支枉凝眉云：「一個枉自嗟呀，一個空勞牽掛。一個是水中月，一個是鏡中花。」

全唐文卷七百十五[illegible]福寺內道場供奉大德大義禪師碑銘記尸利禪師答順宗問曰：「佛性如水中月，[illegible]可見不可取。」又卷七百[illegible]持[illegible]德[illegible]云：「水中之月，可見不可取。」

[illegible]第一百九十三則又

[illegible]沁園春：「爭知道冤家誤我許多時」（全宋詞卷九十九）

黃機滿園花：「佛也須眉皺」（全宋詞卷五十五），河傳：「佛也眉兒聚」（卷五十二）；向高青玉案：「便佛也須教恨」（卷九十七）

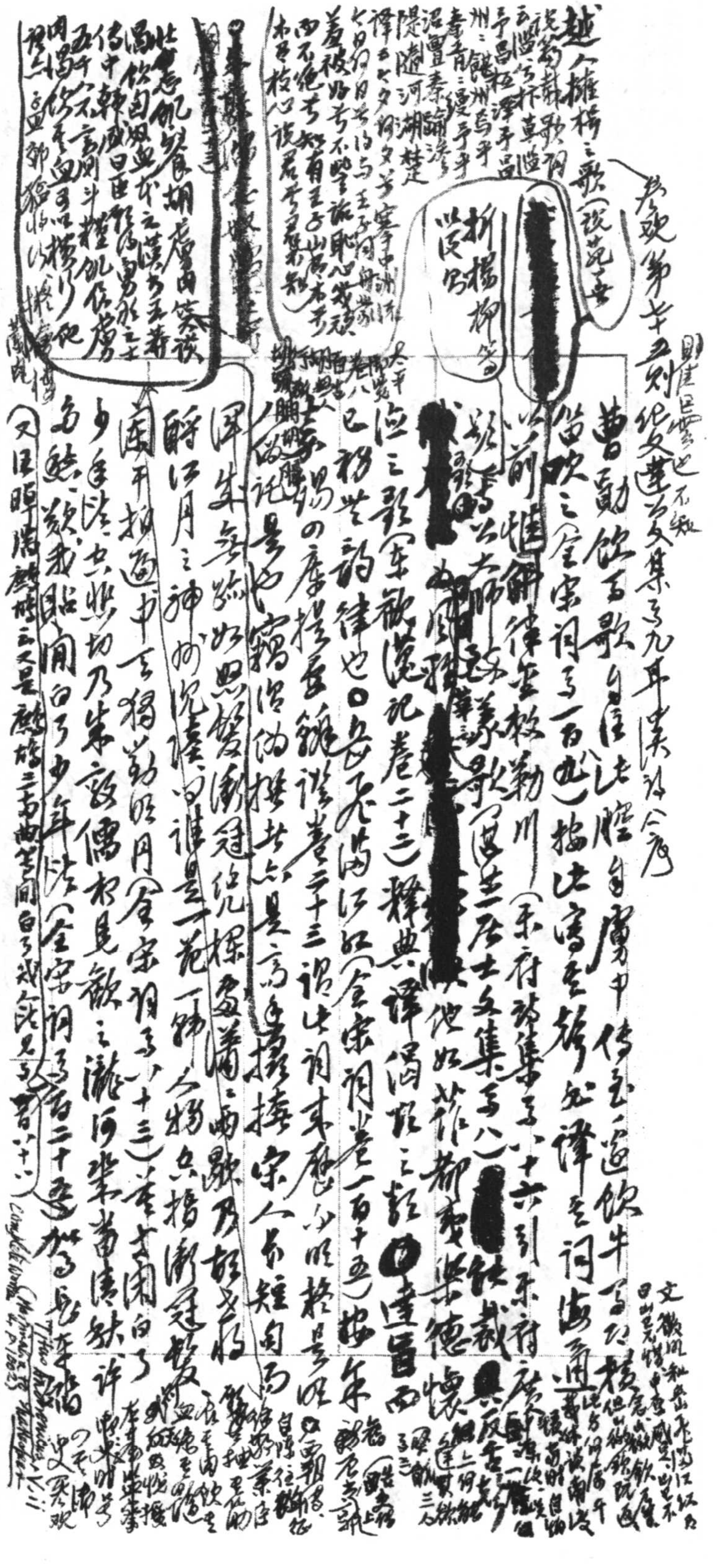
[illegible]晚[illegible]

（韓玉此首見全宋詞卷二百十二）

Poesia italiana contemporanea

Baudelaire: Le Balcon: «Et les soirs au balcon [illegible] nuit s'épaississait ainsi qu'une cloison»

[illegible]



參觀第十五則紀文達公文集卷九[illegible]詩集序

（則但足[illegible]也 不[illegible]）

曹勛飲酒歌自注比腔自[illegible]中傳至一遍飲牛[illegible]紅[illegible]

笛吹之（全宋詞卷一百四）[illegible]寄生[illegible]知譯至詞海[illegible]通

以前[redacted]律至教勸川（樂府詩集卷八十六引樂府[illegible]）

[illegible]公大師[illegible]歌（[illegible]居士文集卷八）[redacted]裁[redacted]其反[illegible]

[redacted]他如[illegible]作都要[illegible]德懷

漁家傲（東軒筆錄卷二十三）釋典譯偈頌之類[illegible]達[illegible]西

（太平廣記卷八）已移其韻律也○岳飛滿江紅（全宋詞卷一百十五）按年[illegible]

[illegible]思の序[illegible]卷二十三謂此詞本[illegible]少明[illegible]

[illegible]記是也竊[illegible]撰者亦是高手撰[illegible]宗人[illegible]短[illegible]

國朱[illegible]巧思[illegible]衢廷[illegible]採[illegible]滿[illegible]及[illegible]

醉江月之神[illegible]謂[illegible]一[illegible]一[illegible]人物[illegible]

閩中[illegible]過中吉獨勤照月（全宋詞卷八十三）[illegible]白了

少年談兵[illegible]切乃[illegible]儒[illegible]見[illegible]之[illegible]河[illegible]許

多[illegible]我[illegible]間白了少年[illegible]（全宋詞卷二十三）[illegible]

（又見[illegible]又是[illegible]二[illegible]間白了[illegible]卷八十六）

越人擁楫之歌（說苑卷十一）

（說苑[illegible]歌詞[illegible]草[illegible]）

（[illegible]昌[illegible]州[illegible]）

沼[illegible]秦[illegible]

隄隨河湖楚

[illegible]有王子[illegible]心[illegible]

[illegible]不[illegible]有王子[illegible]

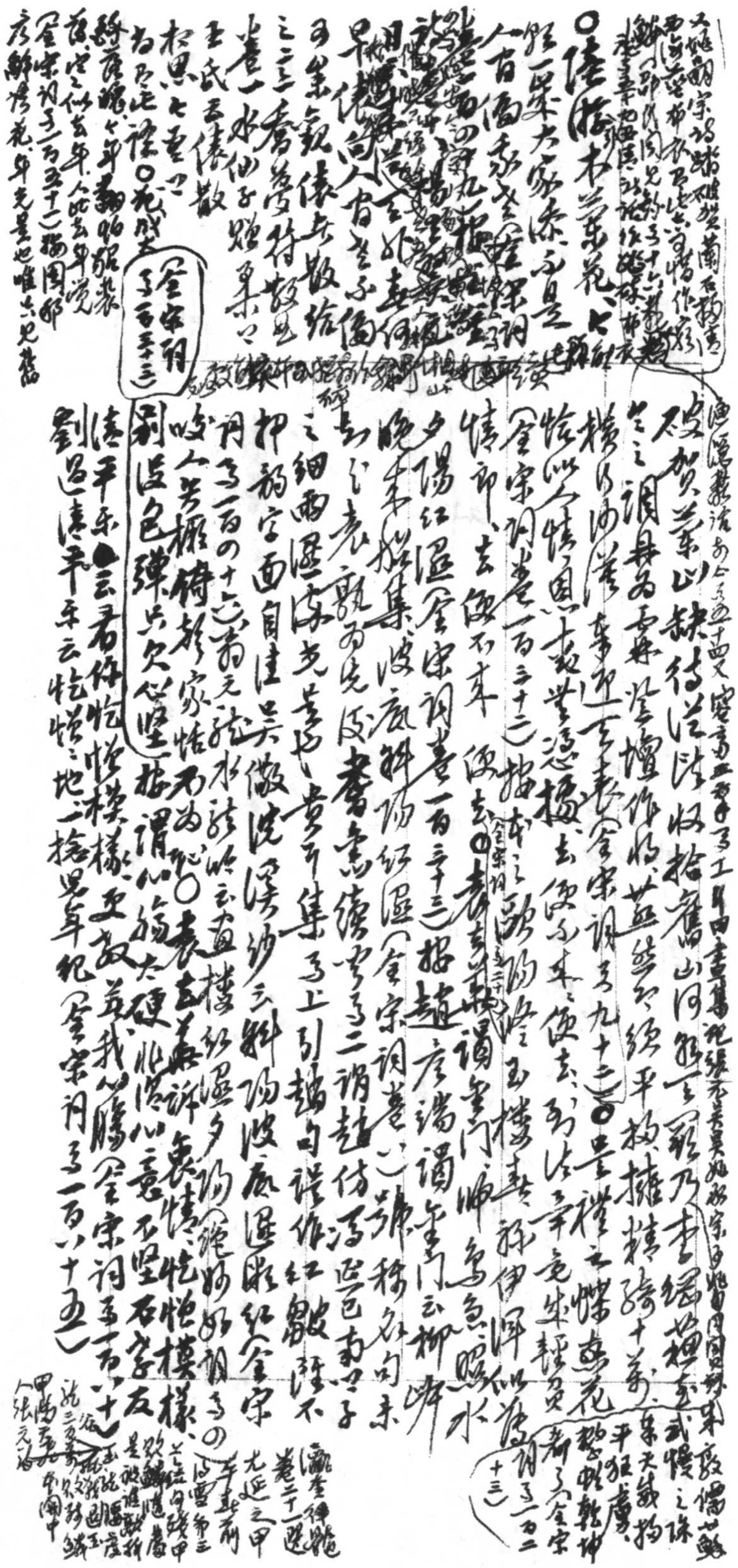
[illegible]說君[illegible]

折楊柳等

（[illegible]）

此意飢餐胡虜肉笑談渴飲匈奴血云云[illegible]

Complete Works (Macmillan's Shakespeare V.ii)



[illegible]

○陸游木蘭花[illegible]一朵大家添一日是[illegible]

[illegible]

（全宋詞頁一百三十三）

[illegible]賀新郎以缺付從陸收拾舊山河[illegible]

[illegible]

（全宋詞頁九十二）

[illegible]

（全宋詞卷一百三十二）

[illegible]

夕陽紅溼（全宋詞卷一百三十三）指趙彥端謁金門云[illegible]

晚來[illegible]波底斜陽紅溼（全宋詞卷一百三十三）

[illegible]謂趙仿馮延巳南鄉子

之細雨溼流光[illegible]也貴耳集卷上引趙[illegible]作紅皺[illegible]不

押韵字面自佳吳儆浣溪沙云斜陽波底溼微紅（全宋詞

[illegible]一百四十六）[illegible]水龍吟云畫樓紅溼夕陽[illegible]

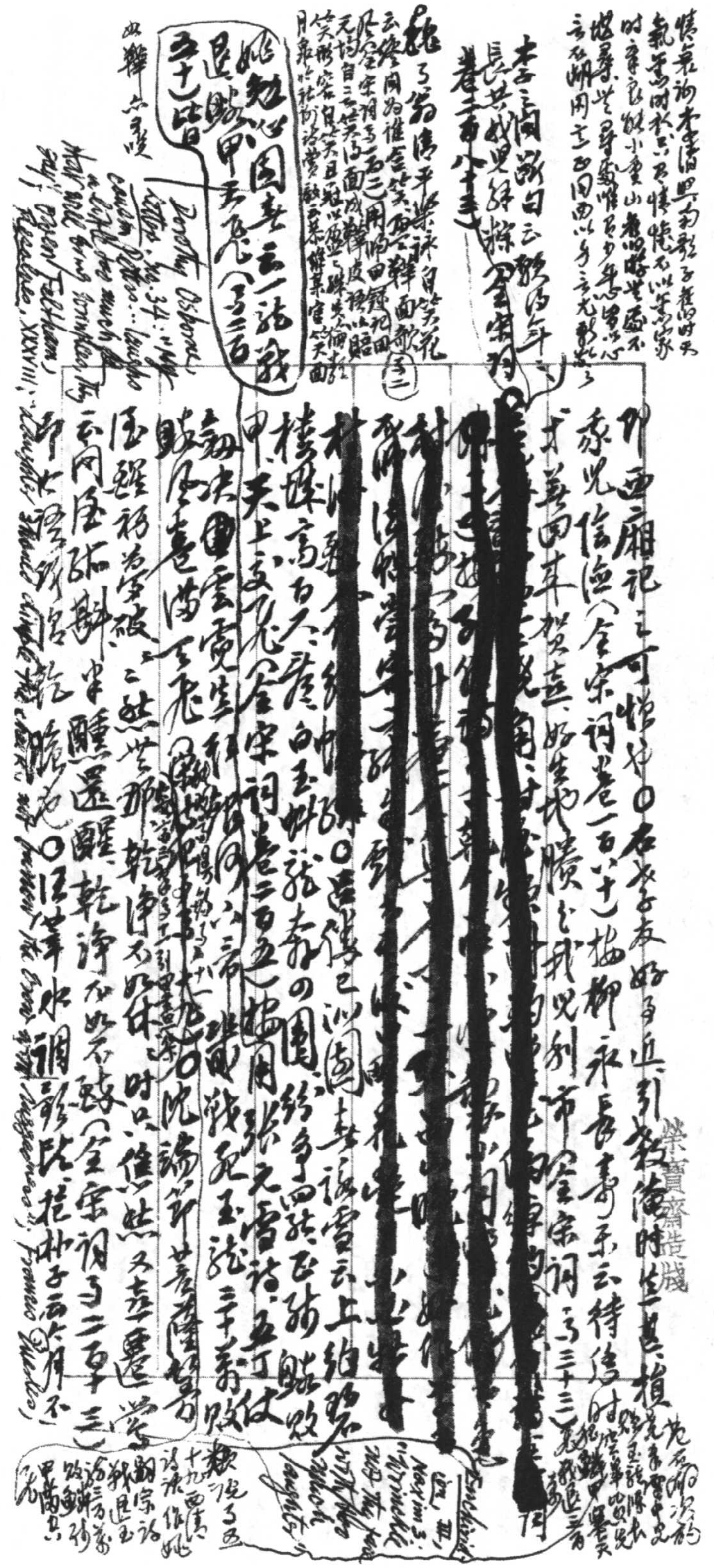
[illegible]家恬不為怪○[illegible]

劉過[illegible]只欠心堅[illegible]謂心[illegible]太硬[illegible]心意不堅不[illegible]

[illegible]更教[illegible]我心腸（全宋詞頁一百[illegible]十）

劉過清平樂云悵悵地一捻兒年紀（全宋詞頁一百八十五）

[illegible]



情景論李清照與秦少游[illegible]時來
氣[illegible]閑秋[illegible]情懷不似[illegible]
時[illegible]小重山[illegible]
[illegible]
[illegible]

李之儀跋白云敏而年
長共娥兒好[illegible]全宋詞
卷二百八十三

魏了翁清平樂詠白芙蓉
云纔聞為誰含笑[illegible]面歌[illegible]
[illegible]全宋詞卷三[illegible]用[illegible]
[illegible]
[illegible]

（二）

姚勉心圖書云一語戲
退踞甲天飛（卷三二百五十）皆

[illegible]

西廂記之可憎才○右老子友好子近、引殺衞時生一甚、楨

柔兒信漁（全宋詞卷一百六十）梅柳永長壽樂云待傳時

才華因果楷莖、好生地膜之我咒利市（全宋詞卷一百三十三）

[redacted]

村[illegible]中[illegible]○查傳已沁閣上[illegible]云上約碧石

楼琛高右不落白玉蝌蚪奔の圓、給多四號、已號貽收

甲、天上交飛（全宋詞卷二百五）蟠用張元雷詩五丁仗

翁決國雲覓生[illegible]璣戰死玉號三字新敗

賤風老道阻至老[illegible]石沈論節廿五[illegible]

玉經稱為學破之然世那乾淨不好休時只、惟然又喜雲遮

云問風光斛中醺還醒、乾淨不如歸去（全宋詞卷二百二十三）

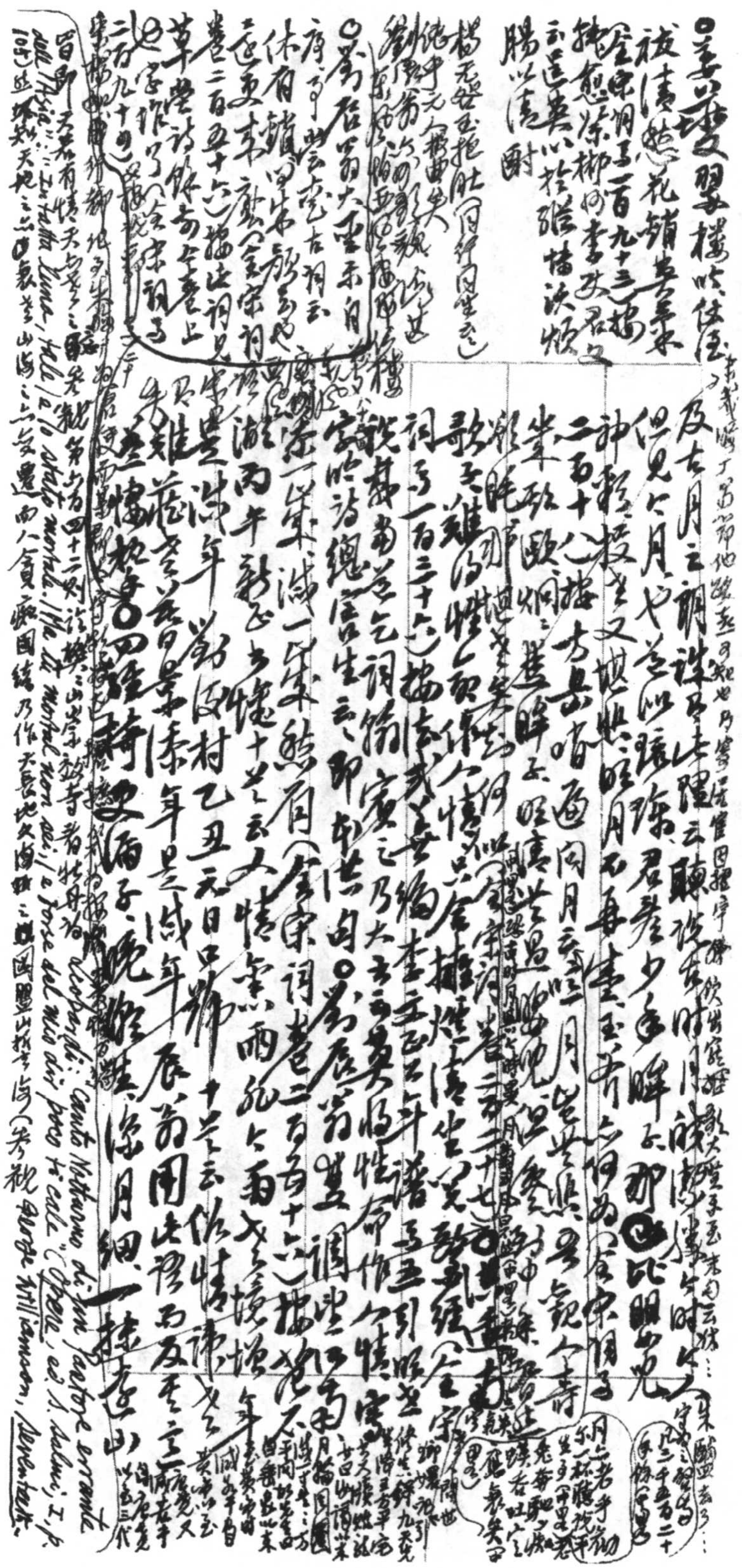
郭大[illegible]乾鶴兒○江神子水調歌頭花朴子云六月不

Dorothy Osborne, Letters, No. 34: "[illegible] laughs [illegible] much [illegible]"

(Owen Feltham), Resolves, XXXVIII: "Laughter should dimple the cheek, not furrow the brow into ruggedness"

[illegible]

榮寶齋造牋



Contam. Collected, Pt. 9 ff.: "Mutability, Decay & Jacobean Melancholy")可與怕此意 Diderot, Jacques le Fataliste; Musset, "Souvenir";

(cf. Petit de Julleville, Hist. de la langue et de la littérature française, t. VI, p. 370 論二者茲萃) Mme Ackermann, "L'Amour et la Mort" (Oeuvres, éd. 1893, pp. 81 ff.)

茲擇，

張中陵詩意之呼坑
瞥眼男遇花櫓本
笙簫

賀谷詩鈔卷十

袁元禮：安安子，但以人心長在子謹天發開眼，又河南子，但觀人心長在刻，歌天眼發開攔眼劉寄奉童玉女嫣紅花常言道有情方怕陽年孫佔可憐微君公保鑼紅絲也月花神她楊主相得姻緣成眷

清初笠重光江上詠西湖上云西湖浪把西施比湖如西施要俟人

唐：得子此縊酸做的敘嫁子子殺月樓摘花子八劉庭信南云夢如魂依何睡兒郎夢卻對付、天邊比翼

蔣竹山（全宋詞卷二百六十七）摘窗竹帘·隱新妙今萬感

詞話卷二甚稱四膝既清平樂之甚好未能是謂五字

●寒竹尚居第四。蒙水也，余欲第三句二十字●張芝夫

繚羅香詠落葉云「記從綠陰江南夜窗聽暗雨」（全宋詞卷二百六十四）趙查蘋葉云「颭灘一笑看相諷」

只此枝上綠上時○陳人傑沁園春自讀云書生第樓觀西湖因誦友人東南嬌媚了男兒之句。覺自愧而久之吾宋詞卷二百六十二）趙汝鐩水龍吟云東南第一名州西湖自古為佳麗●使百年南渡一時豪傑都平生志（全宋詞卷二百七十四）相江統集小卷二十四向西湖云誰得

西子比西湖春日暫華漸須歸去碧仙遊是遊樂

人間色絲三矣○張伯瑞西江月恰好卿家射屋之陸

浣溪沙蔭力丈◎（全宋詞卷二百八十六）楊炎正丹西江月云卻前射末方要惟其陸地何云（全宋詞卷二百八十六）

●信宿山水到雪處歌一[redacted]云但著

比歌其人一人一團圓的做毛秘冀酒鐘一夢幾回鐘斷續離咸偏思魂

泚泚又得夢如欲又於血一方天

趣陰山老陰

新波五六出

寺中玉蟲生

精神消損

快去不傳

斷長夜費人

唱不覺回

生之人親之

春自衣通

廷今三番

不甚去

淡把分明好

夢如今領

略不許

要寄是

李清照〔illegible〕〔illegible〕 南〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕

*[illegible] Giuliano : Giuliano [illegible] [illegible] all'mio Cor ; Fora, fora, che [illegible] [illegible] non conto conto ; [illegible] [illegible]*

○李清照如梦令：〔illegible〕。
〔illegible〕〔illegible〕（全宋词卷二百九十）〔illegible〕〔illegible〕〔illegible〕直〔illegible〕〔illegible〕标〔illegible〕〔illegible〕〔illegible〕〔illegible〕村〔illegible〕〔illegible〕〔illegible〕柳〔illegible〕花〔illegible〕〔illegible〕〔illegible〕〔illegible〕红〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕也。

箭射虫，丝系史，二者〔illegible〕收。○元〔illegible〕〔illegible〕〔illegible〕云：〔illegible〕
〔illegible〕箭射空，〔illegible〕势力尽〔illegible〕箭〔illegible〕〔illegible〕〔illegible〕空山〔illegible〕〔illegible〕〔illegible〕
〔illegible〕长生张炎〔illegible〕〔illegible〕即以之〔illegible〕人，亦可〔illegible〕也。○〔illegible〕长
〔illegible〕〔illegible〕仙，〔illegible〕说教人一番自换三分，〔illegible〕〔illegible〕〔illegible〕（全宋
词卷二百八十七）〔illegible〕元史《〔illegible〕君祥传》引语：教人一番自三
千〔illegible〕〔illegible〕〔illegible〕卷十二引语：教人一子自换，〔illegible〕○朱淑
〔illegible〕〔illegible〕〔illegible〕门，十六国年〔illegible〕〔illegible〕〔illegible〕，〔illegible〕其〔illegible〕不〔illegible〕（全宋词卷二
百九十）〔illegible〕〔illegible〕〔illegible〕河传云：好教人〔illegible〕不〔illegible〕（全宋词卷四十六）
〔illegible〕〔illegible〕〔illegible〕云：问换人〔illegible〕不〔illegible〕（全宋词卷五十二）○〔illegible〕老人
江〔illegible〕子〔illegible〕〔illegible〕〔illegible〕〔illegible〕早，〔illegible〕〔illegible〕〔illegible〕一〔illegible〕肯（全宋词
卷二百九十）〔illegible〕〔illegible〕〔illegible〕〔illegible〕云：〔illegible〕明日便〔illegible〕〔illegible〕〔illegible〕一
〔illegible〕〔illegible〕（全宋词卷二百七十二）元〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕
〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕半生〔illegible〕○陈〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕
〔illegible〕〔illegible〕〔illegible〕芭蕉绿，〔illegible〕杨枝上〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕

*[illegible] [illegible] [illegible] [illegible] [illegible] / [illegible] [illegible] morte. / [illegible] [illegible] grido, [illegible] alto alto, [illegible] muto muto ; / Acqua acqua al fuoco ! Al fuoco al fuoco ! Aiuto aiuto ! Cf. M. [illegible] [illegible] (I, 198)*

〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕

○朱淑真〔illegible〕〔illegible〕〔illegible〕第〔illegible〕〔illegible〕
酒〔illegible〕别后〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕
〔illegible〕想〔illegible〕〔illegible〕〔illegible〕〔illegible〕天涯〔illegible〕（全宋词〔illegible〕二九十）〔illegible〕
〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕山行人

更在青山外」之意。以此意與吳融《[illegible]》東遊上所
謂「[illegible]來[illegible]迢遞於天[illegible]四[illegible]」真處處，遂成三案
南西廂記第一二本第一折[illegible]
張[illegible]隔花陰，人遠天涯近

[illegible]珠星[illegible]樓[illegible]年中山[illegible]
風卒未休（全宋詞附錄二）[illegible]書[illegible]娘[illegible]最[illegible]秋[illegible]閨見屬
異〔[illegible]〕（[illegible]原倚屏窗紗綠，小桃枝上留鶯宿，[illegible]嫩不禁抽
云、見附錄二）李石才《蝶[illegible]花》云：「玉[illegible]羞春色，落西[illegible]
汝才卸移試❶花間手[illegible]蝶[illegible]殘人靜後眉峰便
作傷春服。一霎風狂雨驟，柳嫩花柔，何不禁[illegible]
態。昨日踏青知在否，[illegible]羅裙長猶紅也遠（全宋詞卷二
有（十一）古書被所已尊西廂記，翻簡一齣之此語參案較
第六段七十二〔鴛鴦〕花箋[illegible]留書畫[illegible]遮江南、枉向西窗[illegible]叢挹
作珠簾、水性女子[illegible]、破、這邊過了那邊過了那邊（全
宋詞卷二百九十六）按敦煌詞《望江南》云：「莫攀我，
攀我太心偏。我是曲江臨池柳，者人折了那人
攀，恩愛一時間（全宋元詞[illegible]鈔）」昭字白玉人
擇桂枝吹，詠荷云：「誰知你水性兜多更變，還要尋
了又向那邊還過了那邊」（宋詞三三[illegible]）堪為年[illegible]南見[illegible]
（第四[illegible]二首[illegible]陽先生[illegible]與四廿荷花）

沈雄《古今詞話·詞評》（合錄）
卷下引詞統曰：蔡君[illegible]氏《點絳
唇》云：「[illegible]滿面，尤是人間[illegible]
把[illegible]兒只[illegible]，[illegible]不[illegible]徹。[illegible]
月[illegible]却[illegible]敢，[illegible][illegible]
更吐丁香舌，[illegible]張[illegible]
被却[illegible]罵，却更嗔人
[illegible]余謂[illegible]之[illegible]
必是比王[illegible]花草[illegible]捨一
[illegible]作[illegible]其君
日[illegible]押[illegible]已極，[illegible]奴為
[illegible]君[illegible]二[illegible]
玉[illegible]把[illegible]光[illegible]
[illegible]西廂[illegible]笑

又八〇二則

Marino: "Venere Pronuba" 一首 (G.G. Ferrero, *Marino e i Marinisti*, pp. 417 ff., esp. 427-436) 尚是十餘首大抵根據 "Trastulli estivi" (pp. 388 ff.) 相似者一

cf Nietzsche, *Jenseits von Gut und Böse*: "Allmählich hat sich mir herausgestellt, was jede grosse Philosophie bisher war: nämlich das Selbstbekenntnis ihres Urhebers und eine Art ungewollter und unvermerkter memoires"

七百十、Paul Ernst, *Erdachte Gespräche*, Nelson's German Texts. Thin & flat. Neither the severe splendour of language of Landor's *Imaginary Conversations* nor the supple interplay of ideas of Plato's *Dialogues*.

Introduction: "Es ist nun eine unzweifelhaft richtige Erfahrung, dass alles Ideale gewinnt, wenn es in eine grössere Ferne gerückt wird; unsere Vorstellungskraft vergrössert und verschönert; dagegen die Kunstlehre des Hässlichen und Gemeinen verlangt eine möglichst grosse Nähe, weil es hier auf das charakteristische Einzelne ankommt" (quoted from *Der Weg zur Form*, 1928, S. 48). This forestalls Theophil Spoerri's useful distinction between "Stil der Ferne" & "Stil der Nähe" (see 第一百二十二则; cf 第四十则 on Demetrius, *On Style* §253-4; 第四十二则 on Hume, *Essays*, ed. Green & Grose, I, pp. 224-5). The myopic approach is not confined to realism or naturalism; aestheticism has the same *optique intellectuelle* to borrow a phrase from the Goncourts (*Journal*, Éd. définitive, II, p. 233), e.g., the "myopic style" of Gautier (Lafcadio Hearn, *Life & Literature*, ed. J. Erskine, p. 248). Another case in point is the baroque with its frigid *descrittivismo*, according to Croce, "Il Marino invece di rappresentarla copiava la realtà, particolare su particolare,

"Das selige Leben": "Ein Mann liegt unter einer Eiche und macht eine Bemerkung über die Unvernunft des Schöpfers, dass er an einem so grossen Baum eine so kleine Frucht wachsen lasse, indessen eine Frucht wie der Kürbis etwa an einer ganz schwachen Pflanze hänge. Da fällt ihm eine Eichel auf die Nase, und indem er nun die Weisheit des Schöpfers einsieht, kniet er nieder zu einem Dankgebet, dass nicht Kürbisse auf den Eichen wachsen die einem die Nase so breit quetschen würden, wenn sie darauf fielen" (S. 67). Cf the Italian adage "Per beato ch'elle non furon pesche!" on the occasion when the pages of the court of Tuscany pelted the peasants with the figs which they had brought instead of the usual tribute of peaches. *New Statesman*, 6 Nov. 1964, p. 713, "Week-end Competition": "A bird, flying out of the shrubbery, let fall its droppings on the Doctor's head. (His wig he had removed for coolness) Johnson exclaimed loudly & angrily, 'Pah! Curse that shitten fowl!'; adding immediately, with a smile, 'Praise Heaven, Bozzy, that cows don't fly!'"

In other words, we must not, as Fr. Schlegel puts it, read lyrical poetry as if it were a narrative (Literary Notebooks, ed. Hans Eichner, p. 145, §1395: "Offenbar ~~[illegible]~~ lesen wir oft einen lyrischen Dichter wie einen Roman; so oft man lyrische Gedichte vorzüglich auf die Individualität des Dichters bezieht, betrachtet man sie romantisch")

of Jean Rousset, Anthologie de la poésie baroque française, I, p. 268 on Perrin's "Le papillon": "Bon exemple de description 'myope' où l'objet est pris sous la loupe; cette vision myope est un caractère souvent reconnu par les historiens récents à une certaine poésie italienne, et européenne, du 17e siècle"

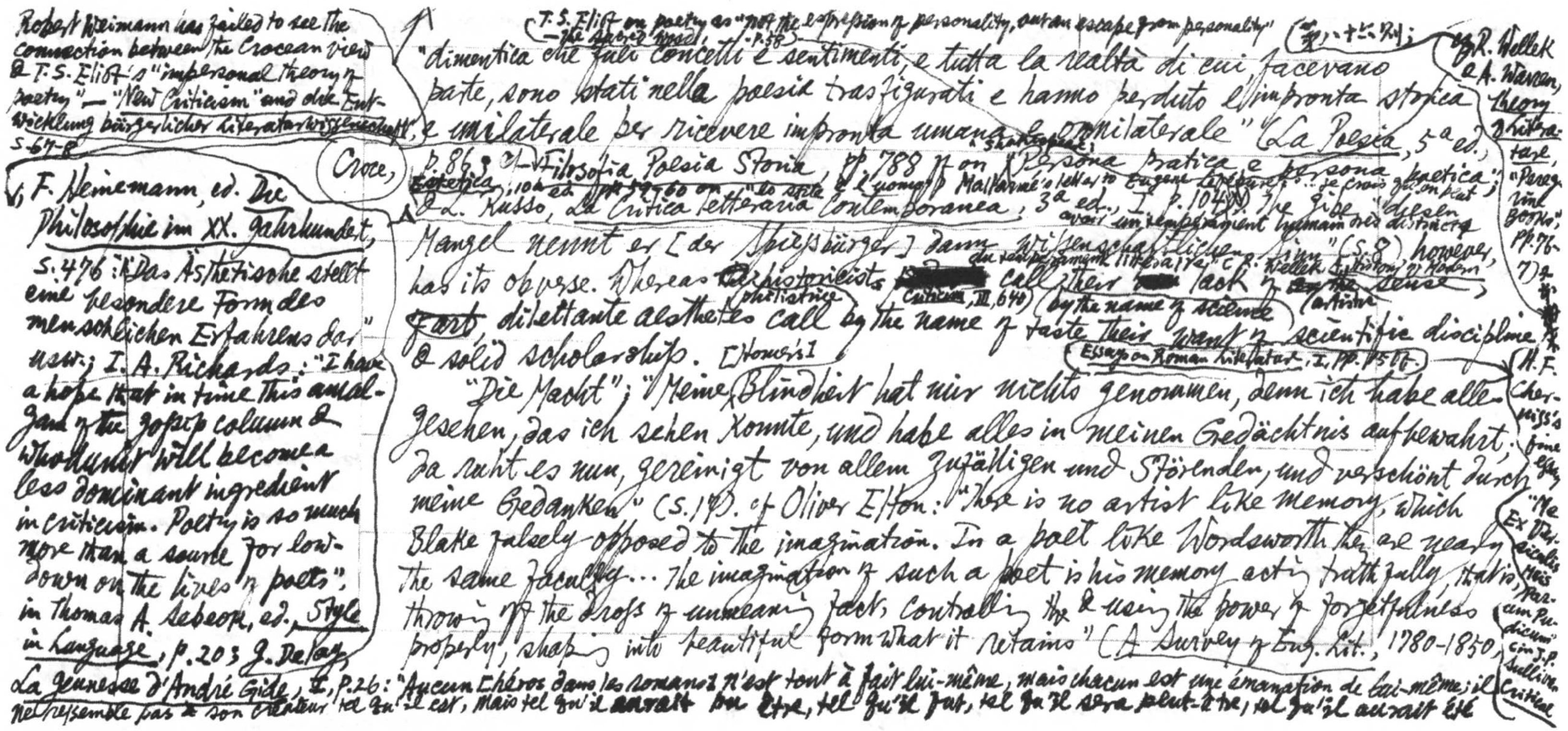
Con miope osservazione, anche se con meravigliosa bravura grafica (see W. Binni, ed., I Classici italiani nella storia della Critica, II, p. 77). For Swift's "telescopic" & "microscopic" tricks in the Gulliver's Travels, see Marjorie Nicolson, Science & Imagination, pp. pp. 194-7. his description of anatomical details as though seen under a magnifying-glass (e.g. a Brobdingnagian woman suckling her child, the Brobdingnagian beggars, the skin of the Brobdingnagian ~~beggars~~ Maids of honour) belongs to "die Kunst des Hässlichen." Ernst was badly mauled by Fr. Engels — a fact not mentioned in the Introduction or histories of German literature.

"Einführung": "Die Komik ist die Betrachtungsweise des Weisen; man kann dieselben Dinge aber, die man komisch betrachtet, auch tragisch auffassen: dann kommt man zu der Betrachtungsweise des Frommen" (S. 4). A much less pointed way of putting ~~[illegible]~~ what Horace Walpole said in his letter to the Countess of Upper Ossory on Aug. 16, 1776: "This World is a comedy to those that think, a tragedy to those that feel" cf. Santayana, The Sense of Beauty, pp. 222, 224, quoted in 第五十五則. Schiller had also an inkling of this fact; hence he writes in his famous essay on Naive & sentimental poetry: "Der Komiker muss sich vor dem Pathos hüten und immer den Verstand unterhalten" (Sämtl. Werk., Säkular-Ausgabe, XII, S. 198). Cf. Stuart M. Tave, The Amiable Humorist, pp. 191 ff., pp. 233 ff. quoting Sir Henry Wotton, Jean Paul & others.

"Der Dichter und das Erlebnis": "... aber da man nie ein Erlebnis in seiner törichten Wirklichkeit darstellen kann, so bedeutet das Einzelne, welches die nächste Veranlassung der Dichtung war, in den meisten Fällen sehr wenig" (S. 8). Cf. Croce's trenchant criticism of ~~the~~ "interpretazione storicistica" [illegible]

[illegible] 詩文集 [illegible] 評 [illegible]

[illegible] 中人不 [illegible] 大盜三回 [illegible]



Robert Weimann has failed to see the connection between the Crocean view & T.S. Eliot's "impersonal theory of poetry" — "New Criticism" und die Entwicklung bürgerlicher Literaturwissenschaft, S.67-8

(T.S. Eliot on poetry as "not the expression of personality, but an escape from personality" — The Sacred Wood, p.58) (參八十六則);

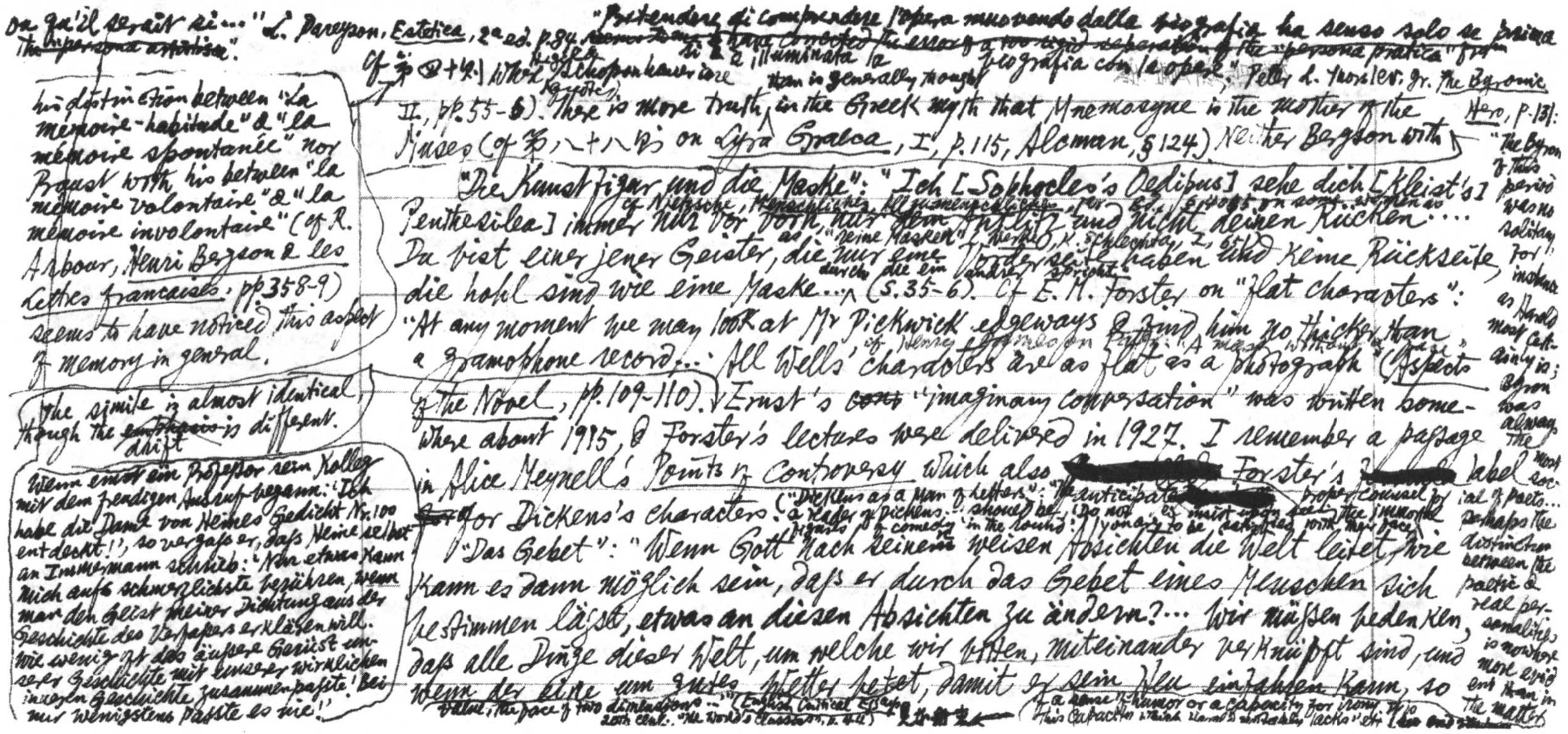
Croce, "dimentica che tali concetti e sentimenti, e tutta la realtà di cui facevano parte, sono stati nella poesia trasfigurati e hanno perduto l'impronta storica e unilaterale per ricevere impronta umana e omnilaterale" (La Poesia, 5a ed., p.86; cf. Filosofia Poesia Storia, pp.788 ff on "Persona pratica e persona poetica"; ~~Estetica~~, 10a ed. pp.59-60 on "lo stile e l'uomo" (Shakespeare); cf. Mallarmé's letter to Eugène Lefébure: "...je crois qu'on peut avoir un tempérament humain très distinct du tempérament littéraire"; cf. R. Wellek, A History of Modern Criticism, III, 640) & L. Russo, La Critica letteraria contemporanea, 3a ed., I, p.104; cf. R. Wellek & A. Warren, Theory of Literature, "Peregrine Books", pp.76-7) & H. F. Cherniss's fine essay "Me ex versiculis meis parum pudicum" (in J. P. Sullivan, Critical Essays on Roman Literature, I, pp.15 ff.).

~~V.~~ F. Heinemann, ed. Die Philosophie im XX. Jahrhundert, S.476: "Das Ästhetische stellt eine besondere Form des menschlichen Erfahrens dar" usw.; I. A. Richards: "I have a hope that in time this amalgam of the gossip column & Whodunit will become a less dominant ingredient in criticism. Poetry is so much more than a source for low-down on the lives of poets"; in Thomas A. Sebeok, ed., Style in Language, p.203.

The jibe "Diesen Mangel nennt er [der Spießbürger] dann wissenschaftlichen Sinn" (S.8), however, has its obverse. Whereas ~~the~~ historicists [redacted] call their [redacted] lack of ~~the~~ artistic sense by the name of science, philistine dilettante aesthetes call by the name of taste their want of scientific discipline & solid scholarship. [Horace's]

"Die Macht"; "Meine Blindheit hat mir nichts genommen, denn ich habe alles gesehen, das ich sehen konnte, und habe alles in meinem Gedächtnis aufbewahrt. Da ruht es nun, gereinigt von allem Zufälligen und Störenden, und verschönt durch meine Gedanken" (S.17). cf. Oliver Elton: "There is no artist like memory, which Blake falsely opposed to the imagination. In a poet like Wordsworth they are nearly the same faculty... The imagination of such a poet is his memory acting truthfully, that is, throwing off the dross of unmeaning fact, controlling & using the power of forgetfulness properly, shaping into beautiful form what it retains" (A Survey of Eng. Lit., 1780-1850,

J. Delay, La Jeunesse d'André Gide, I, p.26: "Aucun des héros dans les romans n'est tout à fait lui-même, mais chacun est une émanation de lui-même; il ne ressemble pas à son créateur tel qu'il est, mais tel qu'il ~~aurait~~ pu être, tel qu'il fut, tel qu'il sera peut-être, tel qu'il aurait été



ce qu'il serait si…" ~~The "persona artistica"~~. L. Pareyson, *Estetica*, 2ª ed. p. 84: "Pretendere di comprendere l'opera muovendo dalla biografia ha senso solo se prima si è illuminata la biografia con l'opera." ~~[illegible] connected the essay & a too rigid separation of the "persona pratica" from~~ Peter L. Thorslev, Jr. *The Byronic Hero*, p. 131: "The Byron of this period was no solitary, for instance as Harold most certainly is; Byron was always the most social of poets… perhaps the distinction between the poetic & real personalities is nowhere more evident than in the matter (of a sense of humor or a capacity for irony, which this character [Harold] so noticeably lacks" etc.

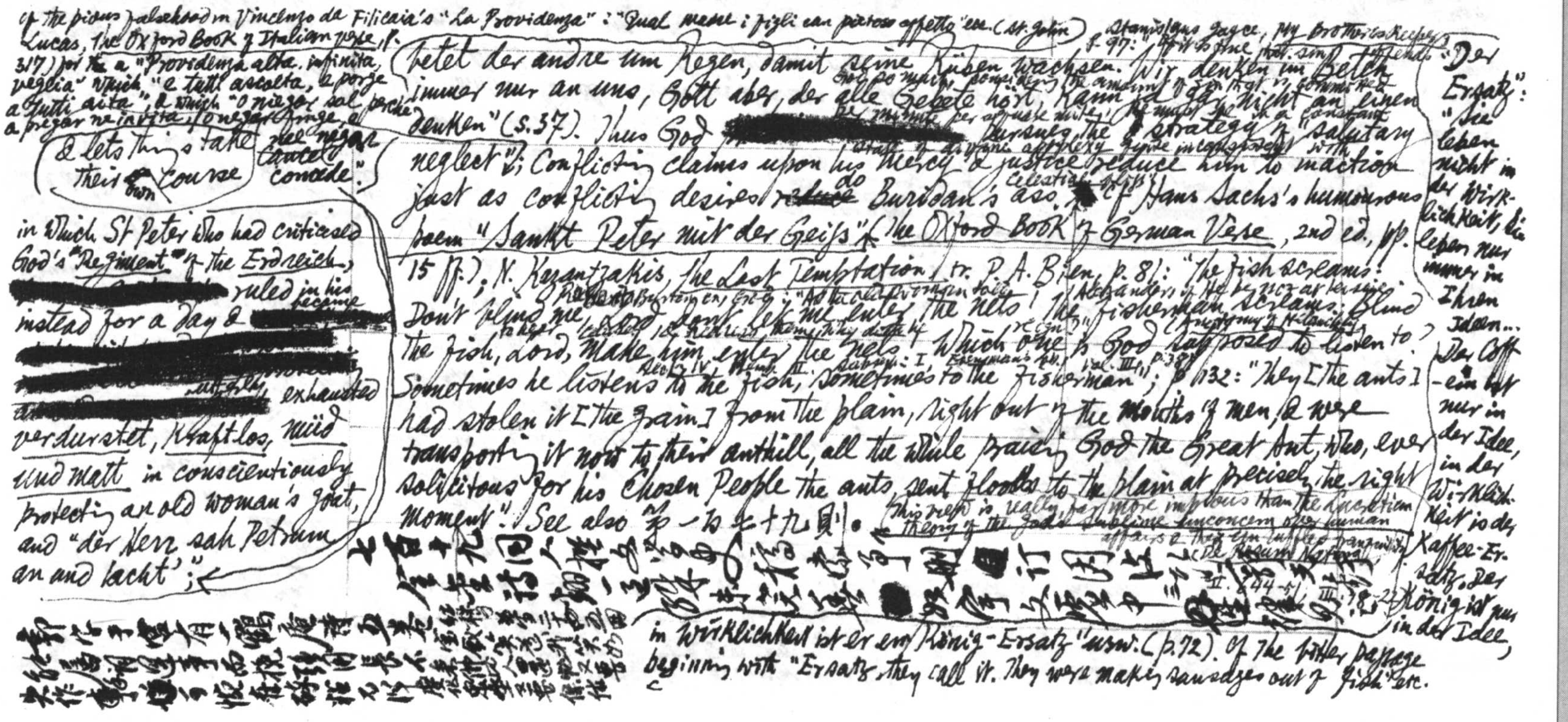
Cf 第⊕+4] When Schopenhauer [quotes] II, pp. 55-6). There is more truth, than is generally thought, in the Greek myth that Mnemosyne is the mother of the Muses (cf 第八十八則 on *Lyra Graeca*, I, p. 115, Alcman, §124). Neither Bergson with his distinction between "la mémoire-habitude" & "la mémoire spontanée" nor Proust with his between "la mémoire volontaire" & "la mémoire involontaire" (cf R. Arbour, *Henri Bergson & les lettres françaises*, pp. 358-9) seems to have noticed this aspect of memory in general.

"Die Kunstfigur und die Maske": "Ich [Sophocles's Oedipus] sehe dich [Kleist's Penthesilea] immer nur von vorn, nur dein Antlitz und nicht deinen Rücken… Du bist einer jener Geister, die nur eine Vorderseite haben und keine Rückseite, die hohl sind wie eine Maske… durch die ein Andrer spricht" (S. 35-6). (cf Nietzsche, ~~Menschliches, Allzumenschliches~~ [illegible] on some women as "seine Masken" [Werke, K. Schlechta, I, 651]) Cf E. M. Forster on "flat characters": "At any moment we may look at Mr Pickwick edgeways & find him no thicker than a gramophone record… All Wells' characters are as flat as a photograph" (*Aspects of the Novel*, pp. 109-110). (cf Henry [illegible] on Pitt: "A mask without a face".) Ernst's ~~conv~~ "imaginary conversation" was written somewhere about 1915, & Forster's lectures were delivered in 1927. I remember a passage in Alice Meynell's *Points of Controversy* which also [redacted] Forster's [redacted] label ~~for~~ for Dickens's characters. ("Dickens as a Man of Letters": "He anticipate[redacted] proper counsel of a reader of Dickens… should be: 'Do not … insist upon seeing the immortal figures of his comedy "in the round"; you are to be satisfied with their face'… the face of two dimensions…" (*English Critical Essays, 20th Cent.*, "The World's Classics", p. 411)) [illegible]

The simile is almost identical, though the ~~emphasis~~ drift is different.

Wenn einst ein Professor sein Kolleg mit dem jenen Ausruf begann: "Ich habe die Dame von Heines Gedicht Nr. 100 entdeckt!", so vergaß er, daß Heine selbst an Immermann schrieb: "Nur etwas kann mich aufs schmerzlichste berühren, wenn man den Geist meiner Dichtung aus der Geschichte des Verfassers erklären will. Wie wenig ist das äußere Gerüst unserer Geschichte mit unserer wirklichen inneren Geschichte zusammenpaßte! Bei mir wenigstens paßte es nie!"

"Das Gebet": "Wenn Gott nach seinen weisen Absichten die Welt leitet, wie kann es dann möglich sein, daß er durch das Gebet eines Menschen sich bestimmen läßt, etwas an diesen Absichten zu ändern?… Wir müssen bedenken, daß alle Dinge dieser Welt, um welche wir bitten, miteinander verknüpft sind, und wenn der eine um gutes Wetter betet, damit er sein Heu einfahren kann, so



of the pious falsehood in Vincenzo da Filicaia's "La Providenza": "Qual madre i figli con pietoso affetto" ecc. (St. John Lucas, The Oxford Book of Italian Verse, p. 317) for a "Providenza alta, infinita, veglia" which "e tutti ascolta, e porge a tutti aita", & which "o niega sol perchè a pregar ne invita, o negar finge, e nel negar ~~cancels~~ concede" (& lets things take their own course)

betet der andre um Regen, damit seine Rüben wachsen. Wir denken im Beten immer nur an uns, Gott aber, der alle Gebete hört, kann ja gar nicht an einen denken" (S.37). Thus God [redacted] pursues the strategy of "salutary neglect"; conflicting claims upon his mercy & justice reduce him to inaction just as conflicting desires ~~reduce~~ do Buridan's ass. cf Hans Sachs's humourous poem "Sankt Peter mit der Geiß" (The Oxford Book of German Verse, 2nd ed., pp. 15 ff.) in which St Peter who had criticised God's "Regiment" of the Erdreich, [redacted] ruled in his instead for a day & [redacted] exhausted verdurstet, kraftlos, müd und matt in conscientiously protecting an old woman's goat, and "der Herr sah Petrum an und lacht'"; N. Kazantzakis, The Last Temptation, tr. P. A. Bien, p. 81: "The fish screams: Don't blind me, Lord, don't let me enter the nets! The fisherman screams: Blind the fish, Lord, make him enter the nets! Which one is God supposed to listen to? Sometimes he listens to the fish, sometimes to the fisherman"; p. 132: "They [the ants] had stolen it [the grain] from the plain, right out of the mouths of men, & were transporting it now to their anthill, all the while praising God the Great Ant, who, ever solicitous for his Chosen People the ants, sent floods to the plain at precisely the right moment". See also 第一百七十九則。

Stanislaus Joyce, My Brother's Keeper, p. 97: "It is true that simply [illegible] God so much [illegible] considering the amount of sin that is committed [illegible] he must be in a constant state of divine apoplexy quite inconsistent with celestial bliss"

Robert Burton [illegible]: "As the old woman [illegible] said [illegible]" Sect. IV, Memb. II, Subsec. I, Everyman's ed. vol. III, p. 387 (cf Anatomy of Melancholy [illegible])

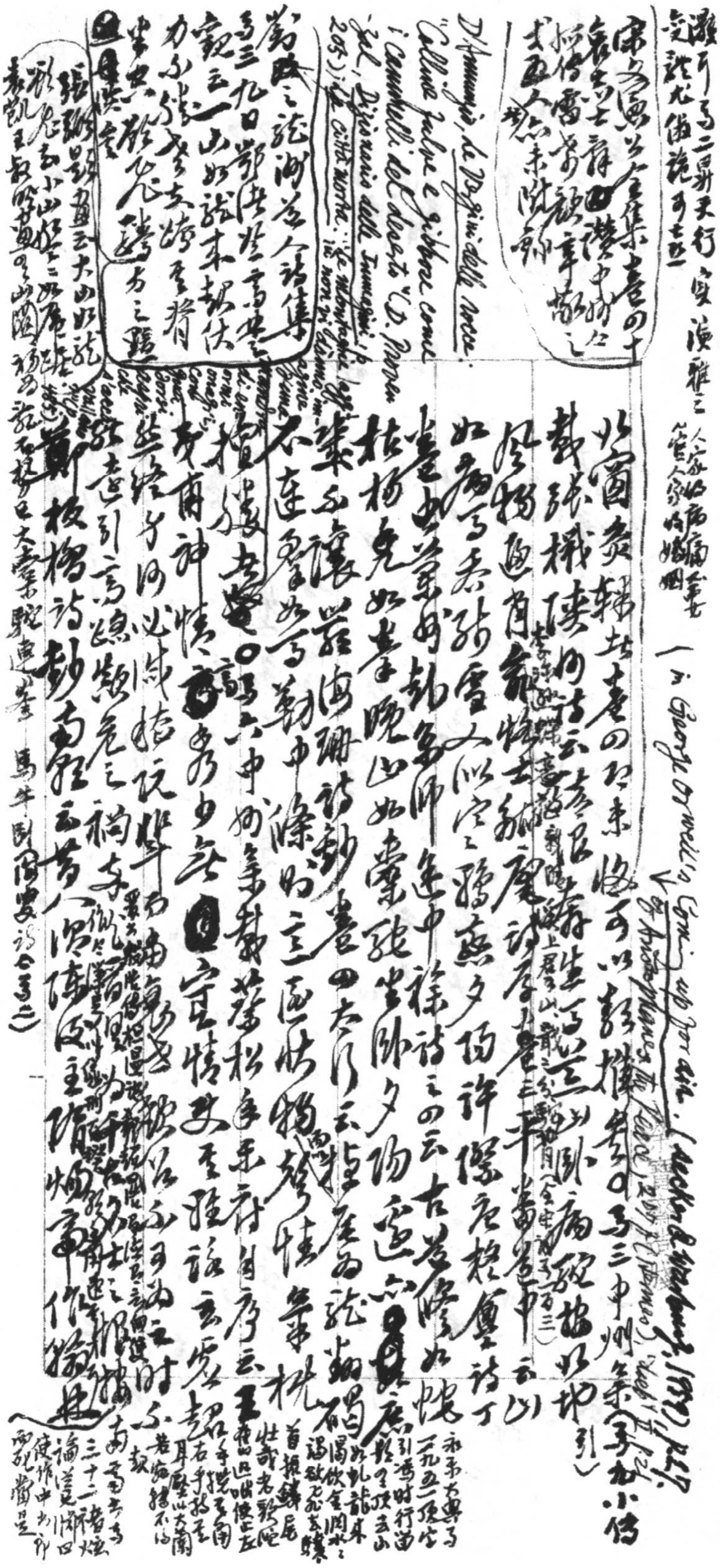
This view is really far more impious than the Lucretian theory of the gods' sublime unconcern over human affairs & their untroubled tranquillity (cf De Rerum Natura, II. 644-51, III. 18-22)

"Der Ersatz": "Sie leben nicht in der Wirklichkeit, sie leben nur immer in Ihren Ideen... Der Coff-ein Kaffee nur in der Idee, in der Wirklichkeit ist der Kaffee-Ersatz. Der König ist nur in der Idee, in Wirklichkeit ist er ein König-Ersatz" usw. (p. 72). Of the bitter passage beginning with "Ersatz, they call it. They were making sausages out of fish" etc.

七百十九 同人握手[illegible]稿索予刪[illegible]訂因此[illegible]

全室詩翻一[illegible]

郭容于宣有一鶴廬詩五卷[illegible]能詩[illegible]遊京師[illegible]失作事[illegible]



D'Annunzio, Le Vergini delle rocce: "Colline fulve e gibbose come i cammelli del deserto" (D. Prose … I, 205); Dizionario delle Immagini: "le città morte"

(i. George Orwell's Coming up for Air. (Secker & Warburg, 1939)

V. Aristophanes The Peace

西泠[illegible]西盦隨筆[illegible]卷

趙秋舲金陵雜詠云：璧月姮娥[illegible]大觀，[illegible]學士女史[illegible]南郢，才子都無福，不作詞臣作帝皇。丙枚軒[illegible]盦隨筆卷上標引之

郭頻伽西廳樵詠云：歌息娥姝宸神傷，季子何來更斷腸，作個才人真絕代，可憐薄命作君王。隨園詩話補遺卷三稱引此二語。

引[illegible]旅之迷樓詩云：造物何嘗遇才人，乃使之為天子，而詩之[illegible]是天子之帝王[illegible]，其非帝王之才子也。[illegible]者二語，[illegible]

郭[illegible]

劉熙風人詩話

自是南京本色[illegible]，六朝杜牧之清狂，[illegible]為才子[illegible]破國亡身，乃[illegible]千古為才人[illegible]王[illegible]遣[illegible]不在君嘗眼孔中如[illegible]樹影樓[illegible]子[illegible]人[illegible]杳遊，如何見藻山[illegible]家[illegible]溫柔[illegible]傳[illegible]宋[illegible]新[illegible]陳[illegible]君王[illegible]譜[illegible]何[illegible]又[illegible]李[illegible]樹高枕[illegible]時於[illegible]見[illegible]

[illegible]齋[illegible]第[illegible]九趙秉文[illegible]云：[illegible]宮[illegible]十四趙秉文[illegible]

云：[illegible]水[illegible]

夜日云[illegible]高[illegible]林[illegible]葉[illegible]云[illegible]

[illegible]村高[illegible]燈[illegible]

[illegible]繩[illegible]村[illegible]字[illegible]云

呼[illegible]

[illegible]方門[illegible]平文[illegible]

十二

又趙秉文詠[illegible]天府圖[illegible]卯之[illegible]

會元方十二[illegible]山[illegible]偶

[illegible]

一文出耶

又錄劉將孫養吾齋集卷五寄題蓮塘叔姪等云居高平丈我自屈放翁韻居二平丈我云云苦語怪也

味無極齋詩⊙卷九趙秉文黃華時云會看孤鳥一重雲不覺青林雨氣來路行已漸撥沙路里忽隱雷聲從前村雨晴云一抹平林暗夕暉山煙漠漠草萋萋停罷雲遇雨云金雲遠霞川阻人帶雨漁中卷十二錢雨云下忘遇雨遠電雲陽雨歸鴉卷十四寄朱家寺云榴除去敢笑增高處雜材因亂雷雲阻狀山長一首詩香歸晚（太白[illegible]）皆雲雪消來坡處電無迥思萬[illegible]快見佳與瞿暇留曝以磯水花電唯後來吉妙不及兩針趙方乙行已漸撥沙路里云渺他該電白也濺奎律髓基邵郊道中擬乃限云可陣陣履大處要覓段電光中可不見⊙卷十三趙秉文孫殷云訛鍾三十九年卦禪後新年以詩貿指十年前窈授書黃詩至宋以後余明年⊙十三[illegible]詩三絕不絕八七卷五十二更自明堪⊙卷十三

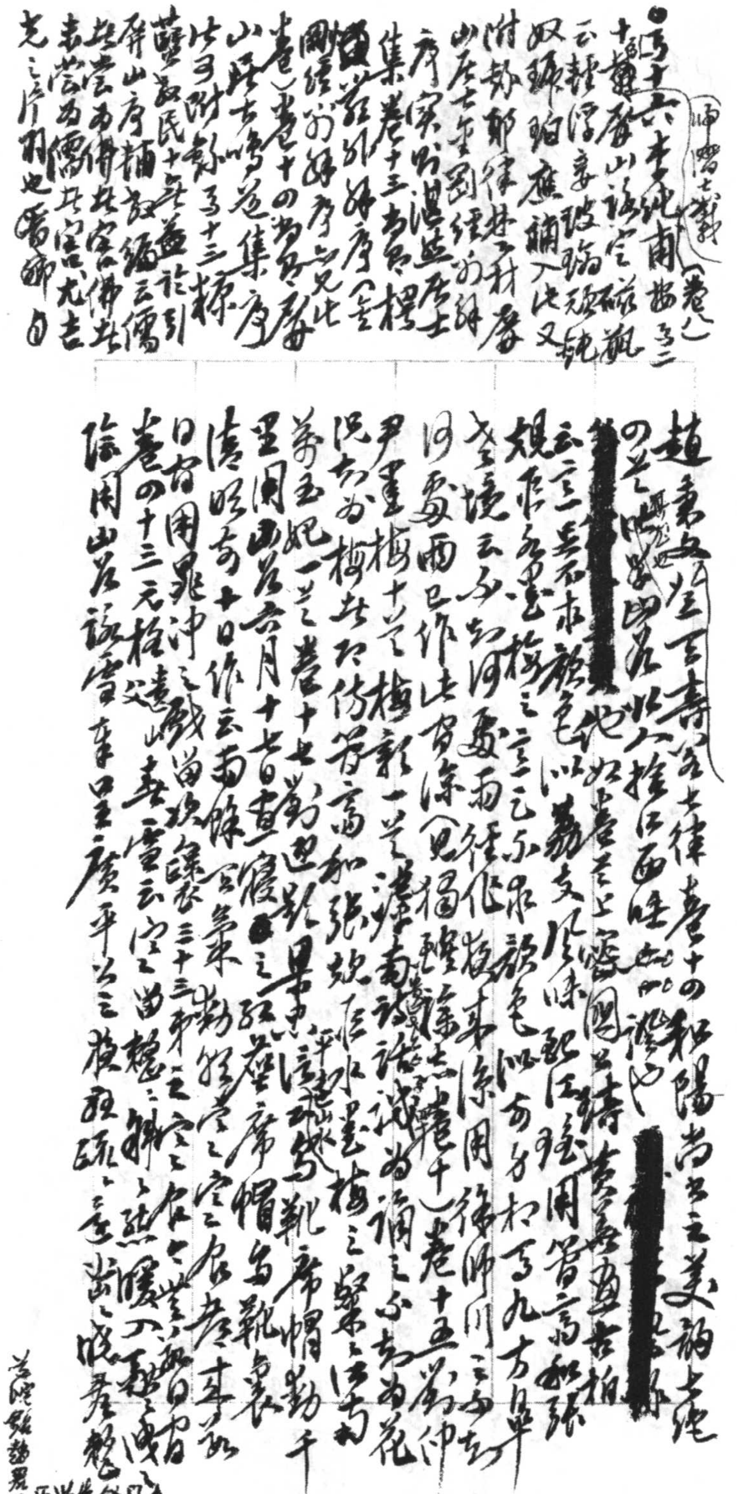
鄭思肖

撥叢中仍本是東南腹有四曝兄黑生

又都二平丈我

司空曙雨夜見投之作燈外移時電城陽偶隱雷欲雨非駐心夏根隨風雨分卯夜雨遙明電數評河早如張陽從明陰里過兩根兒閣觀電引雷當數咡

榮寶齋造牋



[redacted]

[redacted]

屏山集（湛然集）卷一和南
讀張敏之學士見贈
第四云太覺先生一酒
叙懷斯[illegible]屏山李
此作篇什[illegible]宗門
修[illegible]業蓮篇點
勝六似學屏山之天游
軒及祿詩六首無屏
山鑄誦而甚賜彷彿[illegible]
之林雨萬香鄉則根
雲集[redacted]
[illegible]亭[illegible]三十六靈臺西
金[illegible]記[illegible]屏山擬儒[illegible]入辯
推辯[illegible]附儒[illegible]迄見[illegible]至
西寄記在[illegible]至
引致[illegible]讀[illegible]見以為
教[illegible]
[illegible]

政科之十九[illegible]下引[illegible]清（卷八）
錄[illegible]黃魯直新巧之二十[illegible]
云先生[illegible]文源出江西本一源法可精語[illegible]
第一六至五頁又[illegible]閒之和[illegible]為古之美詞云河南支子
吉[illegible]子要以[illegible]集四絕[illegible]又云文之[illegible]世[illegible]道[illegible]
如日月明卷二十一中[illegible]集[illegible]學[illegible]明文字不及子
西理性之三[illegible]詩學不至[illegible]郎原[illegible]程伊川[illegible]儒者
之三十六[illegible]清[illegible]王[illegible]自[illegible]王子[illegible]傳[illegible]理學以為宗
儒見[illegible]為文[illegible]柳之詞[illegible]張之理合
西為一方卷下六之[illegible]比[illegible]見[illegible]而[illegible]程學
乃於南[illegible]於以之[illegible]三[illegible]日記乃為至
細[illegible]卷二十[illegible]蓋次韻[illegible]宮[illegible]楊[illegible]支謹
雜[illegible]面[illegible]子美村大抵[illegible]儒[illegible]眼[illegible]
底[illegible]後[illegible]先生[illegible]上千丈源出[illegible]本一源比[illegible]
閩[illegible]一[illegible]屏山[illegible]

[illegible]

[illegible]

永樂大典卷三千五百七十九村字引金趙渢詠李村[illegible]山路[illegible]行行[illegible]過清[illegible]柏[illegible]破風[illegible]楊柳以[illegible]煙集[illegible]山[illegible]酒[illegible]清[illegible]陵[illegible]從是[illegible]何似山[illegible]太平[illegible]攜[illegible]觀[illegible]

眉山唐先生文集卷一[illegible]作[illegible]風[illegible]又第四百三十八則[illegible]南宋[illegible]集第[illegible]村居[illegible]人[illegible]四[illegible]生男[illegible]依自注[illegible]

[illegible]

[illegible]村[illegible]晚[illegible]數[illegible]序[illegible]晚[illegible]第二[illegible]二十[illegible]西[illegible]何[illegible]中[illegible]蒙古[illegible]

○[illegible]人詩[illegible]南宋江湖[illegible]晚[illegible]

[redacted]

[illegible]卷二十[illegible]卷三十[illegible]

卷三十二 睡草、茶箋、白眼笑面句〔比〕，卷〔四〕〔十〕〔五〕宋萬家〔詩〕〔云〕[illegible] "Timed by one man from a single tone by a thousand" (Quoted) in Bagehot: "Mr Clough's Poems", *Literary Studies* (Everyman) II, 277

數十五之古〔詩〕因禪師出，〔春〕〔心〕不折笑面 水神二七四 自在 [illegible] 九江 [illegible] 之〔作〕[illegible] 七十二四 [illegible] 笑面 九十四 [illegible] 李宗 [illegible]

卷三十八 盧元 [illegible]

〔為〕〔月〕〔欲〕〔知〕〔光〕[illegible] 不同

此〔亦〕[illegible] 十八 周元

傳

〔醒〕〔醉〕生〔涯〕[illegible] 老

四〔佳〕〔安〕〔茶〕[illegible] 雅 [illegible] 劉

藝〔苑〕〔雌〕〔黃〕[illegible] 雅 [illegible] 也

紀寶《三志林》卷三第[illegible]條 東坡〔仇〕〔筆〕〔記〕上〔國〕〔記〕 [illegible] 〔陳〕〔最〕〔良〕 主奔 糊糊 [illegible] 知 [illegible] 糊糊 [illegible]

〔又〕〔問〕[illegible] 李 [illegible] ○卷二十三《題象文》[illegible] 〔後〕[illegible] 道 [illegible]

〔此〕三字 [illegible] 東 [illegible] 三字 [illegible]

〔於〕〔一〕〔李〕〔長〕〔吉〕〔詩〕 [illegible] 詩 [illegible] 雄 [illegible]

[illegible] 高 [illegible] 人 [illegible] 云 [illegible] 代宗 [illegible]

〔大〕〔家〕[illegible] 三字 [illegible] 古 [illegible] 〔陵〕〔廟〕[illegible]

曰 [illegible] 大 [illegible] 云 [illegible] 杜詩 [illegible]

卷十一 [illegible] ○卷三十六《在揚州》[illegible]

〔戲〕[illegible] 為 [illegible] 集

〔蝶〕〔夢〕〔周〕〔之〕〔夢〕〔蝶〕 為 [illegible]

卷四十五 [illegible] 云 [illegible] 云 [illegible] 〔君〕〔子〕

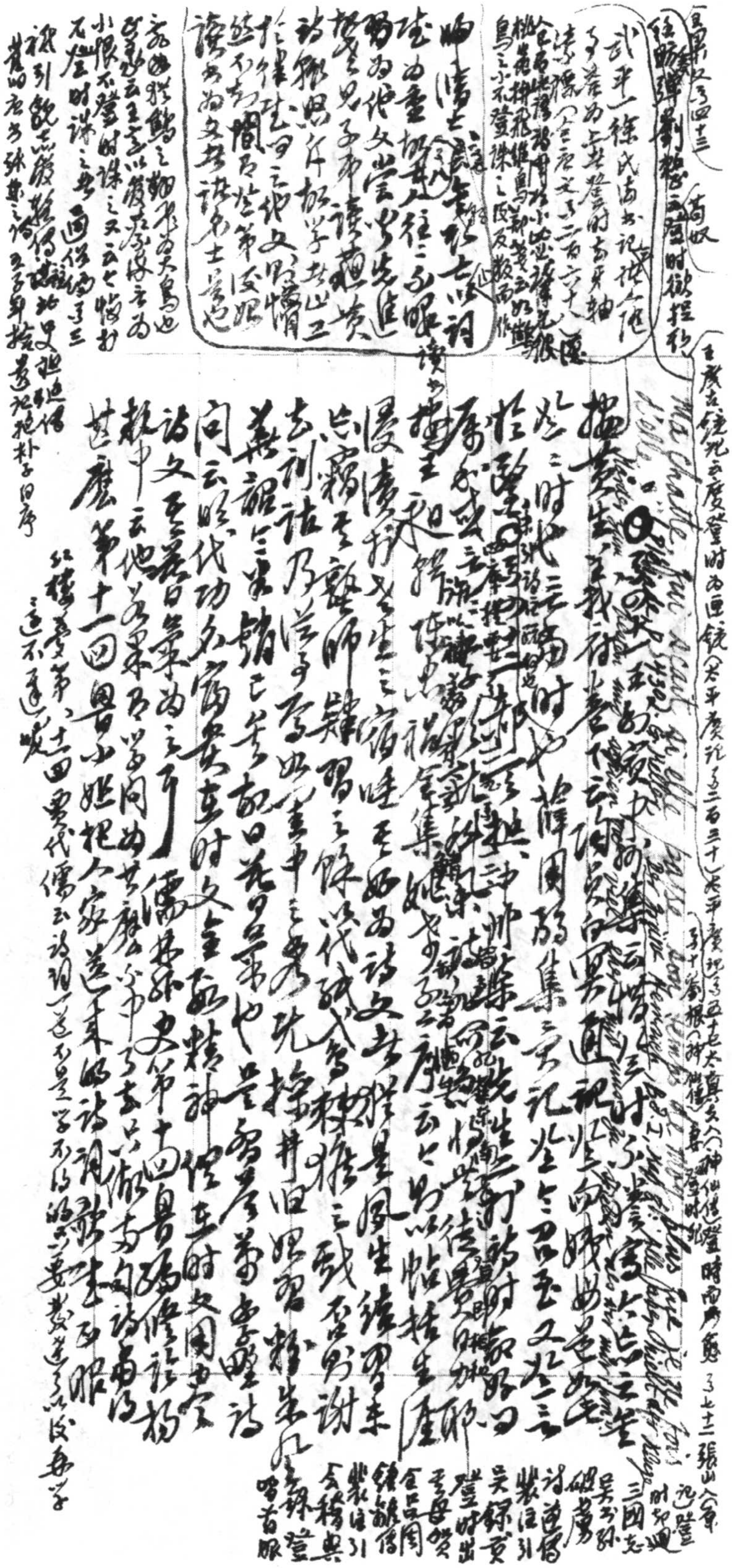
[illegible] 子 [illegible] 〔莊〕〔子〕[illegible]

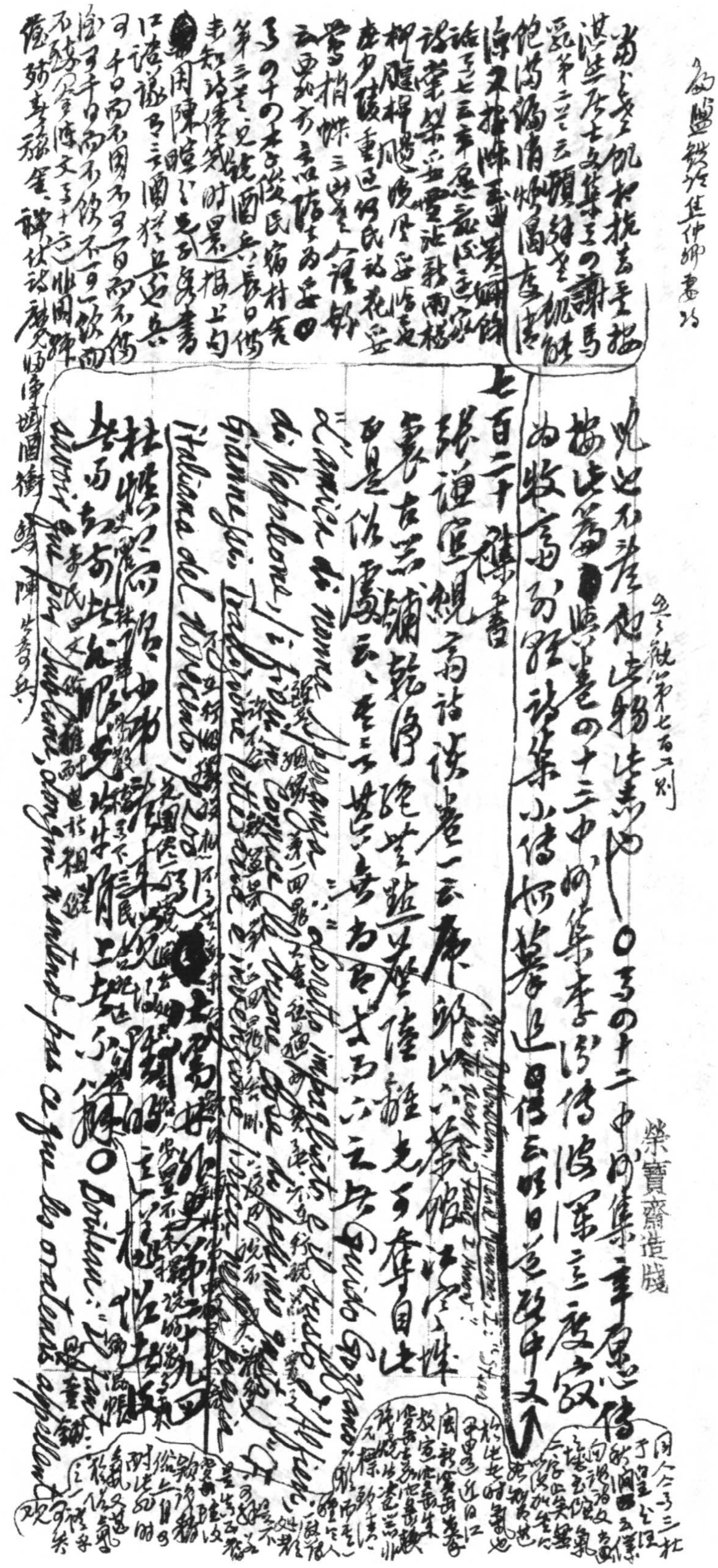
莊子天運（?）[illegible] 十二 [illegible] 花水 [illegible]

月 [illegible] 第一之 〔蝶〕〔夢〕〔莊〕〔郎〕〔莊〕[illegible] 魚知我樂我知魚 [illegible] 二秋懷 [illegible] 字為今字

Montaigne, *Essais*, II. xii: "Quand je me joue à [illegible]"

Paul Valéry, cf. Paul Souday [illegible] 1927: "[illegible]"





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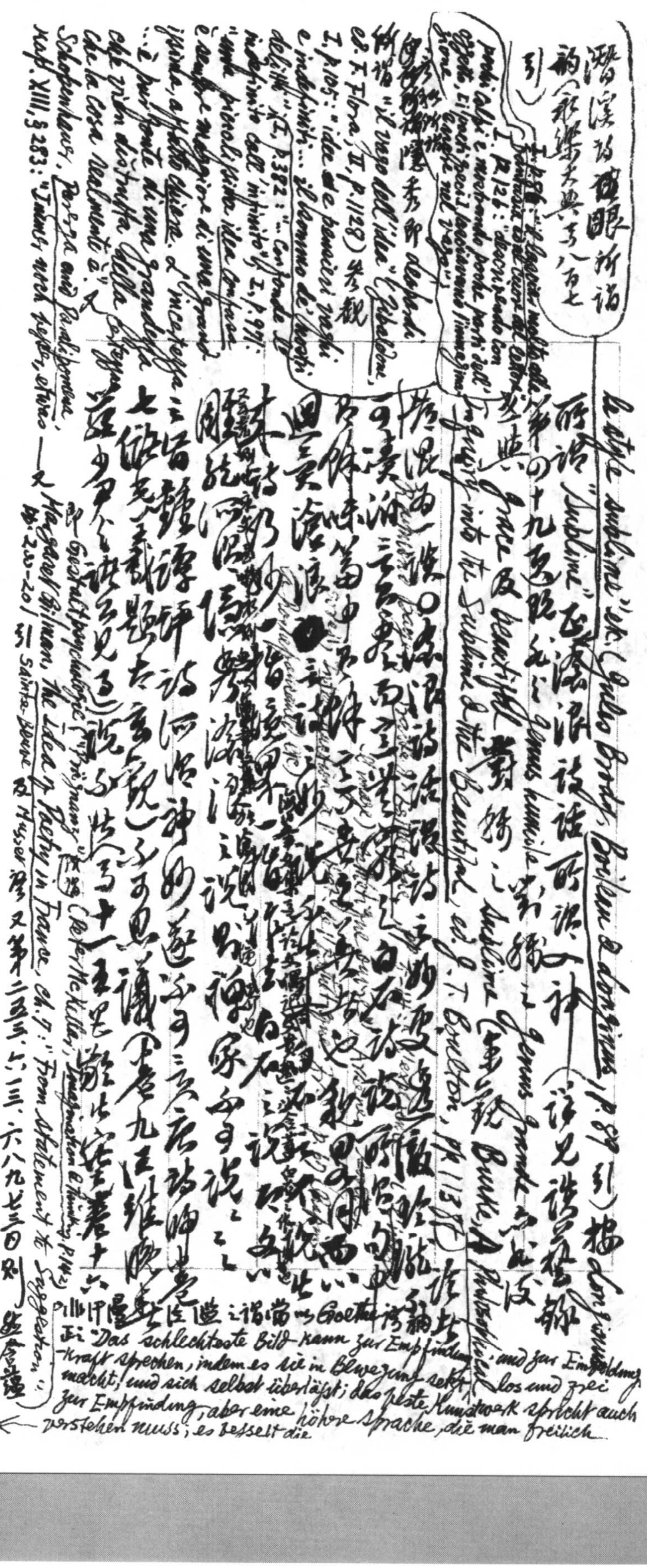


"Le style sublime" etc. (Jules Brody, *Boileau & Longinus*, p. 89 引) 按 Longinus 所謂 "Sublime" 正滄浪詩話所謂之神（詳見談藝錄 [illegible]）[illegible] Genus humile [illegible] Genus grande [illegible] grace 及 beautiful 對舉之 sublime（參觀 Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime & the Beautiful*, ed. J. T. Boulton, pp. 113 ff.）[illegible]

潛溪詩眼所謂韻（永樂大典卷八百七引）[illegible]

[illegible] 滄浪詩話 [illegible]

[illegible] Goethe 語云："Das schlechteste Bild kann zur Empfindung und zur Einbildungskraft sprechen, indem es sie in Bewegung setzt, los und frei macht, und sich selbst überläßt; das beste Kunstwerk spricht auch zur Empfindung, aber eine höhere Sprache, die man freilich verstehen muss; es fesselt die ←

[illegible] Gestaltpsychologie [illegible] Margaret Gilman, *The Idea of Poetry in France*, ch. 7: "From Statement to Suggestion" [illegible] 引 Sainte-Beuve 及 Hugo [illegible] 參又第二三三、六三三、六八九、七三四則 [illegible]

Schopenhauer, *Parerga und Paralipomena* [illegible] Kap. XIII, § 253: "Inhalt wird tiefer, ohne [illegible]" —

Gutes weggelassen, als etwas Nichtssagendes hinzusetzen. Hier findet das Hesiodische πλεον ἥμισυ παντος (Erga 40) seine rechte Anwendung" (Sämtl. Werk., hrsg. P. Deussen, V, S. 570; cf. Die Welt als Wille und Vorstellung, Ergänzungen, Kap. XXXIV: "Ganz befriedigt durch den Eindruck eines Kunstwerks sind wir nur dann, wenn er etwas hinterläßt, das wir, bei allem Nachdenken darüber, nicht bis zur Deutlichkeit eines Begriffs herabziehen können" (Sämtl. Werk., hrsg. E. Grisebach, I, S. 479).

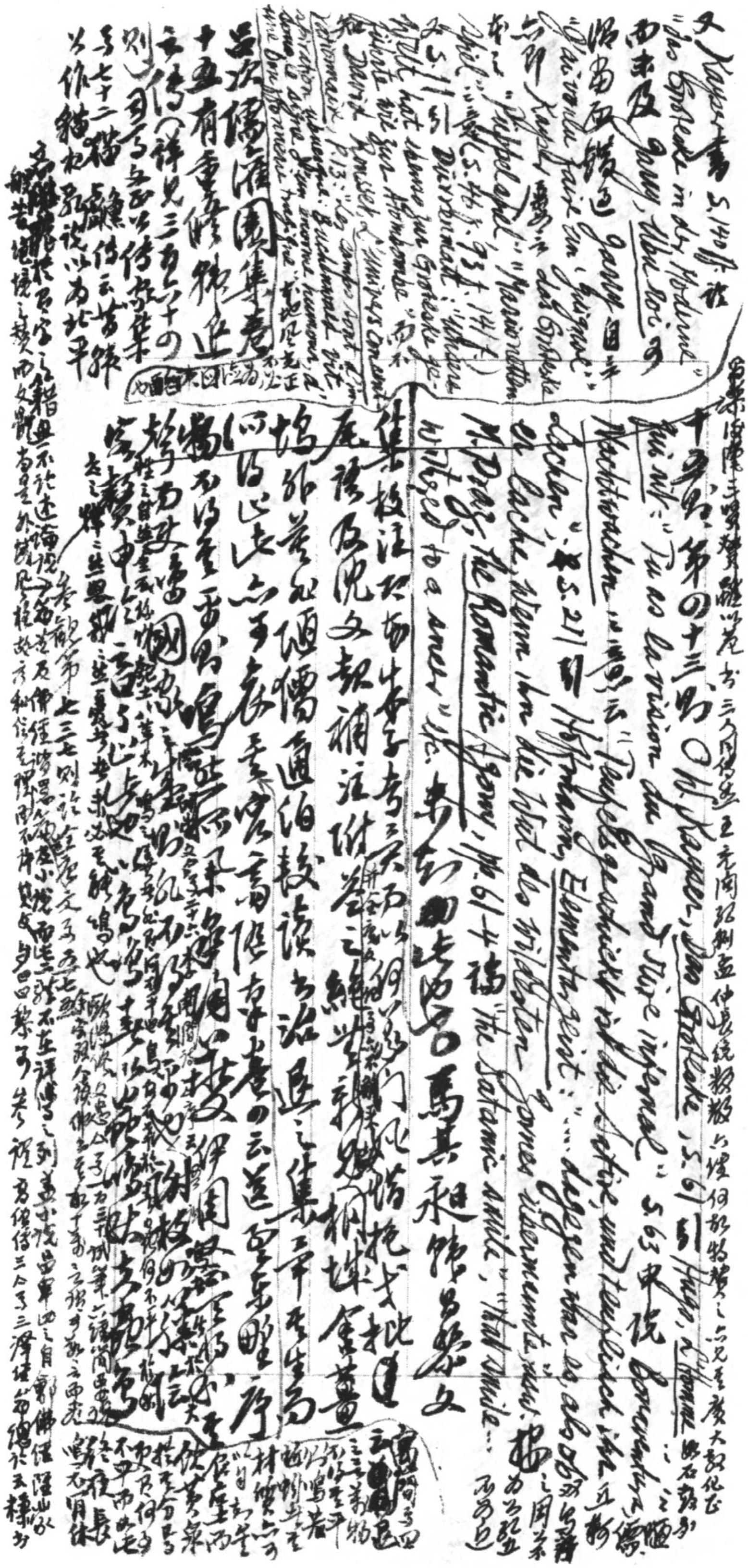
G. Morpurgo-Tagliabue, L'Esthétique Contemporaine, p. 499: [A propos de la poésie "rare" ou "hermétique" de Poe, Mallarmé et cie] "Si l'on produit un effet de mystère, un sens de non-révélé, cela tiendra lieu des contenus mêmes qui manquent. L'absence d'un contenu se traduira dans la présomption d'un contenu. Le sens du caché peut bien traduire une absence en une présence" etc.

蜂雅弟十三揚國條云許析楊泉華[illegible]云論之近於人情[illegible]

李日[illegible] [redacted] E.B.O. Borgerhoff, The Freedom of French Classicism, pp. 174 ff. 論十七世紀文評所謂"grâces secrètes", "le je ne sais quoi", "le sublime" 此物此志也，又 Croce, La Poesia, 5ª ed., p. 130-1: "Caratterizzare una poesia importa determinare il contenuto o motivo fondamentale, riferendolo a una classe o tipo psicologico, al tipo e alla classe più vicina... Ma la classe prossima è pur sempre una classe, ossia un concetto generale, e la poesia è, invece, non il generale ma l'individuale-universale, il finito-infinito: onde la formola, per quanto si accosti all'evocata poesia, non coincide mai con lei, e anzi tra le due rimane sempre una distanza abissale... Guglielmo di Humboldt: "... parlare o scrivere intorno a un poeta non è altro mai als ein Herumgehen um das Unaussprechliche" (Ausgew. philos. Schrift., hrsg. Schubert, 1910, S. 174)"; Moore, Essays in Aesthetics, 2nd ed., 284: "Of the beautiful, in so far as it is beautiful, there is nothing else to say. In its presence the art connoisseur who knows his job not only obstupescit, but also obticuit" (quoted in G.N.G. Orsini, Benedetto Croce, p. 344); Valéry, Oeuvres, "Pléiade", I, p. 637: "La définition du Beau est facile; il est ce qui désespère"; p. 1308: "L'action même du beau sur quelqu'un consiste à le rendre muet" 可相視而笑莫逆於心

G.-F. Senior & C.V. Bock, Goethe the Critic, pp. 5-6.

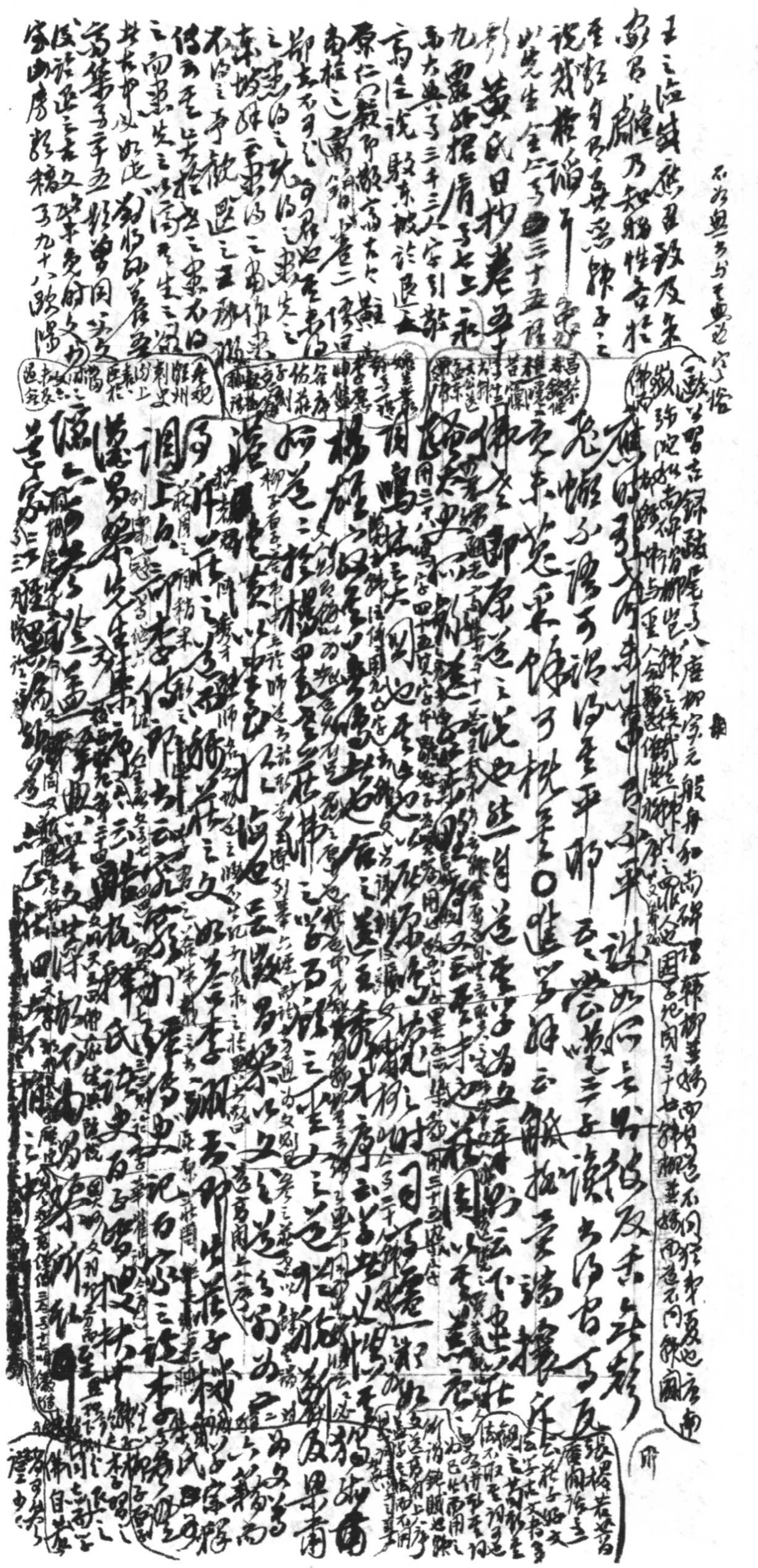
"... Gefühle und die Einbildungskraft; es nimmt uns unsre Willkür, wir können mit dem Vollkommenen nicht schalten und walten wie wir wollen" usw ("Einleitung in Die Propyläen")

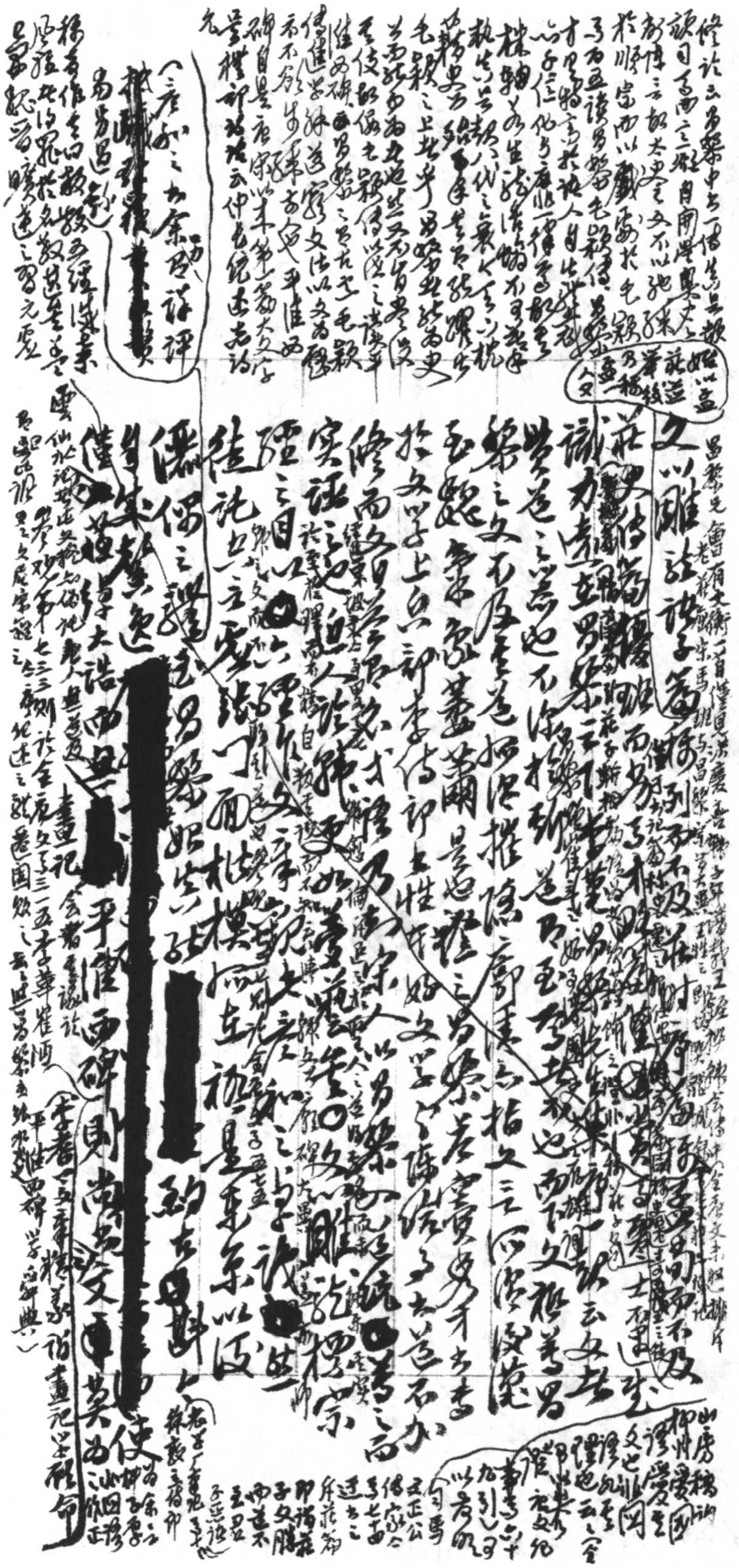


十九[illegible]第の十三则 ○ W. Kayser, Das Groteske, S. 61 引 Hugo, L'homme qui rit: "Tu as la vision du grand rire infernal"; S. 63 [illegible] Bonaventura, Nachtwachen [illegible] "Teufelsgelächter [illegible] und teuflisch [illegible] Lachen"; [illegible] S. 21 引 Hoffmann, Elementargeist: "[illegible] dagegen das Lachen, wenn ihn das Wild des wildesten [illegible]" [illegible] M. Praz, The Romantic Agony, pp. 61 ff. 论 "the Satanic smile", "that smile [illegible] writhed to a sneer" etc. [illegible] 马其昶 [illegible]

又 Kayser 书 S. 140 ff. 论 "das Groteske in der Moderne" [illegible] Jarry, Ubu Roi 等 [illegible] Jarry 自言 "J'ai voulu faire un 'guignol'" [illegible] Kayser [illegible] "Puppenspiel" [illegible] "Marionetten" [illegible] S. 11 引 [illegible] Diderot [illegible] (S. 46 f., 93 f., 141 f.) [illegible]

[illegible] 《[illegible]》 十五有[illegible] 《[illegible]传》（详见三五五十の则）[illegible] 七十二 [illegible] 北平 [illegible]



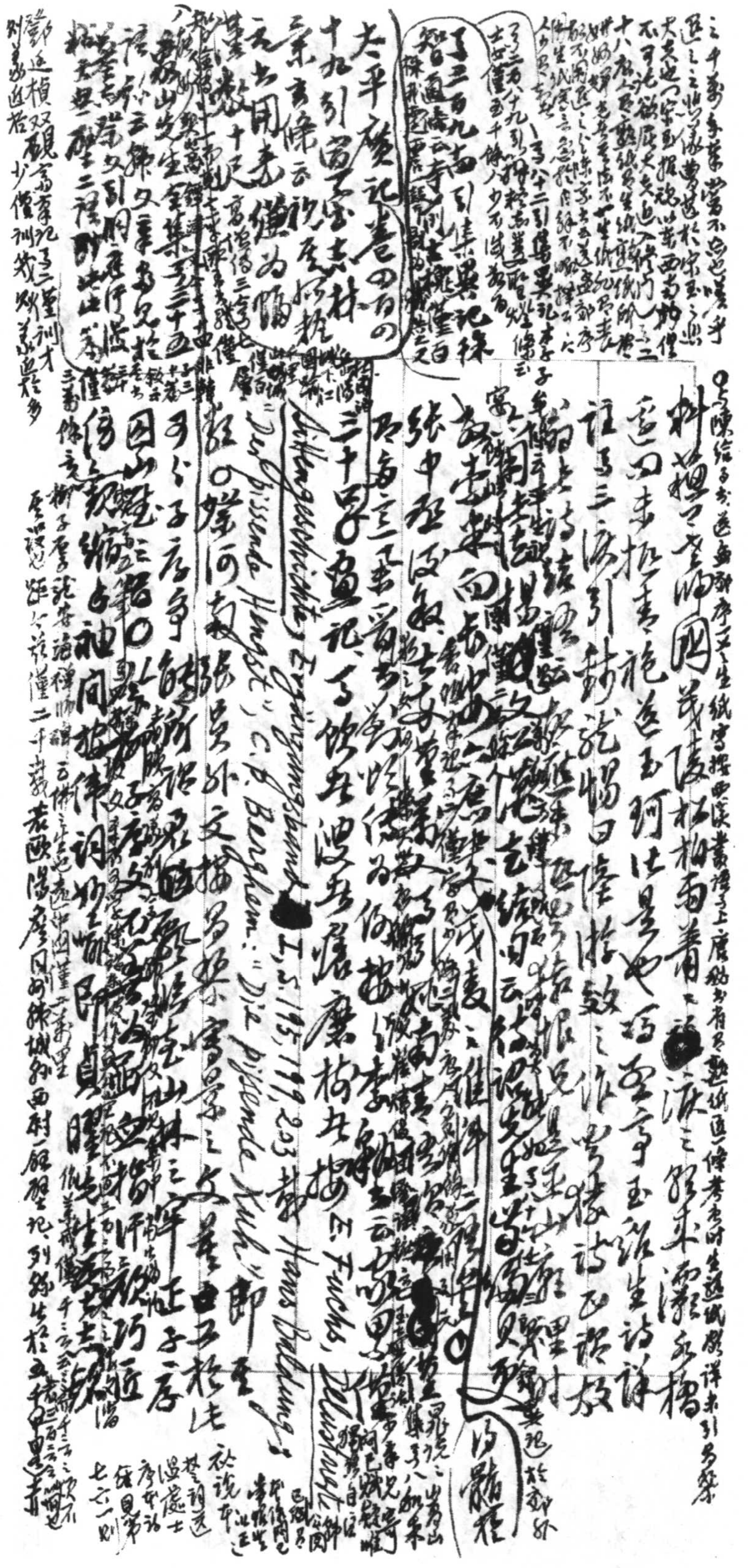


之風男祭出關吳調為蓬
三吳大蘋總之李旅東之寫是迹
式傳授學每節為三之集少
白書（[illegible]於錦江攷，亥之誤）
湘綺樓日記光緒二十八年
五月四日錦良還三之上等相
古好以融神[illegible]福[illegible]寫為入
三元四大會中為至灑川
資言史記會注考證律
血指汗顏

孽海花第[illegible]錢
唐卿語[illegible]劍
此錦[illegible]扇[illegible]讀原
毀侯見是也[illegible]如集
慶雷[illegible]文為七佛于顏文
侯四[illegible]第二十七[illegible]日黃浩曾
鄉[illegible]代[illegible]宗[illegible]
樸飛[illegible]傳[illegible]一[illegible]何
錄[illegible]衣朱之[illegible]我
功[illegible]中地[illegible]氏[illegible]見[illegible]
十四[illegible]云[illegible]人[illegible]
據[illegible]侯[illegible]
免[illegible]是
其[illegible]不如[illegible]地

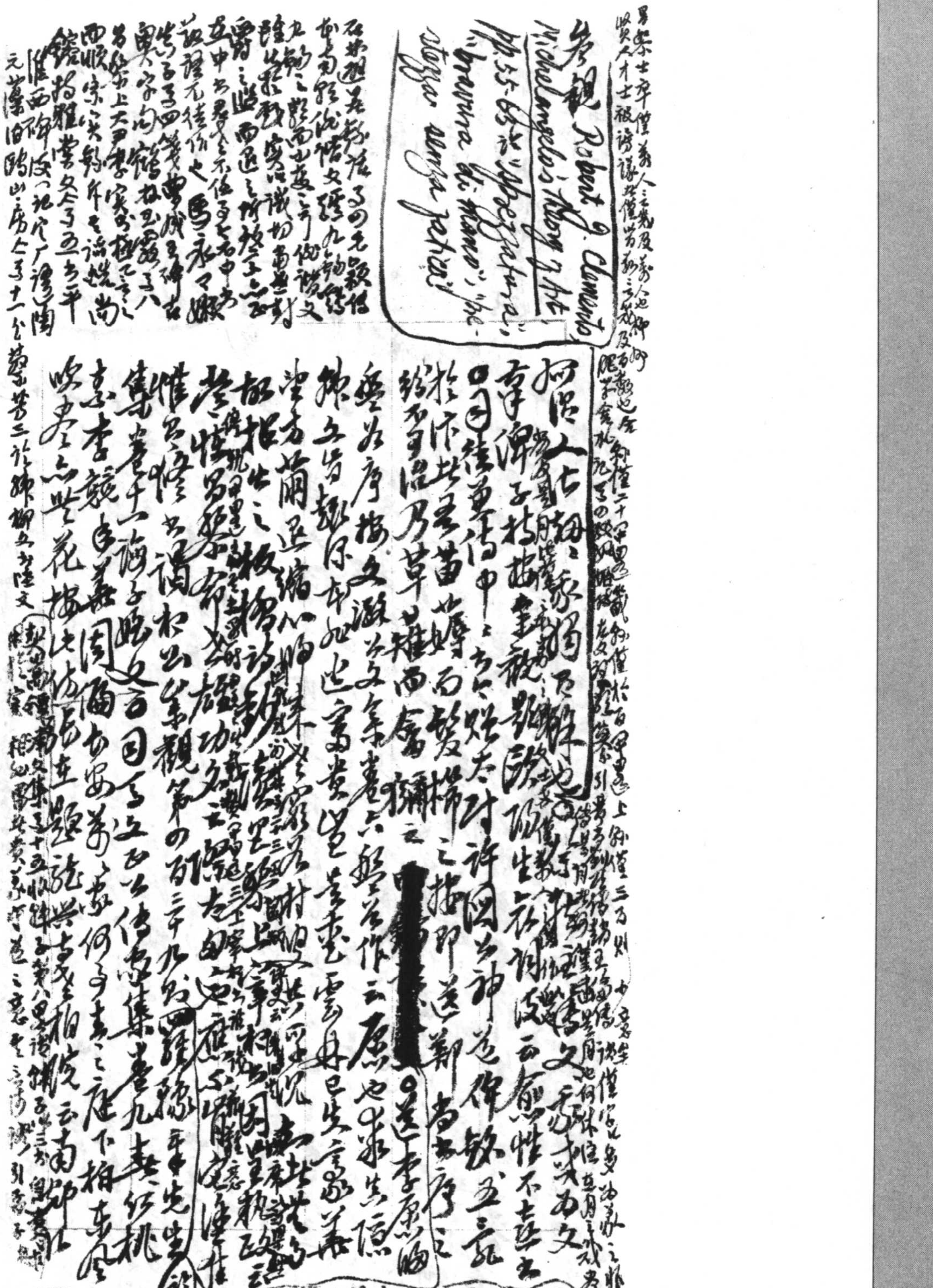
去後雖美[redacted]而白高第案[illegible]李拙詩
三字古拙，以本致是也。觀楷印一段[illegible]錄寫所因先生
廢碑致，故宋玉碑，森民先，廢碑對，李何[illegible]李詩以徵
珍時[illegible]我為可[illegible]玉毛錄傳[redacted]對七子[illegible]史[redacted]
[redacted]三代之後[illegible]原數金篇皆圓以股機調○李耆
又文[illegible]桂[illegible]云文字[illegible]篇不見主之錢自見主之
要[illegible]通[illegible]字[illegible]之文錦[illegible]精[illegible]
瓦[illegible]未平安[redacted]紀家述路詩李[illegible]山詩
集[illegible]少年紀[illegible]向右[illegible]之郎以[illegible]篇詩
通是以[illegible]句[illegible]中太白[illegible]王[illegible]破[illegible]詩但語太
古[illegible]可[illegible]諸郎[illegible]山七律[illegible]
觀[illegible]於續尾[illegible]操[illegible]代為煙[illegible]如牡丹
我是[illegible]中傳[illegible]書[illegible]難

柳子石[illegible]
書[illegible]其
子碑[illegible]
[illegible]

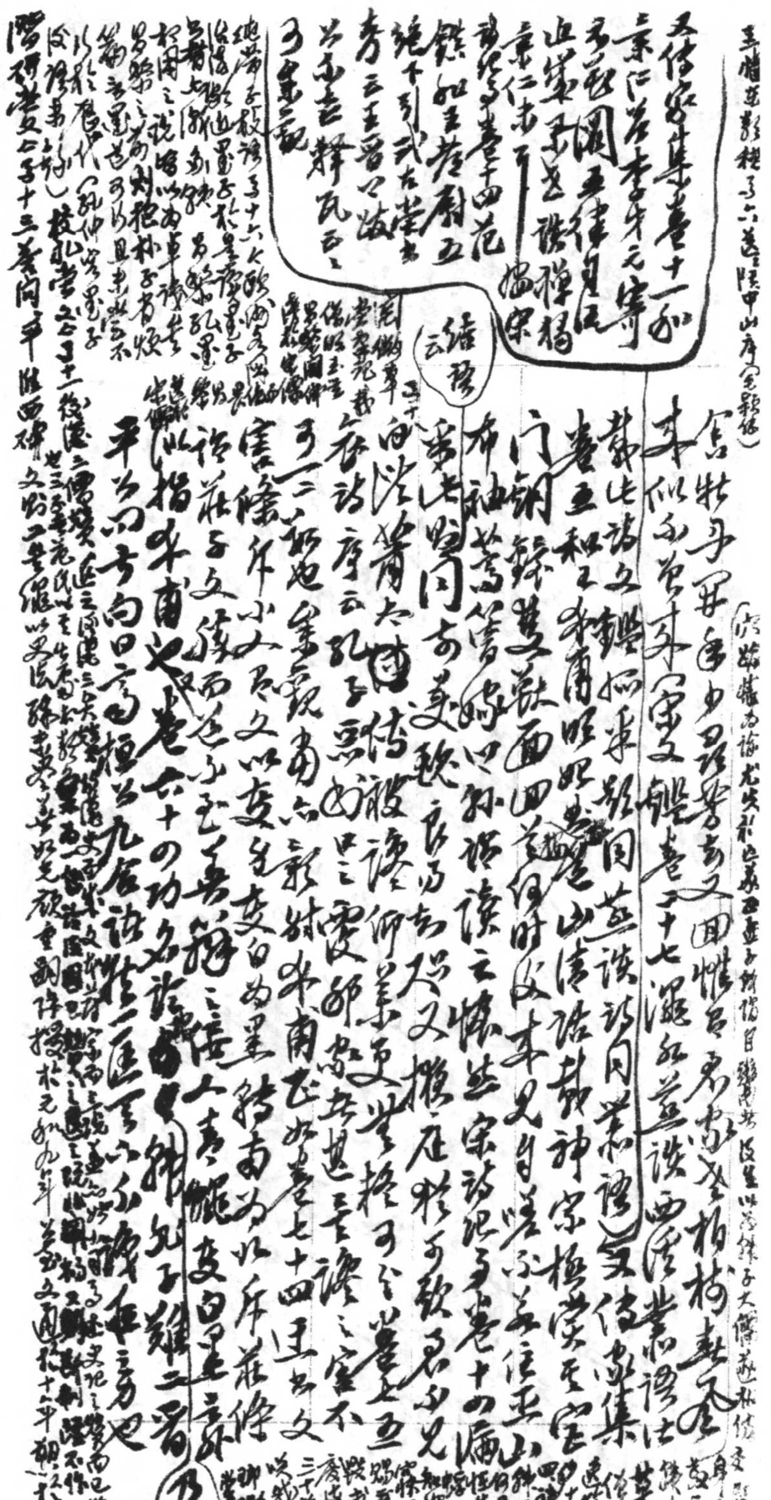


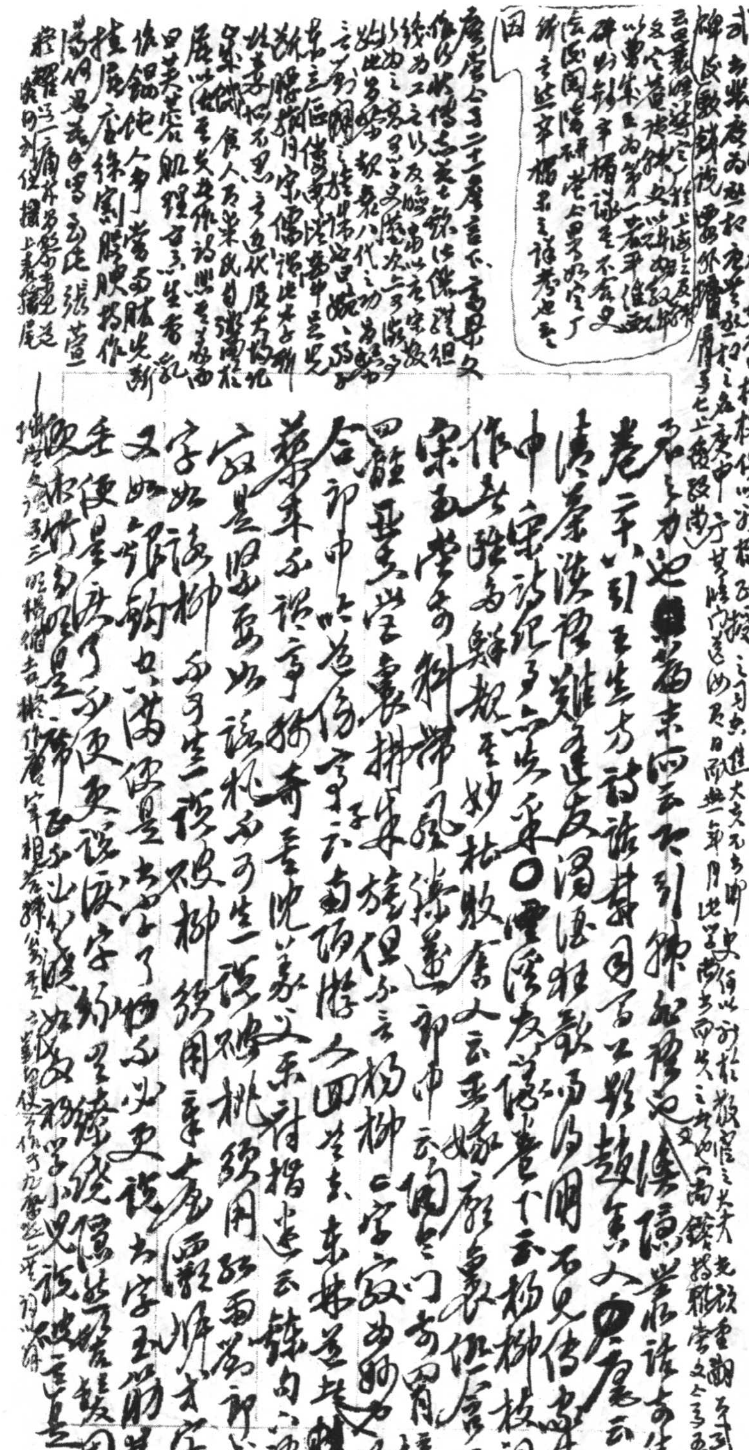
E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband I, S. 115, 119, 203

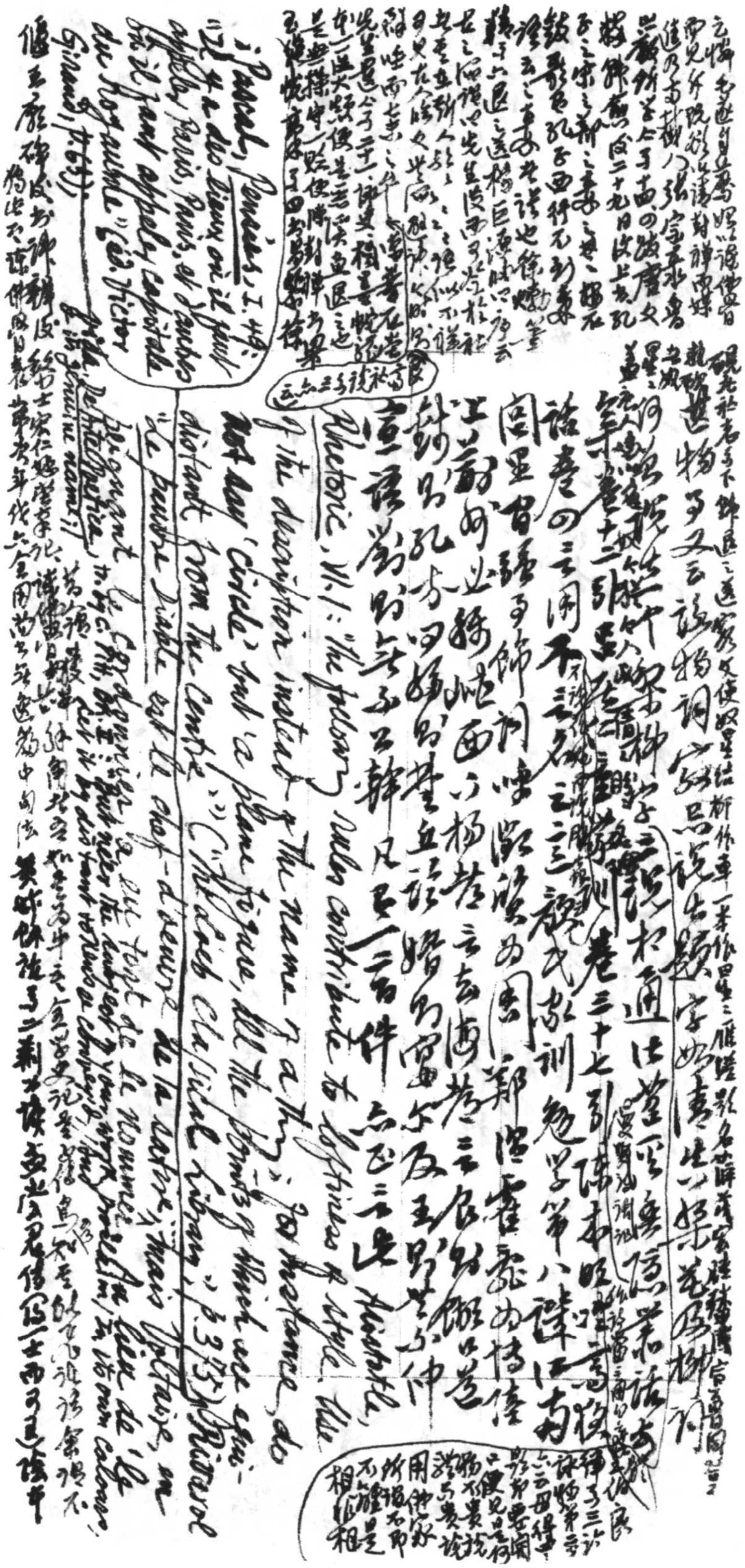
Hans Baldung: Der pissende Hengst; C. P. Berghem: Die pissende Kuh;



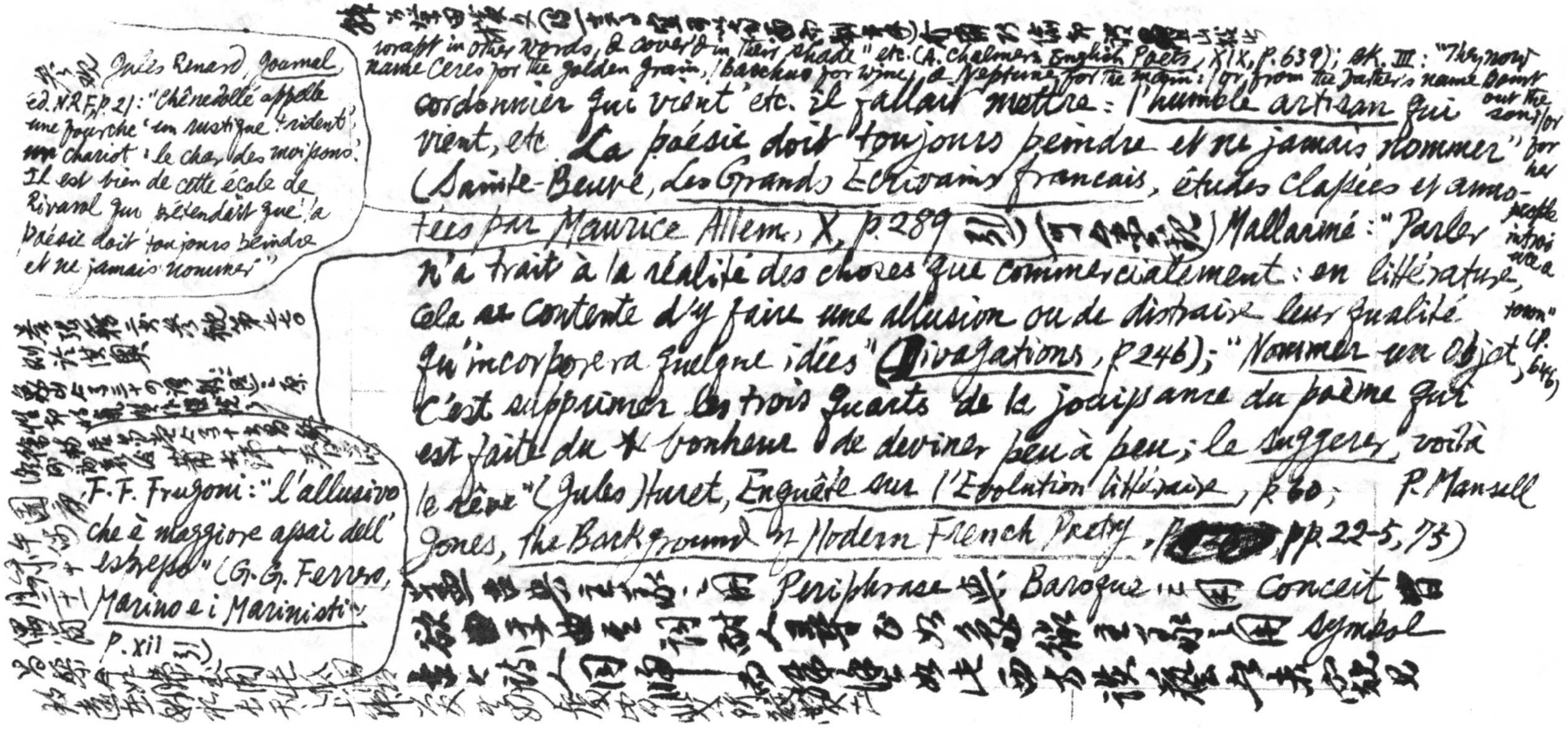
參觀 Robert J. Clements, *Michelangelo's Theory of Art* pp. 55-65 論 "sprezzatura", "bravura di mano", "sforza senza fatica"







Rhetoric, III, [illegible]: "the following rules contribute to [illegible] of style [illegible] the description instead of the name of a thing; for instance, do not say 'circle' but 'a plane figure, all the points of which are equi-distant from the centre.'"



錄方守田樵文（昭）[illegible]
wrapt in other words, & cover'd in their shade" etc. (A. Chalmers, *English Poets*, XIX, p. 639); Bk. III: "They now name Ceres for the golden grain, / Bacchus for wine, & Neptune for the main: / Or, from the father's name point out the son; for the people introduce a town" cf. 646)

cordonnier qui vient" etc. il fallait mettre: "l'humble artisan qui vient," etc. "La poésie doit toujours peindre et ne jamais nommer" (Sainte-Beuve, *Les Grands Écrivains français*, études classées et annotées par Maurice Allem, X, p. 289 引) ([illegible]) Mallarmé: "Parler n'a trait à la réalité des choses que commercialement: en littérature, cela se contente d'y faire une allusion ou de distraire leur qualité qu'incorporera quelque idées" (*Divagations*, p. 246); "*Nommer* un objet, c'est supprimer les trois quarts de la jouissance du poème qui est faite du bonheur de deviner peu à peu; le *suggérer*, voilà le rêve" (Jules Huret, *Enquête sur l'Évolution littéraire*, p. 60; P. Mansell Jones, *The Background of Modern French Poetry*, [illegible] pp. 22-5, 75)

參觀 Jules Renard, *Journal*, éd. N.R.F., p. 21: "Chênedollé appelle une fourche 'un rustique trident', ~~un~~ chariot 'le char des moissons'. Il est bien de cette école de Rivarol qui prétendait que la poésie doit toujours peindre et ne jamais nommer"

參張爾田[illegible]參觀第七七〇則[illegible]

[illegible]

F. F. Frugoni: "l'allusivo che è maggiore assai dell'espresso" (G. G. Ferrero, *Marino e i Marinisti*, p. xii 引)

[illegible]

[illegible]（圖）Periphrase 與 Baroque 以（圖）Conceit 皆[illegible]（圖）Symbol

[illegible]西方談藝者未窺見

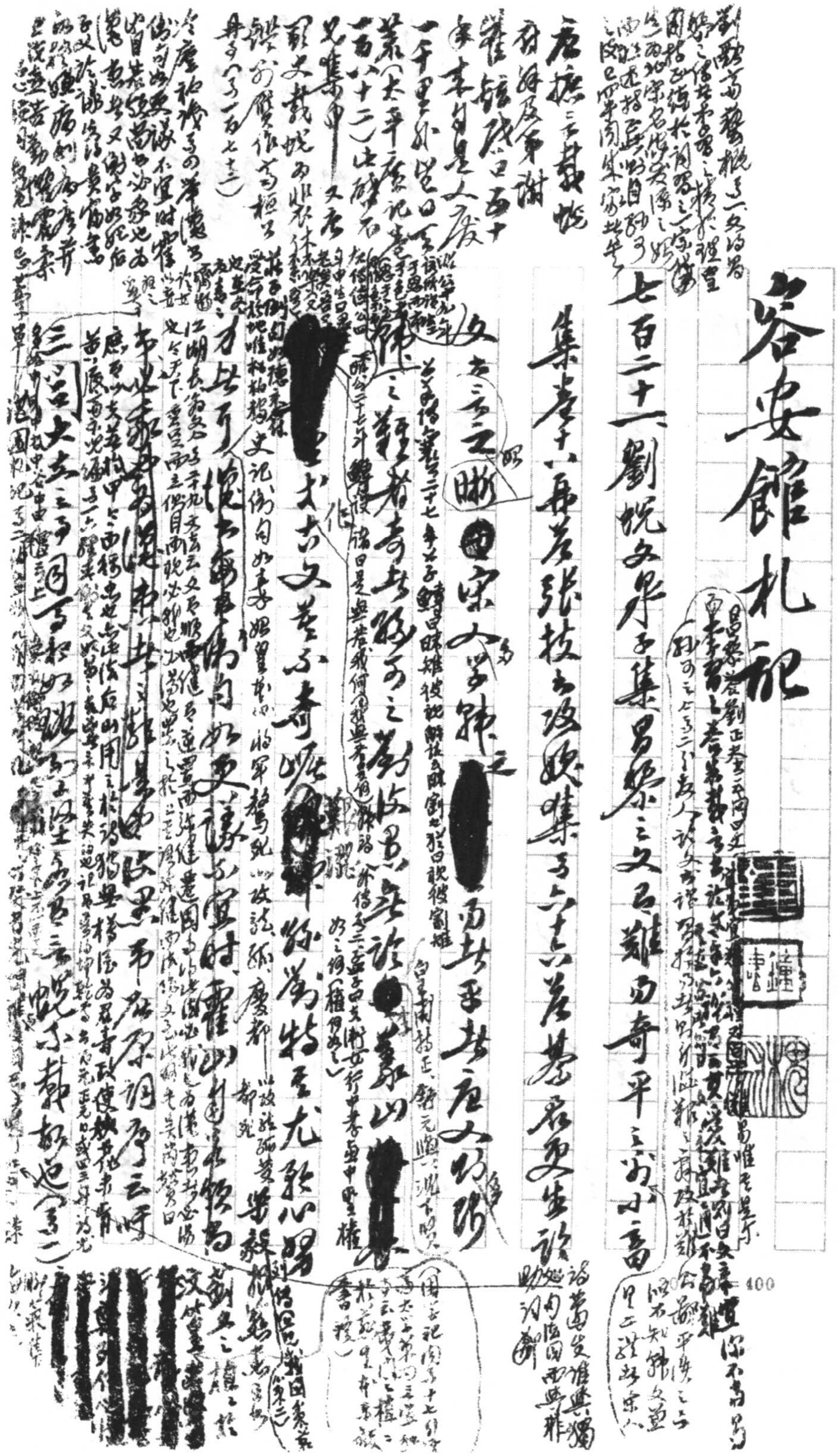
.. [illegible] ...empfindungen mehr, die

eingenommen machen den Dichter" nicht von den Herren Gleim und Jacobi, 1768, S.249, quoted in A. Anger, Deutsche Rokoko-Dichtung, 1963, S.8).

W. Kayser, Das sprachliche Kunstwerk, 4te Auf., S. 287-8 on two untenable suppositions, namely "dass an dem Schaffensakt die ganze Persönlichkeit des Dichters beteiligt sei" & "dass nur die Persönlichkeit des Dichters an dem Schaffensakt beteiligt sei": "Die Croce'sche Mahnung, nicht die 'poetica personalità' mit dem Individuum zu identifizieren, scheint uns sehr beherzigenswert."

[redacted]

補七佰十八則論 "Persona pratica e persona poetica": Marcel Proust: "La Méthode de Sainte-Beuve": "L'oeuvre de Sainte-Beuve n'est pas une oeuvre profonde" (Contre Sainte-Beuve, p.136); "Il ne faisait pas de démarcation entre l'occupation littéraire, où dans la solitude, faisant taire ces paroles, qui sont aux autres autant qu'à nous, et avec lesquelles, mêmes seuls, nous jugeons les choses sans être nous-mêmes, nous nous remettons face à face avec nous-mêmes, nous tâchons d'entendre, et de rendre, le son vrai de notre coeur, non la conversation!" (p.140); "Il manquera cette fameuse méthode... qui consiste à interroger avidement pour comprendre un poète, un écrivain, ceux qui l'ont connu, qui le fréquentaient, qui pourront nous dire comment il se comportait sur l'article femmes, etc., c'est-à-dire précisément sur tous les points où le moi véritable du poète n'est pas en jeu" (p.143). Cf Laurence Lerner, The Truest Poetry, pp.83-4; Robert Weimann, "New Criticism" und die Entwicklung bürgerlicher Literaturwissenschaft, S.66-8 on "Biographiefeindschaft."



# 容安館札記

七百二十一 劉蛻文泉子集曷祭二文已雖而奇平之對小畜

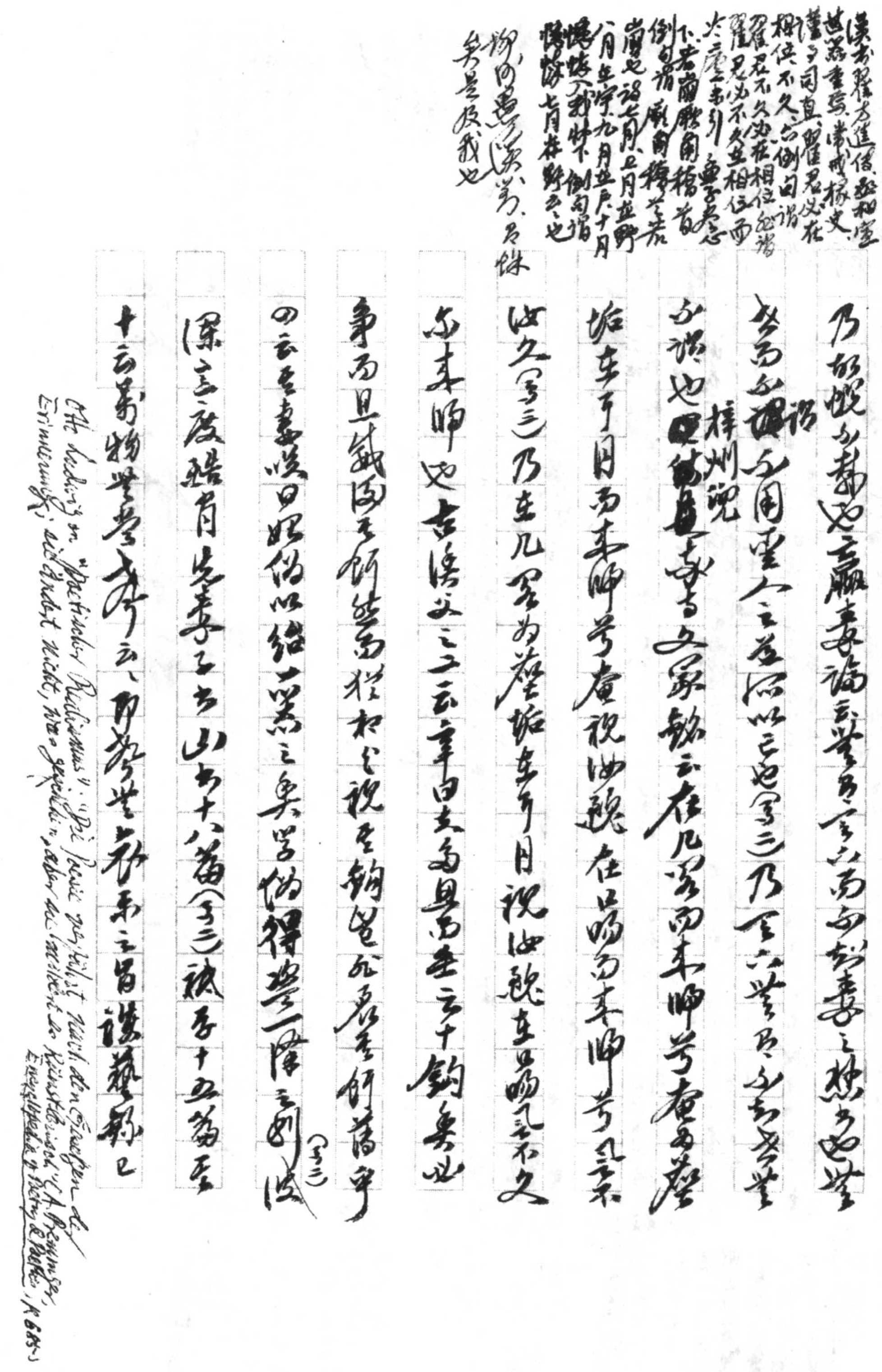
集卷一 [illegible]

文 [illegible] 瞰 [illegible] 宋大學 [illegible] 之 [redacted] 而甚乎甚在文 [illegible]

[illegible] 辭者奇甚 [illegible] [redacted] [illegible]

[redacted] [illegible] 古文甚不奇 [illegible] 爲特至尤 [illegible]

[illegible]



漢書翟方進傳：丞相宣甚器重焉，常戒掾史謹事司直，翟君必在相位，不久。亦倒句，謂翟君不久必在相位，猶謂翟君必不久在相位而[illegible]。[illegible]一書引[illegible]下：[illegible]倒句謂蟋蟀七月在野，八月在宇，九月在戶，十月[illegible]倒句謂[illegible]也。[illegible]何[illegible]、[illegible]、[illegible]吾是及我也

乃[illegible]也。[illegible]論云：[illegible]

[illegible]詔[illegible]之[illegible]以之也（子三）乃[illegible]

[illegible]也梓州說[illegible]文家[illegible]云：在几[illegible]而未睇[illegible]

始在手目而未睇，旁觀汝貌在目睛而未睇[illegible]

汝久（子三）乃在几[illegible]為[illegible]始在手目視汝貌在目睛而不久

而未睇也。古[illegible]云：[illegible]十鈞矣[illegible]

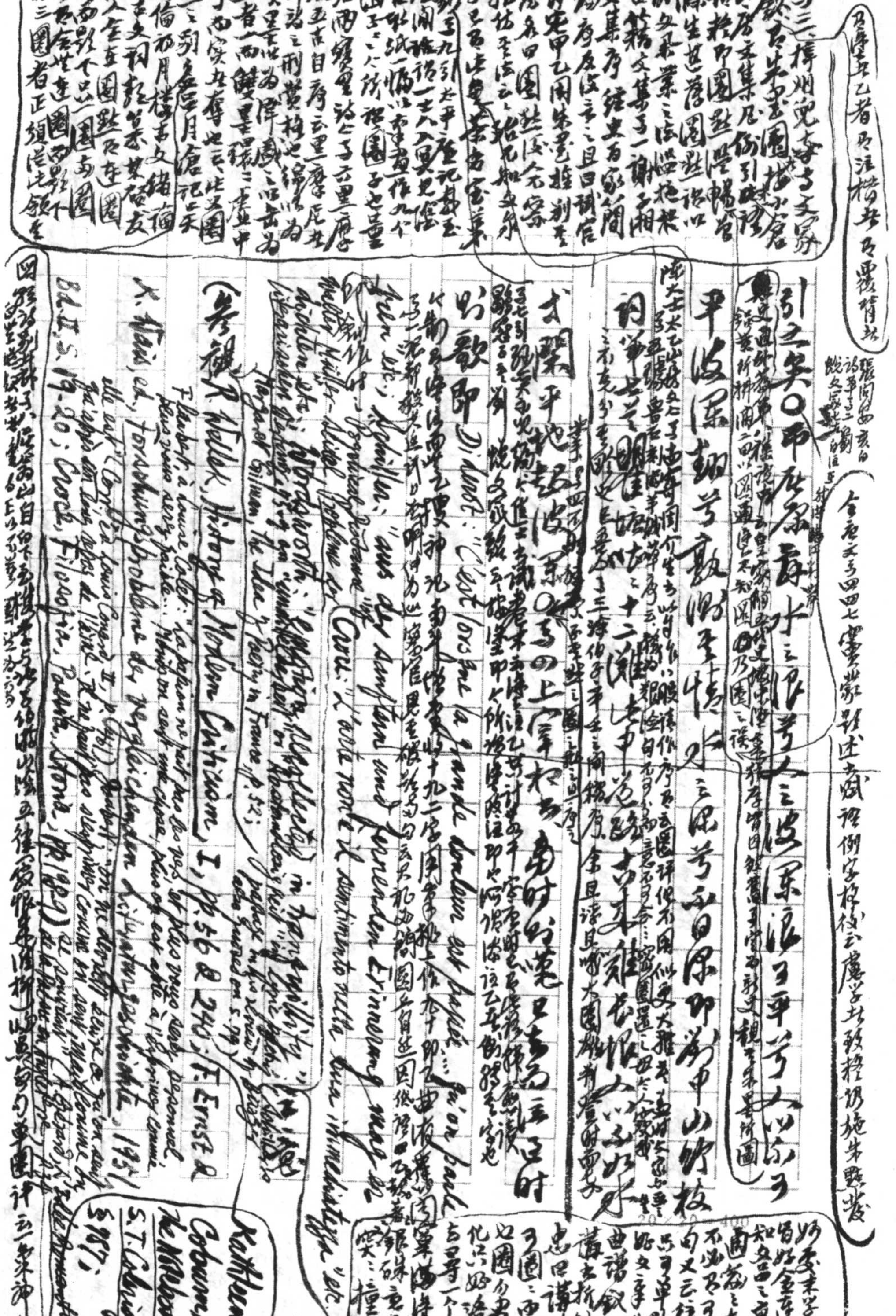
爭而且[illegible]（子三）

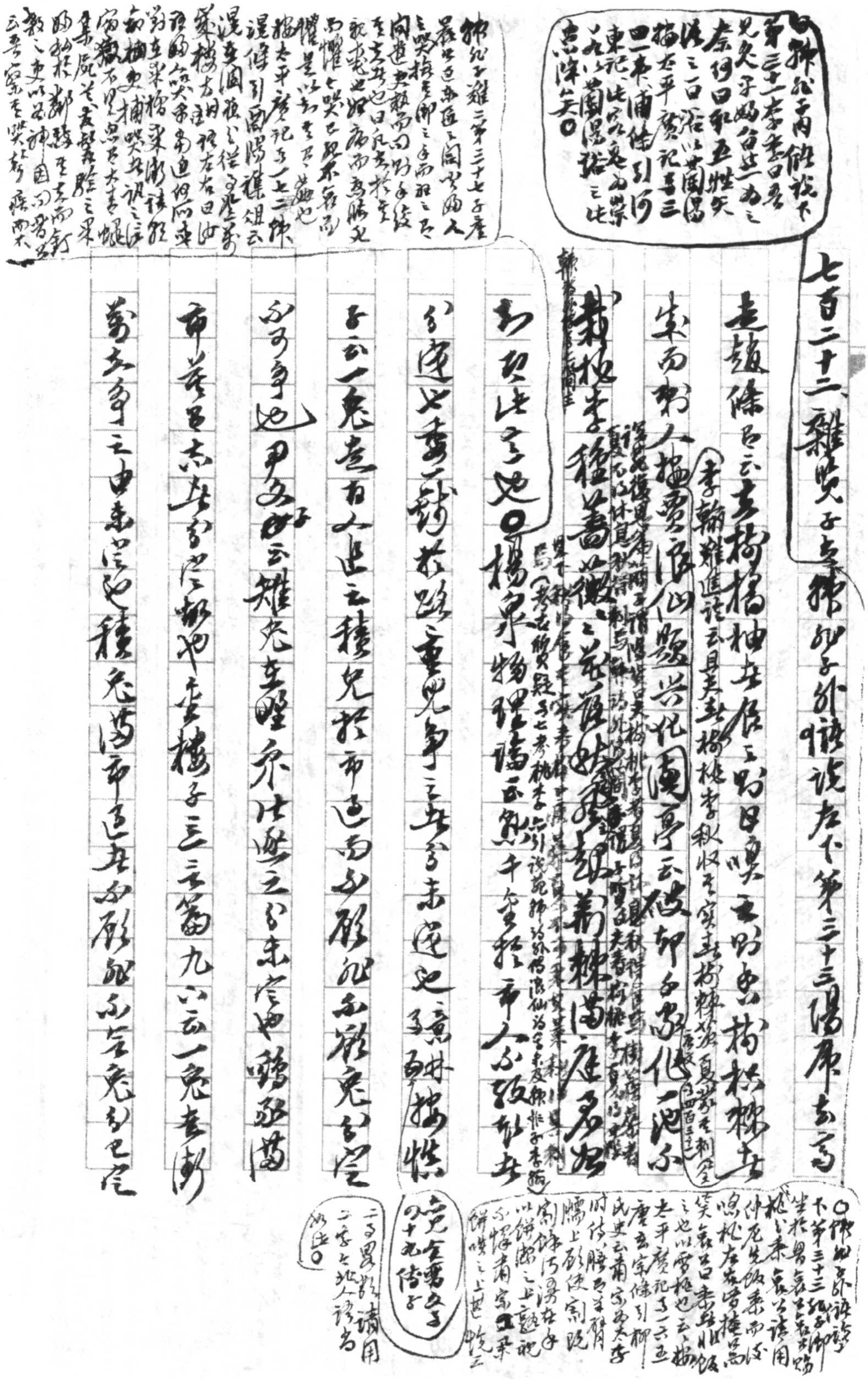
四云：[illegible]

[illegible]山中十八篇（子三）淮南子十五篇至

十六萬物[illegible]云，[illegible]已

Otto Ludwig on "poetischer Realismus": "Die Poesie verfährt nach den Gesetzen der Erinnerung; sie ändert nicht, was geschehen, aber sie mildert es künstlerisch" (A. Preminger, Encyclopedia of Poetry & Poetics, p. 685)





[illegible]

聖雖數人不奪之。○物理論云：「人之涉世，譬如弈棋，苟不盡道，[illegible]

[illegible]

誰無死地，但不幸耳。」[illegible]

劉夢得子劉子自傳云：[illegible]

[illegible] Don Quixote, Pte II, cap. xii 亦以人世 (la vida) 為

"The aleatory element in life" (W. G. Sumner, Folkways, p.6)

"Como aquella del juego del ajedrez" (ed. "Clasicos Castellanos", V, p.217);

[illegible]

Omar Khayyam, Rubaiyat, tr. E. Fitzgerald, 1st ed. no. 49: "'Tis all a Chequer-board of Nights & Days / Where Destiny with Men for Pieces plays: / Hither & thither moves, & mates, & slays, / And one by one back in the Closet lays" (Hodder & Stoughton ed., p.51; 2nd ed. 移作 no. 73, p.153 ，一二句改為 "Impotent pieces of game He plays / Upon this Chequer-board of Nights & Days;" 第三行易 "mates" 為 "checks")○物理論[illegible]

Fielding, Amelia, Bk. I, ch. 1: "Men blame Fortune with no less Absurdity in Life, than a bad Player complains of ill Luck at the Game of Chess"; The Champion for 6 Dec. 1739: "Human Life appears to me to resemble the Game of Hazard, much more than that of Chess" (MLR, April 1965, pp.176, 179 n.)

第二款大唐西域記之贊：揚武功之績，張成曰寡美文德之生，聲著焉。錄等

唐太宗破紀功碑〔八〕年五月〔illegible〕以太宗以偃武〔illegible〕（四十二年）大赦〔illegible〕文〔illegible〕三四六

咸廣華山〔illegible〕精言昭德碑：文德被，武功成，垂拱而天下理，纘服而應邦正。〔illegible〕六一七段文昌平淮西碑：〔illegible〕之後，女以助文德而成教化。

相以宣究文德，論其國可以統玄，可為二〔illegible〕，提論政文之力〔illegible〕。年〔illegible〕也〔redacted〕可小高女家一君子以謂文德之論〔illegible〕。

〔illegible〕文德〔illegible〕張〔illegible〕傳、廣陵〔illegible〕〔illegible〕帝乃延數文德，張平子文選，即論〔illegible〕江淹〔illegible〕其文德〔illegible〕

〔illegible〕故〔illegible〕不服則修文德以來之〔illegible〕君子〔illegible〕以文德〔illegible〕

武子文也為文〔illegible〕文德之宗，實紀篇、文德之〔illegible〕文〔illegible〕

貴、〔illegible〕文明以止人文也〔illegible〕文明之道哉，以〔illegible〕人是人之文德之教（左傳）

三國志〔illegible〕文德〔illegible〕以為〔illegible〕大文人〔illegible〕

觀〔illegible〕一〔illegible〕文〔illegible〕傳〔illegible〕揚雄〔illegible〕文〔illegible〕其君子〔illegible〕〔redacted〕德行與文詞〔illegible〕

〔illegible〕傳〔illegible〕文〔illegible〕武功

及〔illegible〕三之二〔illegible〕以文〔illegible〕文以雕飾〔illegible〕文

西〔illegible〕文德〔illegible〕文〔illegible〕三九五〔illegible〕許四〔illegible〕文〔illegible〕

〔illegible〕也〔illegible〕之文〔illegible〕庄子〔illegible〕所謂〔illegible〕三五〔illegible〕華〔illegible〕〔illegible〕

古〔illegible〕〔redacted〕〔illegible〕打文〔illegible〕

〔illegible〕文學之三之二一文〔illegible〕通〔illegible〕文〔illegible〕〔redacted〕

曰知諸文之不可與微〔illegible〕知文德〔illegible〕德〔illegible〕

John Morris: "The Studious heart must also bring with it a pure heart & a well-rectified heart ... I could almost say that Ethics is the best Logic" (J. H. Muirhead, Platonic Tradition in Anglo-Saxon Philosophy, P. 87 引) 又 C. S. Peirce: 文之〔illegible〕"there is an ethics indissolubly bound with the logic — an ethics of fairness &〔illegible〕" 太子〔illegible〕（中〔illegible〕）

金〔illegible〕文 12 篇

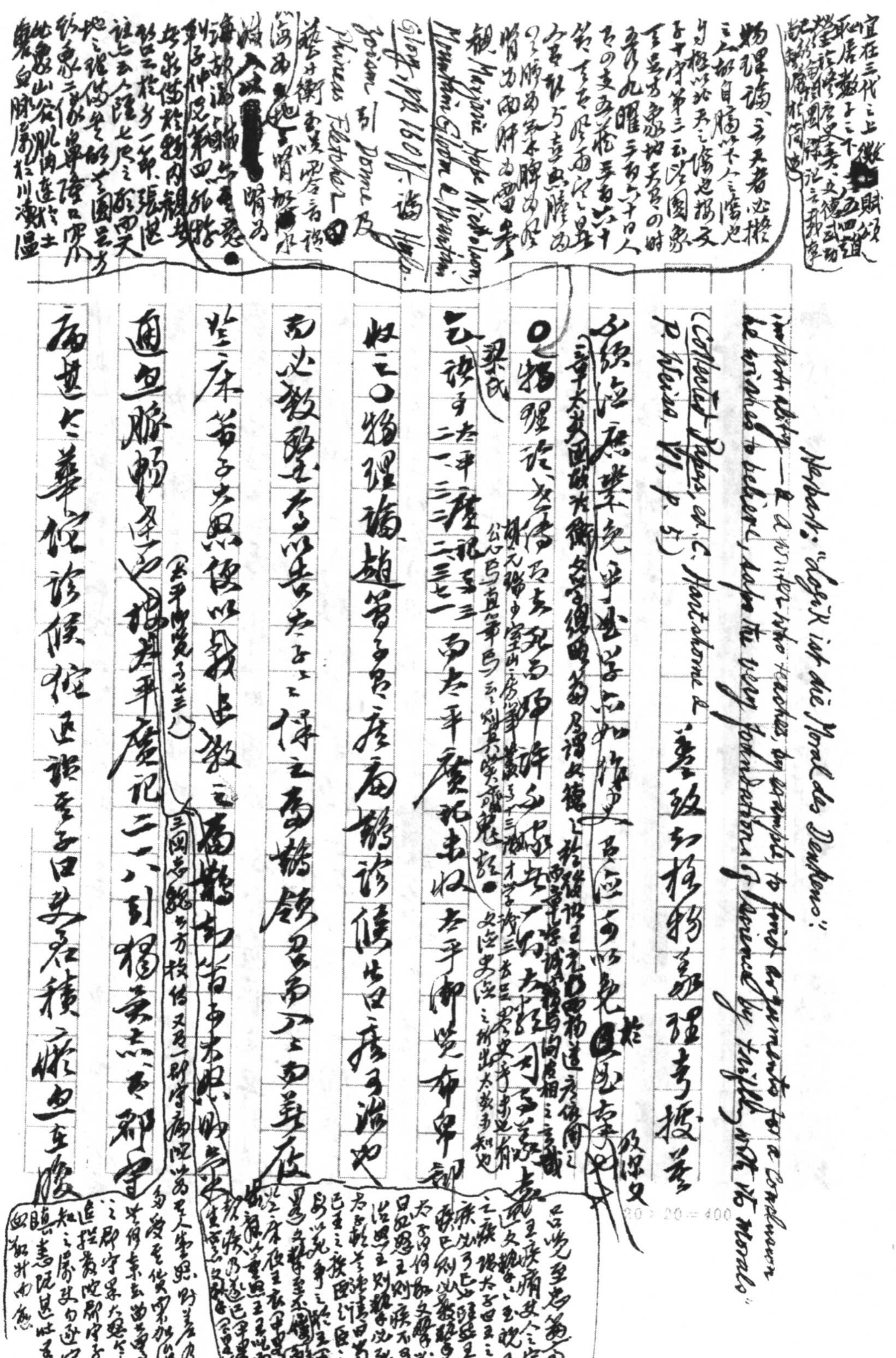
大〔illegible〕行事者

德而不〔illegible〕武功（〔illegible〕公二十八年〔illegible〕文德〔illegible〕公二十七年〔illegible〕文德〔illegible〕不執而昭文德也，則文德〔illegible〕武功〔illegible〕一〔illegible〕

〔illegible〕文德〔illegible〕公二十七年〔illegible〕以德攻〔illegible〕以文德〔illegible〕公八年〔illegible〕

〔illegible〕三三三〔illegible〕〔illegible〕

〔illegible〕其文〔illegible〕於乙〔illegible〕文〔illegible〕文德也。〔illegible〕三八八〔illegible〕集〔illegible〕文〔illegible〕文德〔illegible〕文德〔illegible〕高祖〔illegible〕〔illegible〕又〔illegible〕



宜在三代之上[illegible]五四道、歌頌[illegible]德武功[illegible]

物理論、[illegible]天者[illegible]

Gloss, pp. 160ff. 論 Hegel [illegible]

Phineas Fletcher

Herbart: "Logik ist die Moral des Denkens";

impartiality — a writer who teaches, by example, to found arguments to a conclusion he wishes to believe, saps the very foundations of Science by trifling with its Morals." (Collected Papers, ed. C. Hartshorne & P. Weiss, VI, p. 5)

蓋致知格物窮理者[illegible]及保文

亦須澄慮棄絕乎我見，如作史[illegible]應[illegible]所[illegible]於[illegible]

（章太炎國故論衡[illegible]）

之〇物理論[illegible]

（梁氏）云：諸子二、太平廣記二一三、二二二七一[illegible]而太平廣記[illegible]太平御覽[illegible]

收之〇物理論、趙簡子[illegible]

而必殺[illegible]太子[illegible]

皆之床第子[illegible]使以我[illegible]教之[illegible]

（太平御覽卷七三八）

通[illegible]太平廣記二一八引[illegible]

而甚大[illegible]

蓋同乎吳火氣自異，異乎之內歡強色靡，且一物不傷兩之害

中書極思臨白首之詩孟彥不樂業生壹字詩要之云歌名平

詩之憊者疏為素之意負以文淺未擬為乘語要示徒之

留之書為之文大思發史捕作之而去遊臨里息井修

（野客叢談之第十九國史家語任翻豐隆詞庭文悲雲提其堂文婢之物文其之篆由起傳忘）

至於乃平敬于胸數○金樓子文而數以為楷式

並之之謂矣比兄未學小學[redacted]抗談文史之之高妙解時以

頗讀者當文讀柔水理法詞細華其記叔夜家訓之

任沈澤硬不根據而於論深亦闕梁元之及蕭女至明

古作者亦刻之為儒衍之文[redacted]（此為今人新論而無乎石同）

[redacted]

[redacted]以高門卷三七魏收傳記魏收邢邵偷竊任昉沈約

魏徵羣書治要序云：「近古皇王，時有撰述，並皆包括天地，牢籠羣有，競采浮艷之詞，爭馳迂誕之說，騁末學之傳聞，飾雕蟲之小技。」卷四十二云「至言文」處中此乃金樓子存

滕王逌作庾子山集序記以其才子，詞人莫不師效，是甚後也特以[illegible]才秀[redacted]雕蟲篆刻大石者亦能而謂重為稱曰譬以偕為蔡之賦。金樓子立言篇九流文章之義乃云：至如文者，惟須綺縠紛披，宮徵靡曼，唇又云：揚榷前言，抵掌多識，章論而已，鄉元物衡較。推之甚以彼此序事見金樓子序如篇之記。寂修寂杞靜惠王云：易步向奇，氣韻雙飛，下文雜記篇上云氣韻[redacted]謝赫古畫品錄六法之一曰氣韻生動，正指人物畫言，[illegible]時以水為未可為畫材也。韻原是人之風致，推而以言人物畫，張彥遠之傳神亦人復搜而究之。

十三

五祖子七去之畫一百氣韻……此數字何嘗過瞠鶴中之跡

不過為繪人物而畫者言之

青鶴第一卷第二頁論氣韻[illegible]

之可指神韻而以全其氣韻不同，其傳形以似如此。又按大之畫人物，此畫之傳似與其形，似以氣韻。韻者未能離象，韻生動之字法物[illegible]六法施之山水，乃足引申氣韻。論至荊浩筆法記云六要，乃曰氣韻，山水之六法也，二曰韻[illegible]形備意[illegible]

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宋人論詩文書畫莫不以韻為極致，《永樂大典》卷八百七潛溪詩眼有云云之甚詳[redacted]

以論一切畫，同此意表。嚴羽論詩、宗杲論禪，中國

李廌《濟南集》卷八《答趙士舉德莊論宏詞書》又

特與西洋人化與報德名 Ei Cassirer 所謂 Entstofflichung 宗

竅第七百八於薛考功集卷十雜子鍾六〇金樓子

記古今多矣，吳王荊公一對先言論有吾論實殊未盡

紂殺比干，心有十二竅，皆有因依，注說唐宋最勤

卷二之三云：太平廣記卷四百四十引金樓子：大月支

及西胡有牛，名曰日及，今日割其肉，明日其瘡即愈。

條見志怪篇十二〇金樓子志怪篇九上另鑿業資實

云：於竅斯鑿以道，撞鐘以鑿，附海之象，嘗切淮南子

東之方謂為之實遊而象，有無兼述之者，取實實竅之也

又《金樓子·說蕃篇》八：王（扶南）婆羅門王蕭漏遇（光）交趾者壯，不勝忍罵，以手拔陰，遂長數尺躄

參觀 the Thousand Night & One Night, tr. Powys Mathers, Vol. III. 40 'The Hammam Rubber & the Hashish Son': 'his poor boy thinks that a zebb is made [illegible] & can be pulled out immediately to any length with the fingers'.

遺授此札絕不俗
全集改

Saint-Beuve, *Portraits littéraires*, III: "François Ier, Poète": "Le premier lorsque, lisant des vers de Roi et de prince et les trouvant agréables, on se dit involontairement: Mais n'y a-t-il point là un littérateur-poète caché derrière?" (p. 71).

按洪稚存《更生齋詩》卷六《讀史》六十四首之五云：「莫嫌女敷

莿黃生劉霸根原有可說，畢竟淮南是作家」

賓客老歌以比江詩，誰卷二云：「卑記舊都東是家」，人作品

晚唐惟南李家父子、人唐曲獨云，「若其是大青南故宮

李鄴侯家傳記德宗好與臣下爭勝，云：帝王好與臣下爭勝，非德宗一人也。下並述如前劉裕、隋煬等。又云：「皆非帝王之業」，參觀錢傳說。

顧沈劍亭評子摭拾紀傳家言妻好以南古書已伏瑩

洪昉勘長必之逐插傳女子接云也至劇截網乳採諸

史臣云是以貴寔之不云情去亡一轍，雖壬辛懷太子注漢

南觀王象養括與志求之徒云，■又果元云柯東知雜[宋]存

參觀 Mark de Wolfe Howe, ed., *Holmes-Laski Letters*, II, p. 1249 記 Birkenhead, *The World in 2030 A.D.* 竊 J.B.S. Haldane, *Daedalus* 書，云："It is a warm great men not, like him, to rely on ghosts but to write their own books if they *must* write books."

陸梅三字中與華秋帆唐[周]金樓子立言篇九下云：「古來

文士異於是，而與之勤辭[周]，曾豈細論，陳思王父子

蕭嚴，欽錄漢二十七，徐統紀之四十九，陳璞，劉與漢上陵現。

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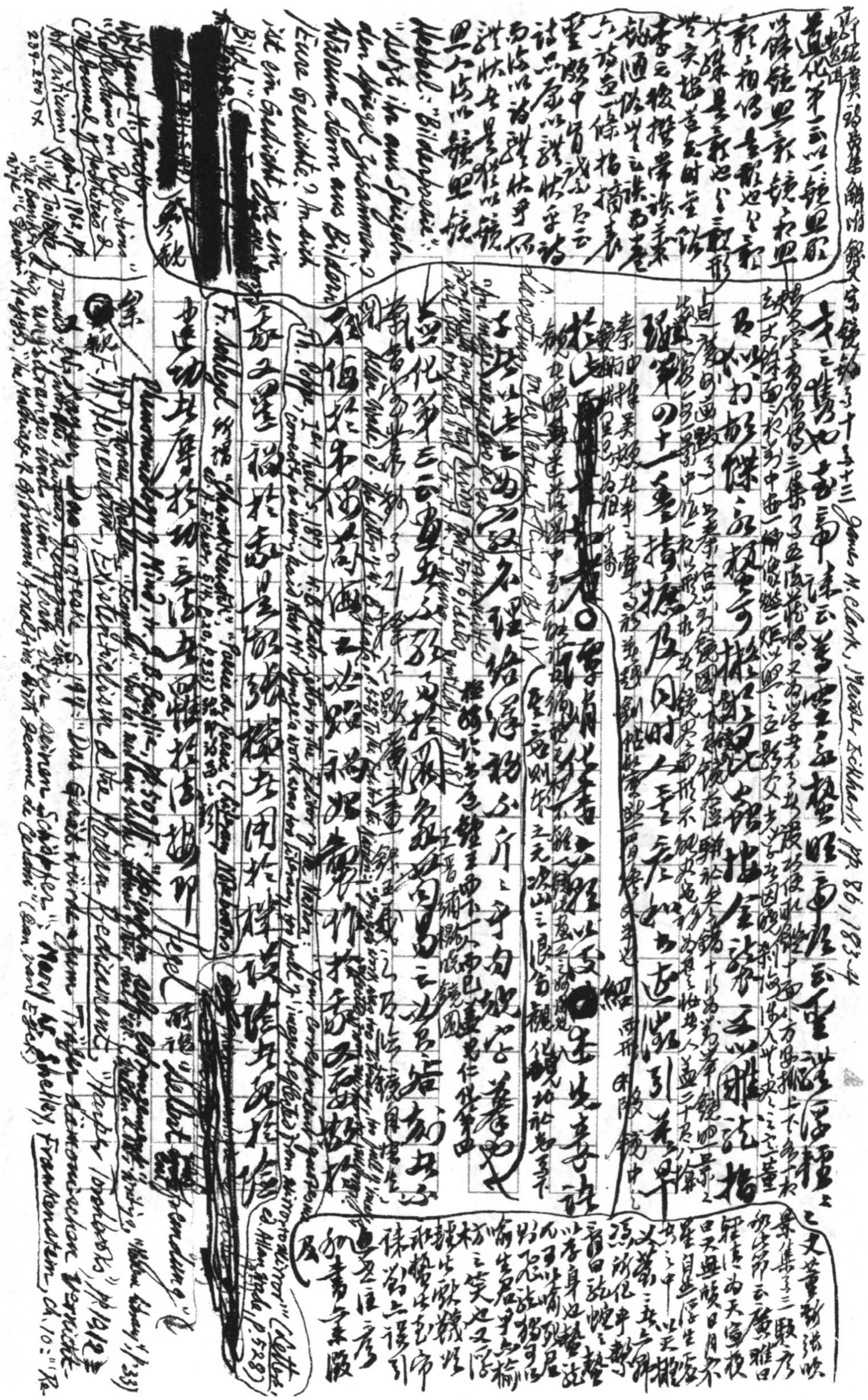
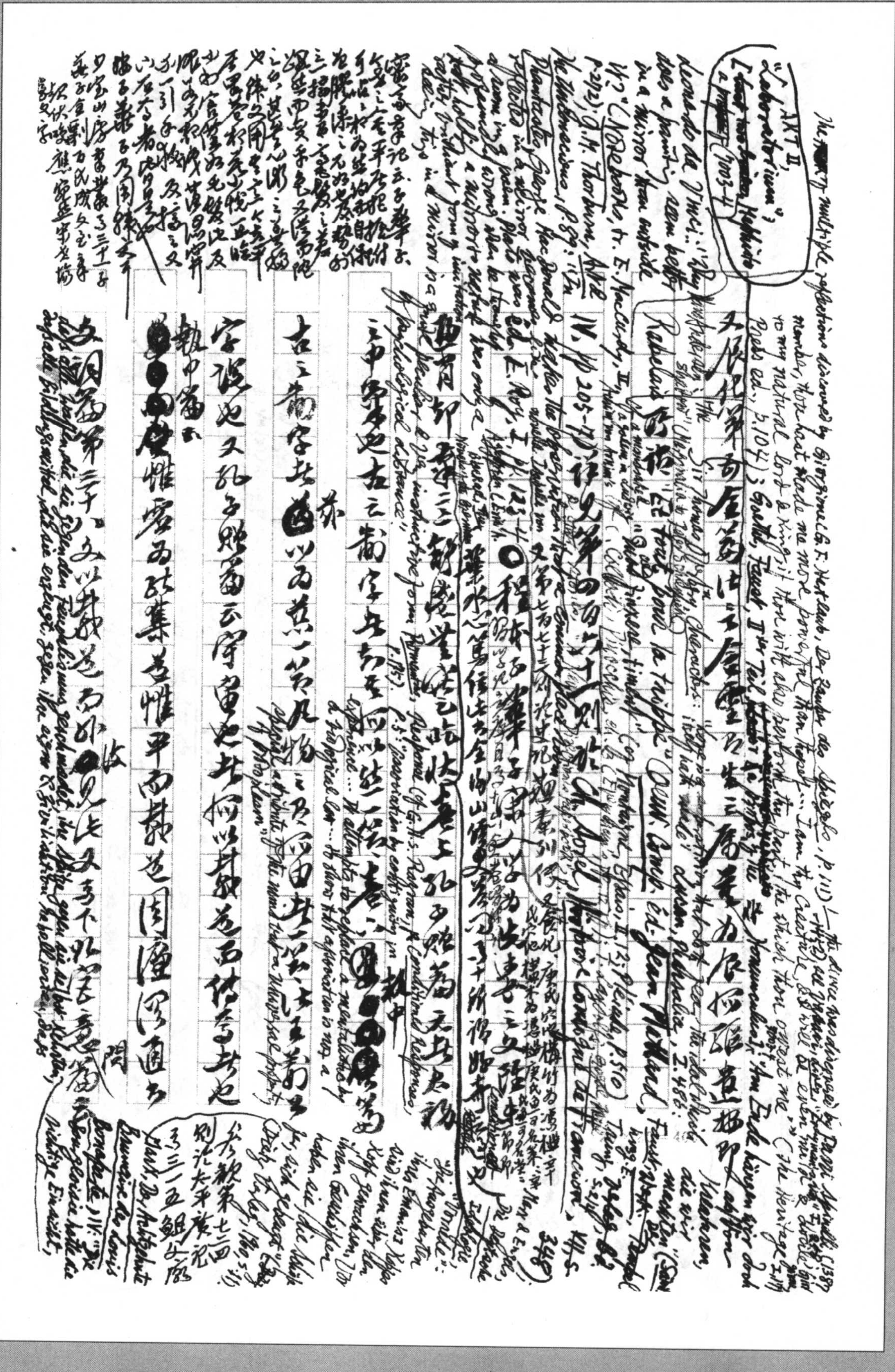
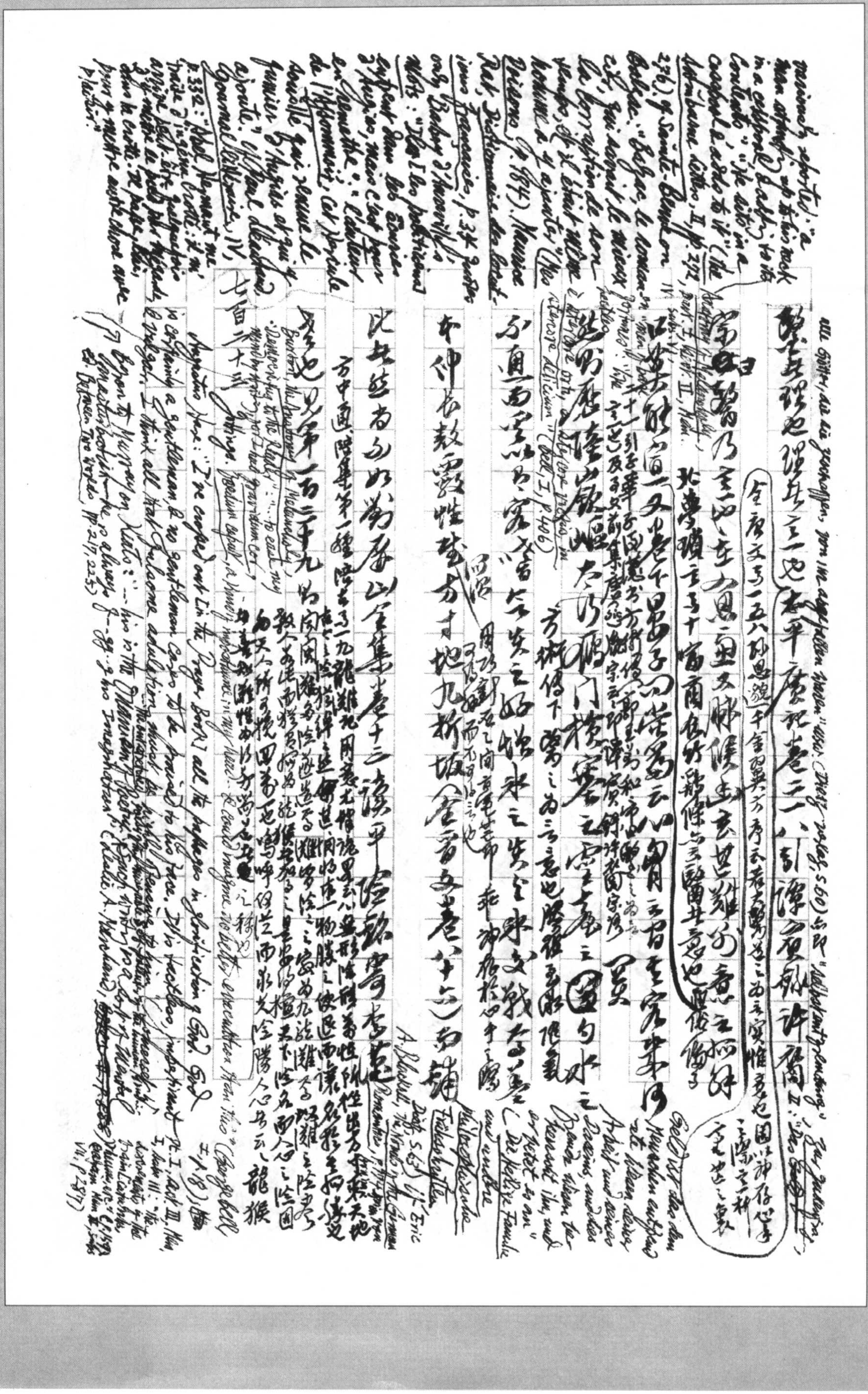






Rochester: "An Epistolary Essay from M. G. to O. B. upon their Mutual Poems": "What though the Excrements of my dull Brain" etc. (Poems, ed. V. de sola Pinto, "The Muses' Lib." 2nd ed. p. 93)

Swinburne to D. G. Rossetti: "All this is rather too deliberate a fingering about of the parts of speech & wagging them — to use the disgusting simile of a poet whom I am glad to see has repented of it" (Cecil Y. Lang, ed., The Swinburne Letters, II, p. 104). cf Burns to George Thomson: "You may think my songs either above or below price... to talk of money, wages, fee, hire & etc. could be downright Sodomy of Soul" (quoted in Maurice Lindsay, Robert Burns, p. 233); Grillparzer's aphorism: "Der Radikalismus der Deutschen eine Freiheits-Onanie" (Gesam. Werk., hrsg. E. Rollett & A. Sauer, II, s. 148); Flaubert's Lettre inédite to Louis Bouilhet: "Je masturbe ma pauvre cervelle sans en rien tirer" (Rev. d'Hist. litt. de la France, Jan-Mars, 1955, p. 60).

Carlyle's "beastly phrase" about Swinburne has been

G. Giusti: "Ad un copista": "O chiarissimo cinco, / O cranio parassita, / All'erudita greppia incarognito, / Tu, del cervello eunico" (quoted in U. Nanni, Enciclopedia delle ingiurie, ecc., p. 138);

Maugham, The Vagrant Mood, p. 4). cf "春在堂隨筆"卷八："余嘗戲語諸君子云：神祠中櫓餅團為謎詞然神像乃土木偶耳何以遙然笑香上口之飲也余謂當作土木偶解夕出入恆於新嘗此謎餅視香毛小日報：結乎"。 (the story was already used in Summing up, s. 68. see 第一八八則 on Luther's Table Talk XCIX, where Zadig cited. The story appears in Zadig 1748 ed. only (Romans et Contes, Pléiade, pp. 646-7).) A propos of Roger Fry's distinction between two classes of works of art, those which express a genuine aesthetic impulse & those which gratify a public demand, Maugham says: "the flaw in his argument lies in the presumption that the motives which have led the artist to create a work of art are any business of the critics" (Ib., p. 176). This is also an example [redacted] of the contrast between "il mondo intenzionale" & "il mondo effettivo" or "la lotta fra la concetto e [redacted] l'atto della produzione" harped on by De Sanctis (L. Russo, ed. Gli Scrittori d'Italia, I, p. [redacted] 103 & II, pp. 27-32); see supra 第六十五則 "If, when Don Cupido's Dart" (Poems, Hartcourt Press, p. 58). Montaigne on his own essays: "Ce sont icy... des excremens d'un vieil esprit, tantost dur, tantost lâche, et toujours indigeste" (Essais, III. ix, Pléiade, p. 908).

R. M. Meyer, Deutsche Stilistik S. 228: "In leidenschaftlicher Anregung ruft General Kleber Napoleon die ungeheurste der Hyperbeln zu: 'Général — Sie sind gross wie die Welt'". Hugo, Les Misérables: "Voilà mon guet est gros comme le poing et gros comme une maison". cf the remark of a small boy quoted in J. Huizinga, Homo Ludens, tr. R. F. C. Hull, p. 143: "Mummy, I've found a carrot as big as God". Johnson in his Dictionary illustrates "Fast" with Suckling's lines: "Love is the fart / of every heart; / It pains a man when 'tis kept close; / And others doth offend, when 'tis let loose".

In a private letter to Croce, Collingwood said that "the doctrine expounded [in The Principles of Art] [redacted] is, in all essentials, your own", though no reference is made in the book to Croce owing to an Anglo-Saxon custom of omitting sources [redacted] (cf Croce, Nuove Pagine Sparse, I, p. 31)! The logic of "question & answer" which Collingwood [redacted] formulated to replace the logic of propositions & claimed to have been the result [redacted] many months of [redacted] self-communing (Autobiography, ch. 5, "Pelican Books", pp. 24 ff.), seems also to have its germ in Croce's Logica: "Ogni definizione è la risposta a una domanda" etc. (Filosofia, Poesia, Storia, p. 61). G. F. Stout, [redacted] too, anticipated Collingwood's view in his discussion of "interrogative consciousness" & the "intent" vs "the content" of truth ("Error" in Studies of Philosophy & Psychology, pp. 263 ff.). s. 279: "seelisch auf die Toilet gehen", Fr. Schlegel, Literary Notebooks, ed. H. Eichner, p. 115, § 1077: "Es giebt einen Witz, der den Exkrementen des Geistes gleicht". Anthony Burgess, Bed in the East, p

Coleridge: "Reason": "Whene'er / The mist, that stands 'twixt God & thee, / Defecates to a pure transparency..." (Complete Poetical Works, ed. E. H. Coleridge, I, p. 487). [redacted] Coleridge was a victim of constipation, cf The Notebooks, ed. Kathleen Coburn, Vol II, §§ 2085, 2091);

Goebbels: "Schimpfen ist der Stuhlgang der Seele" (H. Küpper, Wörterbuch der deutschen Umgangssprache, II, s. 77; cf under "Blähung").

190: "The best thing to do is to put all that in books & forget about it. A book is a kind of lavatory": Nietzsche, Menschliches, Allzumenschliches, II. ii. §46: "Auch die Seele muss ihre bestimmten Kloaken haben, wohin sie ihren Unrat abfliessen lässt" etc. (Werke, K. Schlechta, I, 901)

Ernst Merian-Genast's illuminating & learned paper "Französische und deutsche Übersetzungskunst" distinguishes between two schools in the art of translation, the first ~~in~~ toning down or pruning away all that is alien or exotic in the matter & manner of the original & the second giving the reader the impression "dass ein Ausländer zu ihm spricht" (Fr. Ernst & K. Wais, ed., Forschungsprobleme der vergleichenden Literaturgeschichte, II, S. 25). ~~B[illegible]gs~~ It is to the second school that Browning belongs, according to J. A. Symonds's account of a talk with him: "Ought to be absolutely literal, with exact rendering of words, & words placed in the order of the original. Only a version of this sort gives any real insight into the original" (H. F. Brown, Letters & Papers of J. A. Symonds, pp. 213-4). Merian-Genast also quotes Schleiermacher's witty remark: "Entweder der Übersetzer lässt den Schriftsteller möglichst in Ruhe und bewegt den Leser ihm entgegen, oder er lässt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen" (loc. cit.). Adopting the useful terminology of J.-P. Vinay & J. Darbelnet (Stylistique comparée du Français et de l'Anglais: Méthode de Traduction, p. 10), we may say that in the former one arrives at the "langue de départ" while in the latter one never departs from the "langue d'arrivée". "Es ist daher auch verkehrt, solche Übersetzungen Vers für Vers mit dem Original zu vergleichen. Das Kriterium ihres Wertes ist nicht Treue, sondern Schönheit" (S. 35). Cf Lamartine's letter to Germeau (21 mars 1825) on the translation of Harold: "Moquez-vous surtout de la correction, fidélité, exactitude, etc.... Soyez poétique" (quoted in Ch. Bruneau, Petite Histoire de la langue française, II, p. 35). Cf Eckermann, Gespräche, 10 Jan. 1825, Aufbau Verlag ed., 1955, S. 154: "Es liegt in der deutschen Natur, alles Ausländische in seiner Art zu würdigen und sich fremder Eigentümlichkeit zu bequemen. Dieses und die grosse Fügsamkeit unserer Sprache macht denn die deutschen Übersetzungen durchaus treu und vollkommen."

"Und so mussten denn auch in ihren [French] Kunstwerken Chinesen, Amerikaner oder griechische und römische Helden ganz wie französische Hofleute reden und sich aufführen..." The author fails to notice that this is part of the national spirit of the two peoples; as Hegel ~~long~~ pointed out long ago in connexion with plays on foreign ~~[illegible]~~ themes: "Denn wir [the Germans] sind überhaupt den Franzosen gegenüber die sorgsamsten Archivare aller fremden Eigenheiten" usw. (Ästhetik, Aufbau-Verlag, 1955, S. 278-280). Merian-Genast's thesis seems to have been anticipated by Leopardi: "[I Francesi] non hanno traduzione veruna... ma quasi relazione del contenuto nelle opere straniere, ovvero opere originali composte de' pensieri altrui" (Zibaldone di Pensieri, a cura di F. Flora, I, p. 289); "In francese è impossibile tanto il tradurre in modo che, per esempio, un autore italiano resti italiano in francese, quando in

Cf Voltaire: "J'aurais fait mes Tartares plus tartares si les Français avaient été moins français."

In his exemplary novel Riconete & Cortadillo Cervantes shows that the denizens of the Underworld of Seville combined religious piety with knavery: "Out of what we steal we must give something in the way of alms to buy oil for the lamp that stands before a highly venerated image here in this city... Many of us do not steal on Friday or speak to any woman called Mary on a Saturday".... Above all, he marvelled at the absolute assurance they all felt [illegible] to Heaven when they died so long as they did not fail in their devotions, & this in spite of all the thefts, murders, & other offenses

modo che egli sia tale in ~~francese~~ qual è in italiano. In tedesco è facile il tradurre in modo che l'autore sia greco, latino, italiano, francese in tedesco, ma non in modo ch'egli sia tale in tedesco qual è nella sua lingua" (p. 1311). He also has overlooked Goethe's aperçu: "Die Mathematiker sind eine Art Franzosen: redet man zu ihnen, so übersetzen sie es in ihre Sprache, und dann ist es alsobald ganz etwas anders" (Sprichwörtlich, Sämtl. Werke, Der Tempel Verlag, Bd. III, S. 489).

Jan Struther, Mrs Miniver: "At the next (crossing), red again. Red, yellow, green: purgation, hope, joy: a brand-new conditioned reflex. For future [illegible] green would no longer suggest envy, but freedom."

Berchet: "Il verde, la speme tant'anni pasciuta" (Ib., p. 532). Cf. Maeterlinck: "Verre ardent": "L'âme verte d'autres espoirs" (quoted in Ch. Bruneau, Petite Hist. de la lang. fr., II, p. 203). ~~Swinburne: "For love the red, for hope the gentle green" (quoted in June E. Downey, Creative Imagination, p. 87).~~ Swinburne: "A Match": "Green pleasure or grey grief."

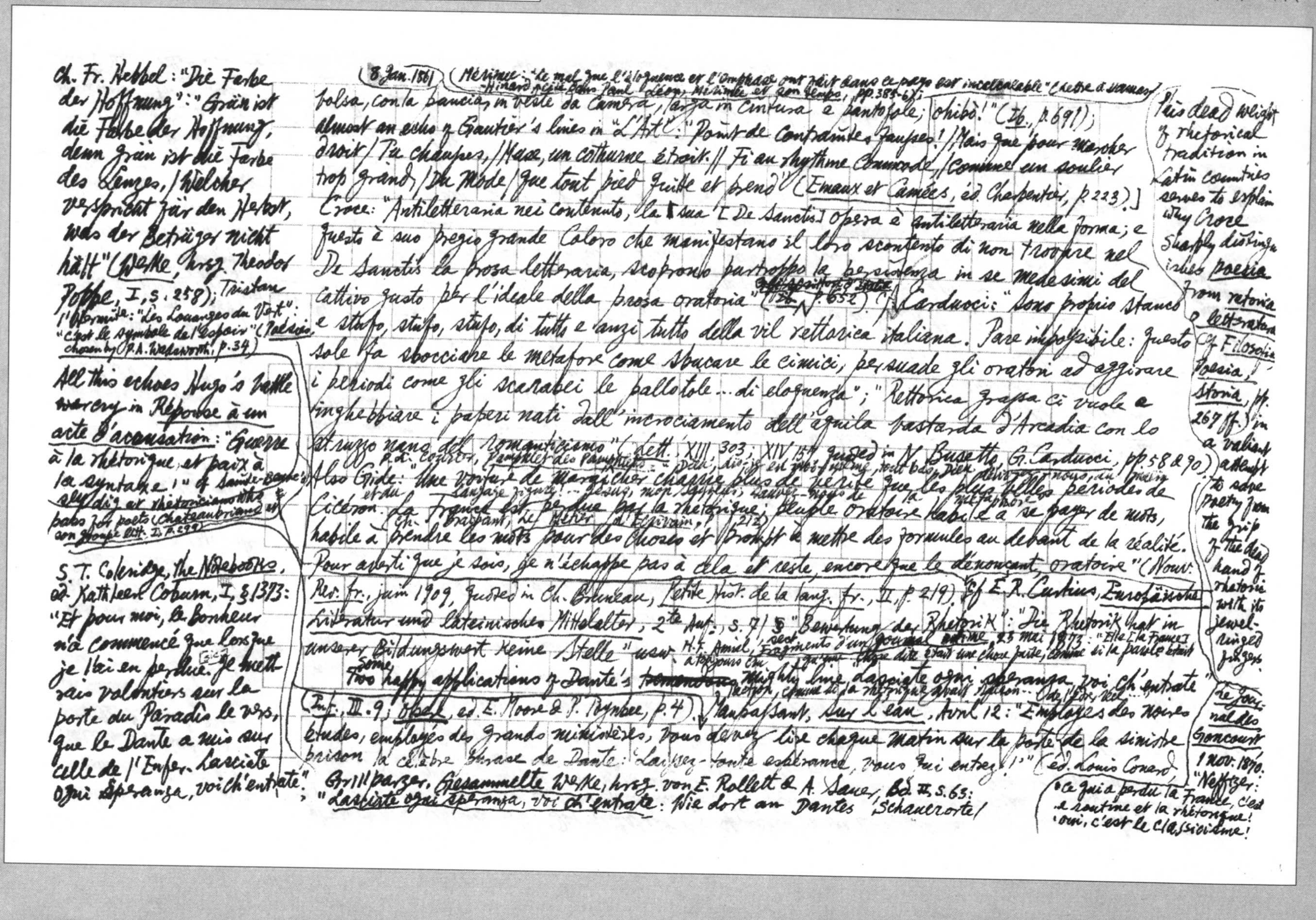
~~It~~ also A. W. Schlegel, in his "Der Wettstreit der Sprachen", made the Frenchman say: "Wir übersetzen entweder gar nicht oder nach unserem eigenen Geschmack ... Wir betrachten einen ausländischen Schriftsteller wie einen Fremden in der Gesellschaft, der sich nach unserer Sitte kleiden und betragen muß, wenn er gefallen soll" (Kritische Schriften und Briefe, W. Kohlhammer Verlag, Bd. I, S. 252) — also overlooked

of which they were guilty in the sight of God" (Three Exemplary Novels, tr. S. Putnam, pp. 27-28, 68; cf. Introduction, p. xiii where the proverb "Steal the pig & give the feet to God" is quoted). This adds point to the anecdote told by N. Khrushev in his tirade against religion: "The robbers killed a man, took his life & everything he had, but did not eat the ham taken in the loot for fear of committing a sin on Friday" (W. R. Hearst, Jr., B. Considine & F. Conniff, Ask Me Anything, pp. 144-5). The bon mot of the licentiate Glasscase: "Good painters imitate nature but bad ones vomit it forth" (Three Exemplary Novels, p. 101), punning on the verbs imitar & vomitar, [redacted] can be applied to the realists as contrasted with the naturalists in literature.

Cf. 說郛 八十許棐獻醜集：[illegible]

De Sanctis: "... e venne tempo che una conciliazione parve possibile ... fra il papato e la libertà" (Luigi Russo, ed., Gli scrittori d'Italia[redacted], II, p. 5); cf. New Statesman, 21 July 1961, p. 76: "The new Papal encyclical Mater et Magistra should be seen as the third of a series, beginning with Rerum novarum in 1891, in which the Church is trying to adapt its social teaching to the world created by the Industrial Revolution" etc. De Sanctis: "Alla parola 'rivoluzione' succede la parola 'evoluzione'" (Ib., p. 9); cf. Kant, Der Streit der Fakultäten, 2. Ab., §10: "Wozu wohl gehören möchte daß der Staat sich von Zeit zu Zeit auch selbst reformiere und, statt Revolution Evolution versuchend, zum Besseren beständig fortschreite" (Werke, hrsg. E. Cassirer, Bd. VII, S. 406). De Sanctis: "Al motto antico: 'lo stile è l'uomo' successe quest'altro: 'La letteratura è l'espressione della società'" (Ib., p. 11); cf. Bonald, Du Style et de la [redacted] Littérature: "Le style est l'homme même, a dit Buffon, et l'on a dit après lui: La littérature est l'expression de la société" (Oeuv. Comp., III, p. 974). De Sanctis: "... v'ha un altro popolo, che ama la voluttà del dolce far niente, a dice: il tempo è galantuomo, cioè che vuol dire confidare nella fortuna" (Ib., p. 118); Beaumarchais gives the proverb a different interpretation in Le Mariage de Figaro, III. vii: "Tempo è galant'uomo, dit l'Italien; il dit toujours la vérité". Carducci: "La lirica

De Sanctis, Saggi Critici, ed. L. Russo, II, p. 259: "Nel foro, ne' teatri, nel parlamento, ne' diarii, nelle poesie, nelle prose, fino nelle trattazioni scientifiche regna spesso la rettorica, ... uno scaldarsi a freddo nelle cose più semplici" etc.



Ch. Fr. Hebbel: "Die Farbe der Hoffnung": "Grün ist die Farbe der Hoffnung, / denn grün ist die Farbe des Lenzes, / Welcher verspricht für den Herbst, / was der Betrüger nicht hält" (Werke, hrsg. Theodor Poppe, I, S. 258); Tristan l'Hermite: "Les Louanges du Vert": "C'est le symbole de l'Espoir" (Poésie, chosen by P. A. Wadsworth, p. 34)

All this echoes Hugo's battle-cry in Réponse à un acte d'accusation: "Guerre à la rhétorique et paix à la syntaxe!" Cf. Sainte-Beuve's sly dig at rhetoricians who pass for poets (Chateaubriand et son groupe litt., I, p. 299)

S. T. Coleridge, the Notebooks, ed. Kathleen Coburn, I, § 1373: "Et pour moi, le bonheur n'a commencé que lorsque je l'ai eu perdue [sic]. Je mettrais volontiers sur la porte du Paradis le vers, que le Dante a mis sur celle de l'Enfer. Lasciate ogni speranza, voi ch'entrate".

(8 Jan. 1861) (Mérimée: "Le mal que l'éloquence et l'emphase ont fait dans ce pays est incalculable" (Lettre à [illegible] – [illegible] Paul Léon, Mérimée et son temps, pp. 385-6);

bolsa, con la pancia, in veste da camera, larga in cintura e pantofole; ohibò!" (Ib., p. 691)); almost an echo of Gautier's lines in "L'Art": "Point de contraintes fausses! / Mais que pour marcher droit / Tu chausses, / Muse, un cothurne étroit. // Fi du rythme commode, / Comme un soulier trop grand, / Du mode / Que tout pied quitte et prend!" (Émaux et Camées, éd. Charpentier, p. 223).] Croce: "Antiletteraria nei contenuti, la sua [De Sanctis] opera è antiletteraria nella forma; e questo è suo pregio grande. Coloro che manifestano il loro scontento di non trovare nel De Sanctis la prosa letteraria, scoprono purtroppo la persistenza in se medesimi del cattivo gusto per l'ideale della prosa oratoria" (Ib., p. 652). Cf. Carducci: "Sono proprio stanco e stufo, stufo, stufo, di tutto e anzi tutto della vil rettorica italiana. Pare impossibile: questo sole fa sbocciare le metafore come sbucare le cimici, persuade gli oratori ad aggirare i periodi come gli scarabei le pallottole... di eloquenza"; "Rettorica grassa ci vuole a inghebbiare i paperi nati dall'incrociamento dell'aquila bastarda d'Arcadia con lo struzzo nano del romanticismo" (Lett. XIII, 303; XIV, 154, quoted in N. Busetto, G. Carducci, pp. 58 & 90). Cf. P.-L. Courier, Pamphlet des Pamphlets: "Dieu, dis-je en moi-même, tout bas, Dieu délivrez-nous, au moins et du langage figuré! ... Jésus, mon Sauveur, sauvez-nous de la métaphore". Also Gide: "Une voiture de maraîcher charrie plus de vérité que les plus belles périodes de Cicéron. La France est perdue par la rhétorique; peuple oratoire habile à se payer de mots, habile à prendre les mots pour des choses et prompt à mettre des formules au devant de la réalité. Pour averti que je sois, je n'échappe pas à cela et reste, encore que le dénonçant, oratoire" (Nouv. Rev. fr., juin 1909, quoted in Ch. Bruneau, Petite Hist. de la lang. fr., II, p. 219). Cf. Ch. [illegible], Le Métier d'écrivain, p. 212. Cf. E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl., S. 71 § "Bewertung der Rhetorik": "Die Rhetorik hat in unserer Bildungswelt keine Stelle" usw. H.-F. Amiel, Fragments d'un journal intime, 23 mai 1873: "Elle [la France] a toujours cru qu'une chose dite était une chose faite, comme si la parole était action, comme si la rhétorique avait raison... [illegible]..."

~~Two~~ Some happy applications of Dante's ~~tremendous~~ mighty line "Lasciate ogni speranza, voi ch'entrate" (Inf. III. 9; Opere, ed. E. Moore & P. Toynbee, p. 4). Maupassant, Sur l'eau, Avril 12: "Employés des noires études, employés des grands ministères, vous devez lire chaque matin sur la porte de la sinistre prison la célèbre phrase de Dante: 'Laissez toute espérance, vous qui entrez!'" (éd. Louis Conard). Grillparzer, Gesammelte Werke, hrsg. von E. Rollett & A. Sauer, Bd. II, S. 63: "Lasciate ogni speranza, voi ch'entrate: Wie dort an Dantes Schauerorte!

This dead weight of rhetorical tradition in Latin countries serves to explain why Croce sharply distinguishes poesia from retorica e letteratura (cf. Filosofia, Poesia, Storia, pp. 267 ff.) in a valiant attempt to save poetry from the grip of the dead hand of rhetoric with its jewel-ringed fingers.

Le Journal des Goncourt, 1 nov. 1870. "Nefftzer: "Ce qui a perdu la France, c'est la routine et la rhétorique!" 'Oui, c'est le classicisme!'

soupire Gautier" (Éd. définitive, IV, p. 89

Steh' über Deutschlands Eingangspforte, / Bezeichnend seiner Weisheit Horte, / Freund Hamlets: Worte! Worte! Worte!"; Sinclair Lewis's inscription for a new movie theater in Sauk Center, Minnesota: "These are the portals of Imagination. Recover hope, all ye who enter here" (C. Fadiman & Charles van Doren, *The American Treasury*, p. 239); p. 124); Bernard Shaw, *Sixteen Self-sketches*, p. 22: "It [the Central Model Boys' School] was an enormous place, with huge unscalable railings & gates on which for me might well have been inscribed 'All hope abandon, ye who enter here.'" Cf Lautréamont, *Poésies*, II: "Vous qui entrez, laissez tout désespoir" (*Oeuv. Comp.*, éd. José Corti, p. 374). Cf also the scatological wit of Italian schoolboys: "Portatevi la carta voi ch'entrate" (G. Magliano, *I Muri Parlano*, p. 30). Cf Dante's line with what Pope calls "the 9th Beatitude" in his letter to Gay (Oct. 6, 1727): "~~Blessed are they~~ who expect nothing, for they shall not be disappointed." (*Corr.* ed. G. Sherburn, II, 523)

Cf Léon Gozlan, *Extraits d'un Album ~~inédit~~ inédit*: "Ainsi, pour moi, la pitié est bleu tendre, la résignation est gris-perle, la joie est vert-pomme, la satiété est café-au-lait, le plaisir est rose velouté" etc. (Pierre Mille, *Anthologie des Humoristes Français Contemporains*, p. 49).

G. Orwell, *Burmese Days*, Secker & Warburg, p. 145: "Abandon your noses, all ye who enter here". Beaumarchais, *Le Mariage de Figaro*, V.iii, Figaro: "Sitôt je vois, du fond d'un fiacre, baisser pour moi le pont d'un château fort, à l'entrée duquel je laissai l'espérance et la liberté" [la Bastille]

[illegible]

James Thomson, *The City of Dreadful Night*: to Swinburne: "Blessed is the man who expects nothing, for he shall ~~not~~..."

"Outside the gate [of Hell] he [the demon warder] showed an open chest: / Here pay their entrance fees the souls unblest; / Cast in some hope, you enter with the rest." This is Pandora's box.

[illegible]

Cf Merle Miller, *The Sure Thing*, Penguin, p. 216: "You check your intellect at the door when you're in the Party." James Thomson, *The City of Dreadful Night*: "The City is of Night, but not of Sleep; /

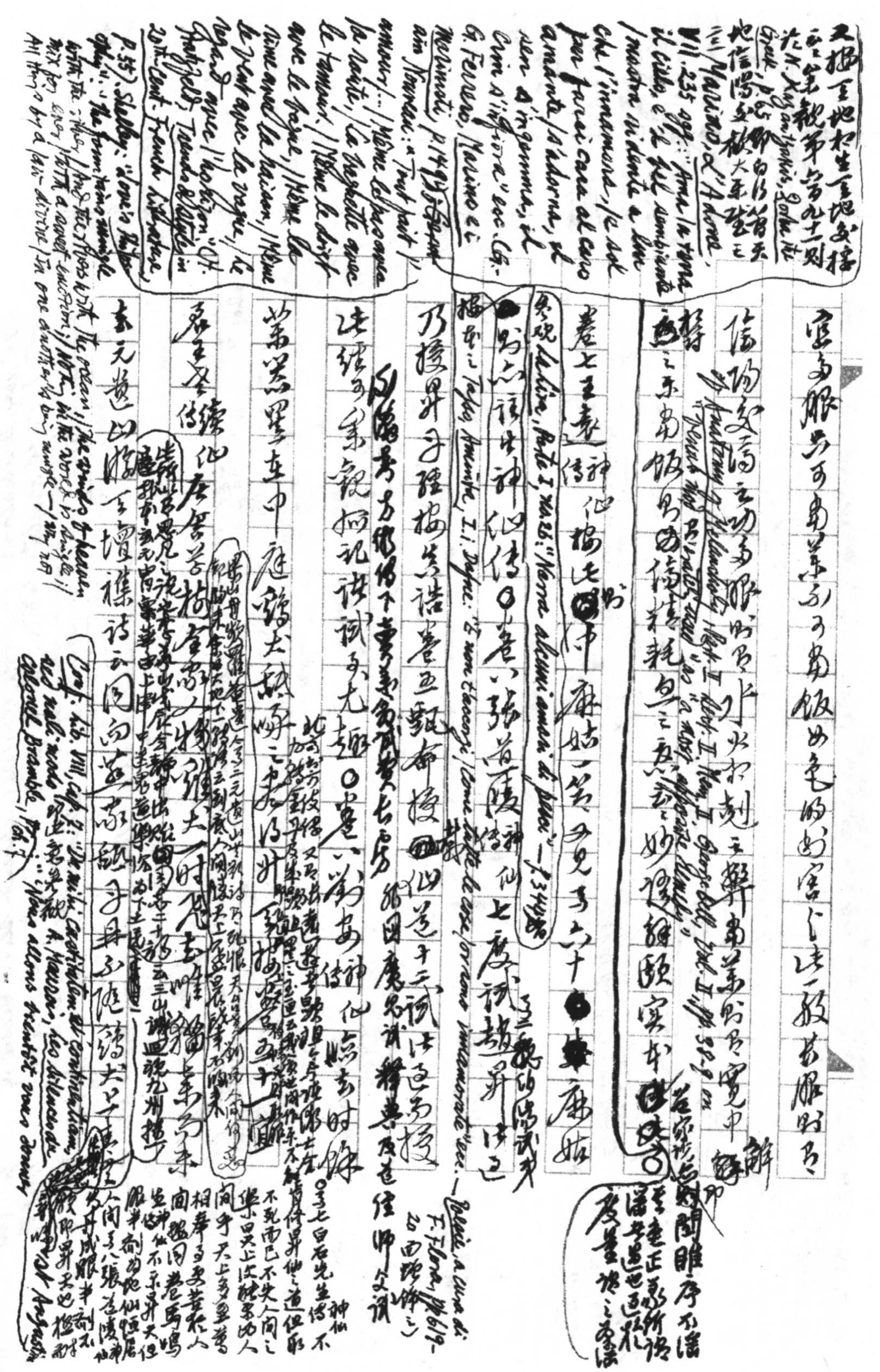
[illegible]

... / The pitiless hours like years & ages creep, / A night seems termless hell... / They leave all hope behind who enter there; / A demon warder clutched me, Not so fast; / First leave your hopes behind! ... / Outside the gate he showed an open chest: / Cast in some hope, you enter with the rest..."

[illegible]

Katharine C. Balderston, ed., *Thraliana*, 2nd ed. 1951, I, p. 183: "Of the ~~Claires~~ Claires, Carthusians & c. Johnson used to say that they should write upon their gates what Dante writes upon the gates of Hell: 'Lasciate ogni speranza — voi ch'entrate'."

[illegible]



又按王地初生三地公擦 [illegible] 九十一則 [illegible]

宜多服芝草，亦可服飯，如 [illegible]

陰陽之氣 [illegible] 服 [illegible] 火 [illegible] 刻 [illegible]

[illegible] 耗 [illegible] 妙 [illegible]

卷七王表 神仙傳 [illegible] 麻姑 [illegible] 六十 [illegible] 麻姑

[illegible] Parte I [illegible] "Hanno alcuni animali di gioia" [illegible]

乃接 [illegible]

[illegible]

P. 35) Shelley: "Love's Philosophy" [illegible] French Literature [illegible]

I [illegible] … [illegible]

自注曰：[illegible]貓伺鼠之法，並家語大井之貓，獨不去[illegible]窠，第一百六十[illegible]

又按：詩衡卷七[illegible]通正失第二[illegible]淮南自叙[illegible]井仙子詩衡[illegible]大[illegible]井[illegible]物性

予所見三百二十八則引Georgina Strickland Gates, *The Modern Cat*, p. 80 云

〇卷九李少君傳（神仙）[illegible]詩衡卷七[illegible]

十二[illegible]傳（神仙）肉人[illegible]羅浮[illegible]序[illegible]十五[illegible]基[illegible]傳（神仙）

[illegible]肉人[illegible]

肉人之[illegible]女子[illegible]

笑於肉人[illegible]云[illegible]不[illegible]魚[illegible]并[illegible]肉人之不[illegible]

樹以[illegible]集卷三[illegible]

[illegible]七[illegible]

燈[illegible]

[illegible]

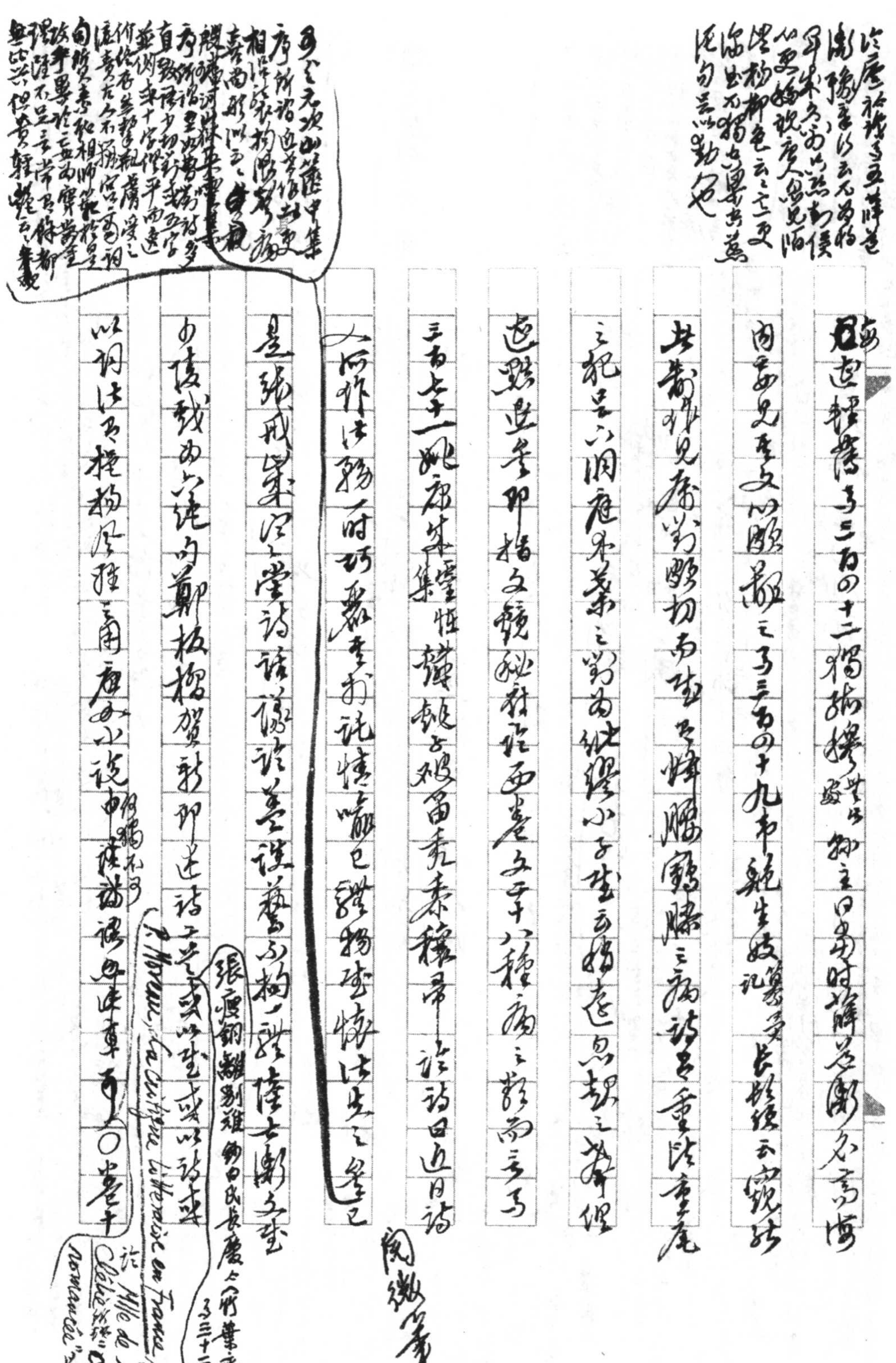
〇卷十三[illegible]仙公傳（神仙）[illegible]

[illegible]論語[illegible]公冶長[illegible]

[illegible]公冶長[illegible]

Montaigne, *Essais*, II. 12 (Pléiade, p. 432)

[illegible]



張瘦銅

P. Moreau, La Critique littéraire en France, p. 37

Mlle de Scudéry, Clélie "Critique romancée"

[illegible]

九李扶南（總）搖安衡山嶽，蔡道衡士一節，又見卷七十六安衡（衡山）

吏部六注出世說更○卷三十三下引（續仙傳）韋蒙不得盧白樸友

獨之錢壞葉暉多之卷九十杯渡傳（高僧傳）忽來不得柳書存之化

牽牛哭破其經書異同○卷三十八李泌（鄴侯外傳）揣之之李泌

恭衡老子道廣

何揩通西安第二張東方朔誠誕不得手冥迷

可化為月之卷二百八十九李泌（國史補）若云去請張說並觀

何諸鐸子青瑯玕已發也又方一寶居士（雀學）之、云云真受五之言

識韻絲引也卷三百四十二周寓川（廣異記）白骨小兒揺之作聲

宗無慕公一化一鬼遂受之揭婦之詞耳○卷三十九、

秭歸村人（廣異記）揣天卷十八文廣通（神仙傳、運傳）何於（注記）王穗羽回利

如何只以東門卷三百十七王琊受（異苑）又記摘翫之也鄭康來見

五代時名氏錢下開談苦廣記末采子下獵諸運術俳異云業此獵因射獵一猪中之腔迸之人一在空門井兵人宮一言伯人形射似狐拙付般傳說及又云信日雅既不足信易教之但不

[illegible]

此本之大唐西域記卷七婆羅痆斯國烈士池一節，西[illegible]元遺[illegible]引西域記

⊙卷五十二殷天祥（出續仙傳）：「只解醖逡巡酒，能開頃刻花。」[illegible]時花[illegible]續編卷十四云[illegible]是此等事造逡巡酒[illegible]開頃刻花云云，較殷[illegible]花上有字[illegible]神通幻術正[illegible]須臾[illegible]遲速（見卷[illegible]）[illegible]彈指而現[illegible]擲果[illegible]云

"Zum Zauber gehört unbedingt die Schnelligkeit; man möchte sagen: Plötzlichkeit des Erfolges" (C. W. [illegible] *Die Kategorien der deutschen Kultur*, 3te Aufl. 1958, S. 342)

又按神仙之變幻莫過於卷五劉政（出神仙傳）：「[illegible]變化隱形，以一人分作百千萬人，[illegible]種果菜立可食，吹氣為風，噓水[illegible]良[illegible]出至萬里外[illegible]水火中不[illegible]以木石為六畜龍虎[illegible]所見而過

所出者。⊙卷四十四蕭洞玄（出河東記）（卷十二劉子訓[illegible]）按卷十六杜子春（出續玄怪錄）[illegible]卷三百五十五即廊陽村人一則之權輿也

十六[illegible]東（出傳奇）與子春[illegible]綠野仙蹤嘗云⊙宋[illegible]之⊙卷三（續仙傳殷七七條作「解醖逡巡酒」[illegible]第七十三四字仙煙六友燒丹藥）

十三維楊十友（出神仙感遇傳）[illegible]乃子[illegible]之[illegible]樓夢[illegible]一條

廣師稽神[illegible]及犬子乃千萬之屬構杞⊙卷六十六謝（卷六十四楊正見（出集仙錄）[illegible]）

自然[illegible]仙化大事只好今[illegible]迎之[illegible]星羅[illegible]上部回華（西京雜記卷三元東海黃公能立興雲霧坐成山河是也（卷六十孫夫人出女仙傳能分形散影坐在立亡））

氣存星[illegible]錦[illegible]娟好[illegible]四時[illegible]寧君

[illegible]謝[illegible]煙[illegible]內[illegible]見

[illegible]夜目[illegible]上界[illegible]乃[illegible]

如卷六十五姚氏三子（神仙感遇傳）：「太乙教君[illegible]」

擇偶甚嚴[illegible]⊙卷七十一竇玄德（出玄門靈妙記）

俞安期

曾師日萬象寄於人間上帝表之[illegible]字出謎語上云

言設者如何之二字表出人主於總攬肅況金善夫道者可

忠諫權法嚴厲已極而[illegible]所妙觀李道士早年頗精於修

煉[illegible]出當上書請求[illegible]錢之[illegible]為之[illegible]大帝為大帝

百設雷霆於皆上帝出行於[illegible]然大帝雜宮

有五金順染化育姚[illegible]西經九卷十三載[illegible]以爲傳第一

（[illegible]云說嚴[illegible]錄卅篇[illegible]三清觀讀[illegible]道[illegible]疏[illegible]玉皇大帝[illegible]玉帝[illegible]王皇[illegible]大帝[illegible]）

四宗嶽宗皆表以玉皇大帝為王皇大帝可知本○

則恨月嚴證上如所[illegible]

○卷七十五王先生篇 [illegible]以 俄月旋於[illegible]上[illegible] 自號[illegible] 勞山道士之術[illegible] ○[illegible]隱[illegible]遠[illegible]

七十四前史演宮 [illegible] 二則與卷八十四前史補篇 祀傳 在

[illegible]

見史補篇 同四卷八十一梁四以記西[illegible]空回所曉[illegible]山納之山

[illegible]

花方之華[illegible]以大[illegible]因枝之花中因[illegible]一[illegible]嘲[illegible]擬之

Marco Polo游记一七一页记Mufili国人取金刚石又

金刚石谭Sindbad the Sailor○the Second Voyage可参入○卷十三（嘗云商胡採金年，就[illegible]因出治石[illegible]）The Thousand & One Nights, tr. Powys Mathers, IV, pp. 266-7

拾遗记按：卷六十二方水裹如（记）神情多异，同鬼胎方知何物

蝴蝶毛角及龜毛之類參觀第四百四十三則論石湖詩集卷

八中秋無月次韻又按洪邁應小性類亦如卷八十二管子文（太虛寄予）

應入精怪類，用類書法，四庫入類亦隨次第依之，何也○卷九

十釋寶誌（高僧傳及法苑珠林記）食鱠吐出小魚，依依鱗尾。按[redacted]

（卷四百六十四吳餘鱠魚博物志：孫權食鱠，食未竟棄之中流，化為魚。卷九十六鴝鵒稱為[illegible]之誤）

[illegible]依鴝鴿為杯渡○卷九十六僧伽大禪師（紀）以拄如身宅按卷九

十七夷如禪師（錄異）令執之以出孫袞瞻以刀割其系參觀第八十則Noctes Atticae

X, xiii○惠祥（卷九十九）（三藏）[illegible]為人續[illegible]六接卷九十二[illegible]

（傳記）宣律扪蝨將投於地，空中忽聲呼曰律師律師撲死佛子話

高僧傳三集卷二十六無畏傳 [illegible]

[illegible] 卷十二 [illegible] 以敲翻 [illegible]

先生今子九蓮池祖師傳 [illegible]

[illegible] 七律 ○卷一百 [illegible]

好些佛地以情來，云由是情 [illegible]

卷三十六引冥報記

余好井白佛，亦好此地，亦愛淨，亦愛不淨 [illegible]

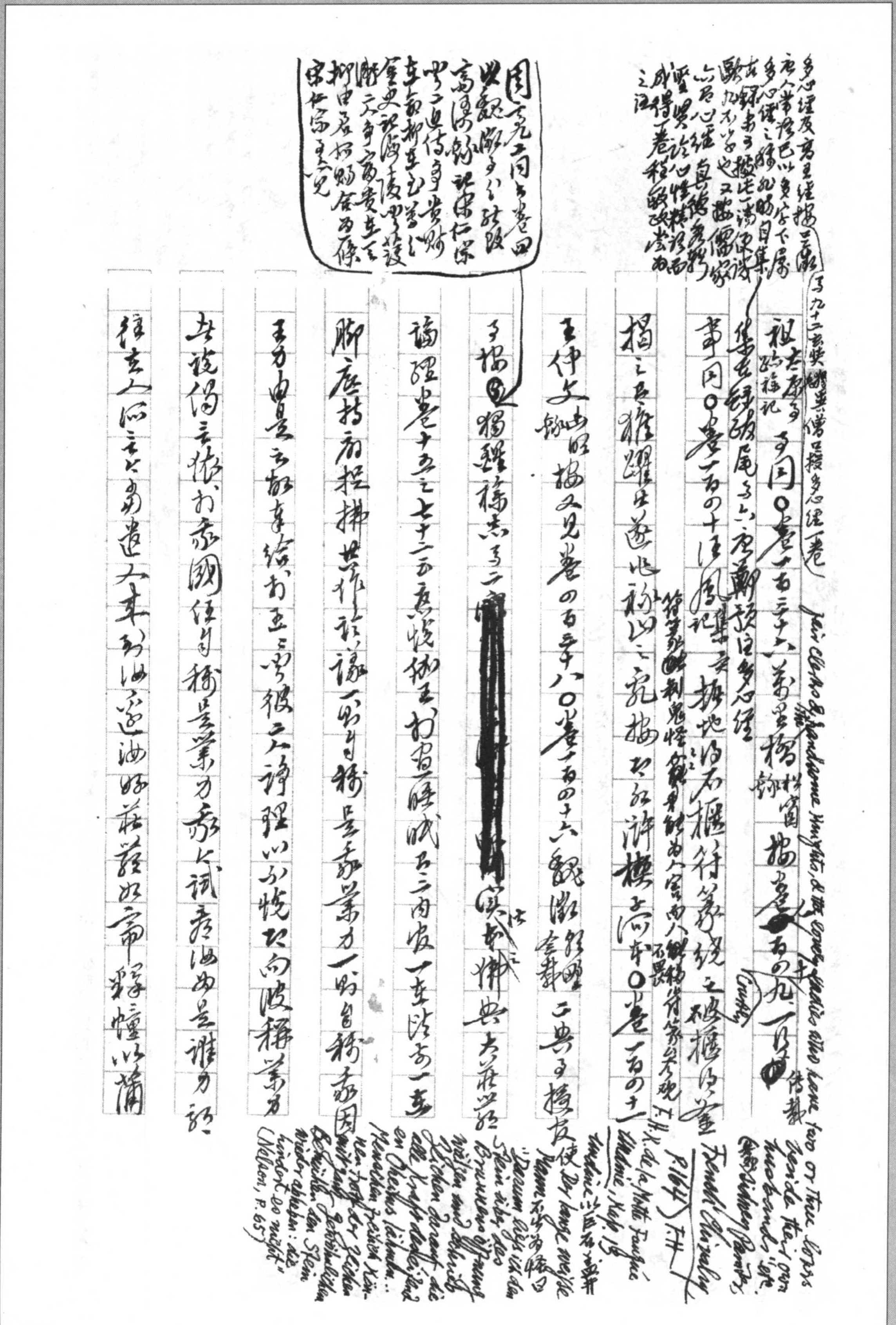
云臘魚佛性經不通 [illegible]

好物淨，不好物不淨 [illegible] 六法以如是 [illegible]

十七 [illegible] 法師 [illegible]

甲 [illegible] 一百三十 [illegible]

[illegible]



多心經及离生經據三藏（卷九十二玄奘譯異僧只援多心經一卷）唐人常語已以多字下屬多心經之稱，劉昫自集古錄未可據此一端便謂點九不必也，又[illegible]儒家亦名心經自能家熟暨異語心性精粗而成得一卷程既改為之注

祖去庵子（碎翁福記）子同〇卷一百三十六萬里樓（錄桃窗）搔首卷一百四九一百四十（佚載）

集古錄跋尾卷六唐鄭預注多心經

事同〇卷一百四十淳風（記）（集異）掘地得石櫃符篆鏡之破櫃得筆（不）

符篆[illegible]制鬼怪之鏡畀錄為人寫兩人[illegible]鑑楊背符篆矣不可觀（不得畏識）F.H.

楊之長雜躍生蓬北稱以之究據其所許樓子向本〇卷一百四十一

王仲文（錄出明）據又見卷四百五十八〇卷一百四十六鐵徵（全錄解題）二典子樓皮使

子據〇獨醒雜志卷二[redacted]實（法之）式佛典大藏以經

論理卷十五之七十二五夜悅脚王於雪睡賦其二兩皮一去路方一去

腳底拈來把拂其（作）詩諺一句自稱是乘業力一時自稱乘因

王由是云敲桑輪於五之雪彼二人詩理以不悅於向波釋業力

安陵偈云攝於乘國經自稱是業力乘六識乘於是誰力說

往來人間六六易遣人來到此道此好花花如常擇揮以蒲

周卷九十二周五卷四以鐵徵多六錢段高僧傳錄記宋仁宗時二僧傳事貴財安卸折其五萬之雪史記傳後四十一設[illegible]六年寶貴安云柳由及[illegible]存為條宋仁宗王六見

Fair Cleopatra's handsome Nymphs, & the Coney ladies who have two or three lovers beside their own husbands, ([illegible]) Sidney Painter, French Chivalry P.116) F.H.

Crudity

H.K. de la Motte Fouqué, Undine, Kap. 13

Undine以石[illegible]井，Der lange weiße Mann 不得再出，曰："Darum ließ ich den Stein über des Brunnens Öffnung wälzen und schrieb Zeichen darauf, die alle Kraft des eifernden Oheims lähmen ... Menschen freilich können trotz der Zeichen mit ganz gewöhnlicher Bemühung den Stein wieder abheben: die hindert es nicht" (Nelson, P. 65)

〇五一百六十六楊素、徐陵言其[illegible]破一鏡各執其半[illegible] 按陳鴻長恨歌傳玉妃指碧衣取金釵鈿合各析其半[illegible]二分此亦合是以[illegible]如[illegible]之各執其半合而重并[illegible] Plato, *Symposium*: "Each of us, then, is but a tally of a man … & each is ever searching for the tally that will fit him" (tally: σύμβολον, half of a broken die given as a keepsake as a token of friendship). — *Symposium* 191 D & 193 A, Plato, "The Loeb Classical Library", V, pp. 141, 145. Schiller, "Das Geheimnis der Reminiszenz", "Die Geschlechter" (Werke, hrsg. L. Bellermann, 2tes Aufl., Bd. I, S. 54 f., S. 164 f.)

蜀粲之彼[illegible]其道之夫人思[illegible]業乃於六[illegible]南海北是居

已未久彼業乃其善好於根本至王道主大生性海持業乃

郁郁不發遊海至何以彼之六說法大乘攻法門東求異乎功以法界

之我攻道[illegible]聲花強卷三之二十六[illegible]及二內發予之

同○卷一百五十一錦浸錄有定 按卷一百四十九[illegible]史遊田界同○卷一百

五十六李德裕補錄 按卷九十八李德裕[illegible]同○卷一百五

十六[illegible]史遊 按卷一百五十三李好史[illegible]○卷一百六十四[illegible]半千

廣陵神[illegible]錄[illegible]同○

卷一百六十九王珪[illegible]按卷一百六十九[illegible]

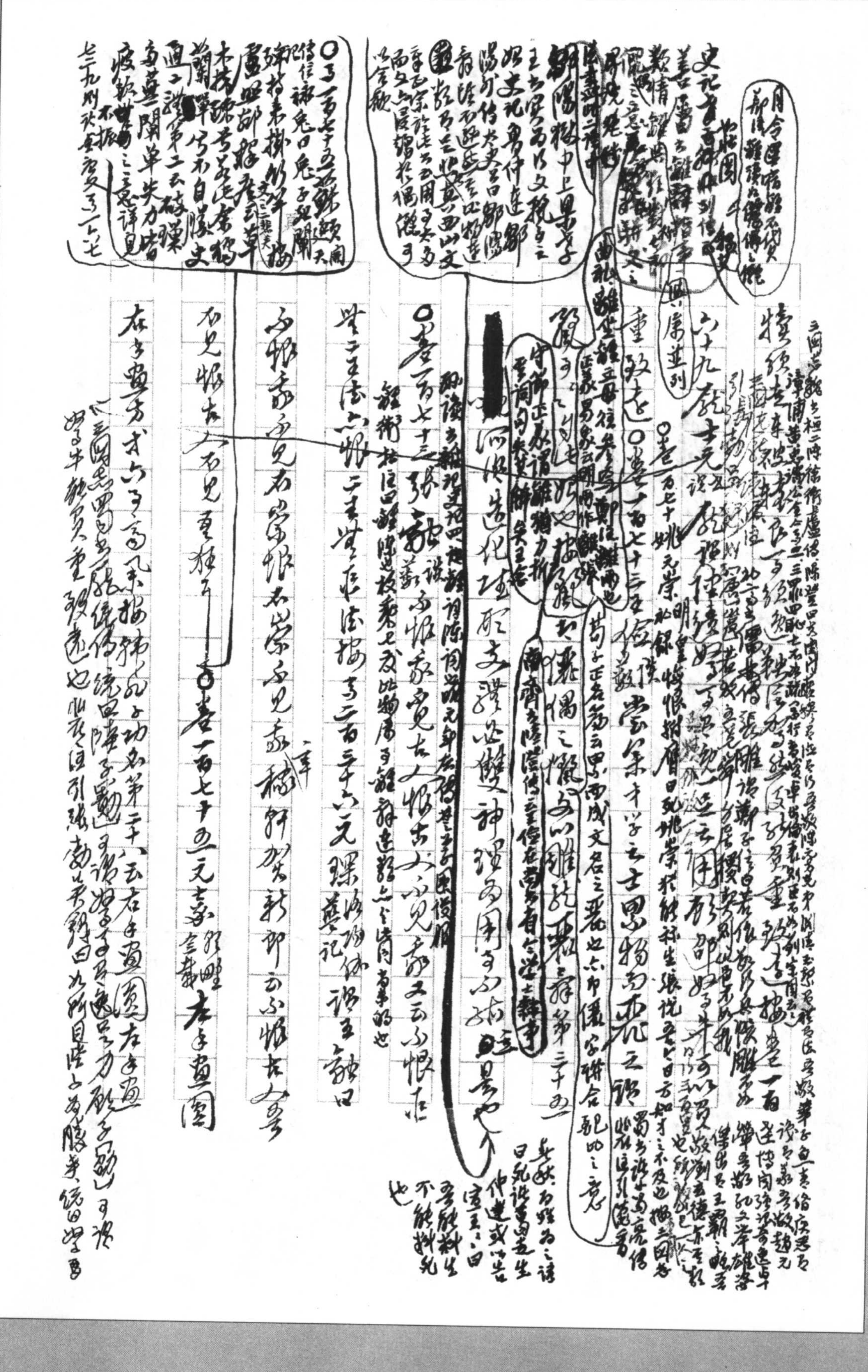
[illegible]卷六[illegible]師○卷一百七十[illegible]

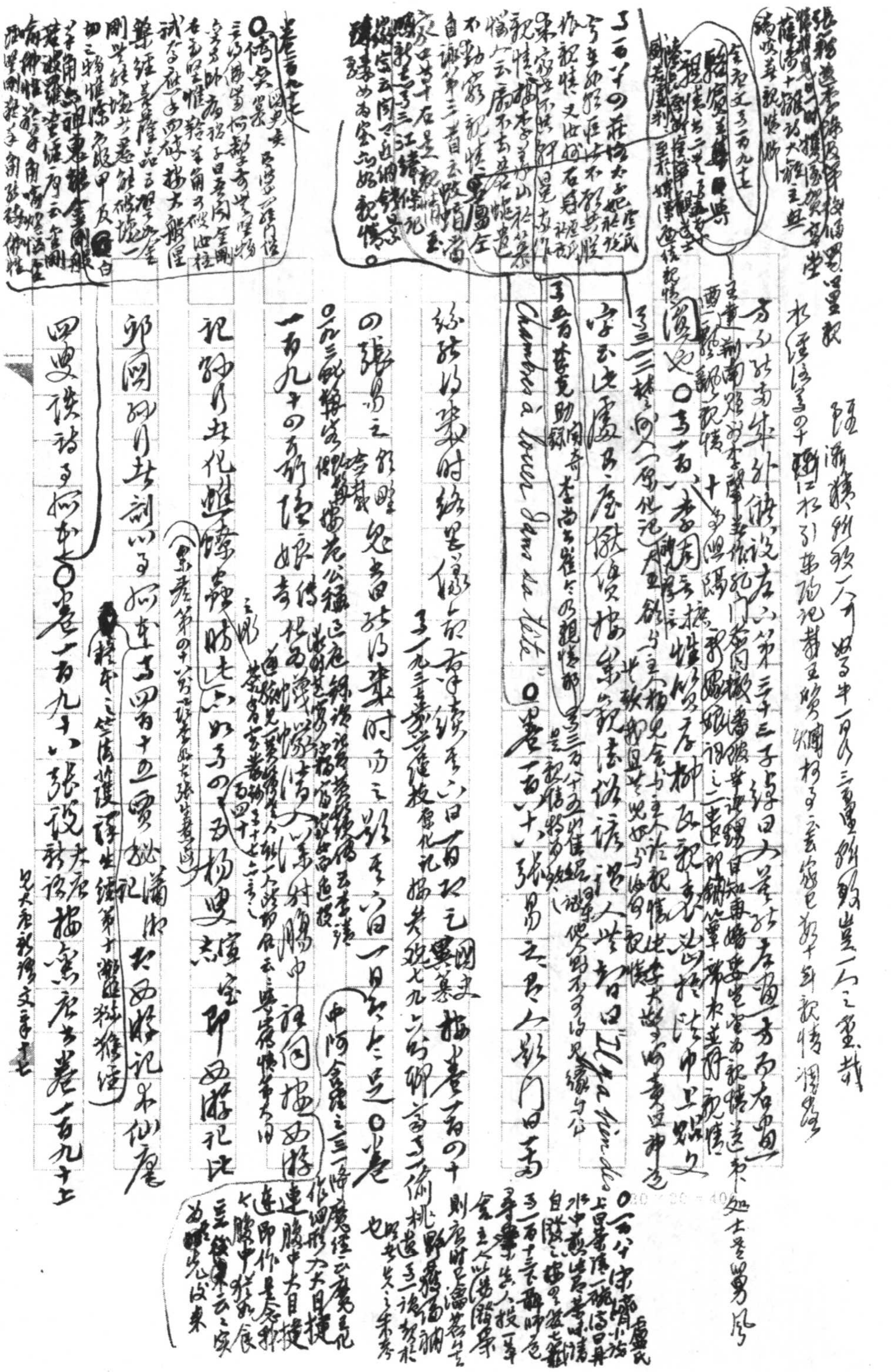
〇五一百六十九[illegible]李勣[illegible]不已[illegible]成功名[illegible] Napoleon used to ask of a man: "Has he luck?" — ("Yes, Stalin's man", 1 Dec. 1961, p. 833) — Ability, experience, integrity were important; without luck they were useless.

[illegible]

20 × 20 = 400

[illegible]





[illegible]（[illegible]文卷九百六十四）

卷二百十張衡傳：鄭氏[illegible]，[illegible]舒州[illegible]神[illegible]首人[illegible]出[illegible]水中[illegible]不動[illegible]畫[illegible]經[illegible]注引三齋[illegible]於[illegible]中[illegible]神[illegible]見神曰：我形貌[illegible]。

楊炯傳（新書卷二百一駱賓王傳）全采皇甫持正文集卷一諭業云：文比之[illegible]本尚

參[illegible]之作[illegible]評云[illegible]決[illegible]晴於全集矣

卷四十八袁郊評[illegible]○卷二百七傳督[illegible]孰[illegible]之[illegible]

述[illegible]二百[illegible]，[illegible]一[illegible]○二百十四[illegible]保[illegible]話[illegible]三絕[illegible]唐人[illegible]楊炯[illegible]歐陽炯[illegible]

○卷二百十四[illegible]校[illegible]：[illegible]別[illegible]一[illegible]召樂[illegible]不[illegible]陶[illegible]第[illegible]丁[illegible]曲乃[illegible]張[illegible]第一[illegible]第三[illegible]數[illegible]第十七[illegible]一[illegible]郎 *Laokoon*, III: „Kann der Künstler von der immer veränderlichen Natur nie mehr als einen einzigen Augenblick, und der Maler insonderheit diesen Augenblick auch nur aus einem einzigen Gesichtspunkte brauchen."

大[illegible]楊[illegible]仲[illegible]以[illegible]○卷二百十六張[illegible]

和[illegible]○[illegible]日[illegible]視[illegible]祝[illegible]指[illegible]

（戰國策高第[illegible]）

條[illegible]云 *[illegible] Cochran* 卷二百二十四[illegible]卷二百六[illegible]

十三天后[illegible]卷二百十五[illegible]秘記[illegible]男[illegible]

浮屠[illegible]第一[illegible]此事也○卷二百二十五[illegible]人[illegible]來[illegible]

史記[illegible]燕人[illegible]

[illegible]像[illegible]神[illegible]

參觀 John Dunlop, *The History of Fiction*, 4th ed., p. 289: "The monks gave to the devil a human form hideously deformed, with horns, a tail, & claws, [illegible] a [illegible] (who also believe [illegible]) [illegible]"

(Gesammelte Werke in 10. Bänden. Aufbau-Verlag, 1955, Bd. V, S. 28) 徐攢敘鈞虛堂詩一水窮寒青靄合兩崖橫峯白雲孫

晝人只到峽猿破叙 猴子外傳說在上第二十二宗 又有詩句為益王以轉有云端兩山猿

作三聲長楊慎藝林 藝文類聚卷九五引宜都山水記 漁者歌曰 巴東三峽猿鳴悲 猿鳴三聲淚沾衣

六十一條何以引數如〇卷二百二十七華清池（錄） 據卷二百二十六云

宗（明皇雜錄）廣記〇（卷）二百三十四御廚置鵝於羊中縫合炙之謂之渾羊

殁忽（盧氏雜記） 按異數古羅馬人所謂"Porcus Troianus" 詳見第二百十

卽詳 Athenaeus, The Deipnosophists, IV. 129 〇卷二百三十六隋煬帝（記）篇

后云煬帝宮掖亦然燭有火無香烟氣薰人然大珠一百二十光

比白日 按吳喬圍爐詩話卷三云 宋人小說每多可笑

按見默記卷中云 大將 說郛江南大將云云

按王銍默記 宋平江南 大將得李後主寵姬 夜見燈輒閉目云

煙氣 易以燭 云煙氣愈甚 問宮中不然燭耶 曰宮中每夕懸

大寶珠光照一室如晝日 湯海南唐宮詞云 淡黃明月無顏色

〇第二百三十三 徐邈（異苑） 鮮于輔曰醉人謂清酒為聖人 濁酒為賢人 按此本之三國志魏志徐邈傳 二王傳 趙達一清 亦醒文稽 子下徐邈中聖人說 謂稱周孔 左氏襄公二十二年傳御叔曰焉用聖人 我將飲酒而已 為最早解 可補李解他日錄引 子夜佛教多看文帝改 中聖人 不以賤聖兄書以淺 歲為酒笑矣

20 × 20 = 400

thus portray:

德諺云 "Man soll den Teufel nicht an die Wand malen" 則說鐵餅諸模未說鬼而鬼至之意 似較鬼又非 自惹鬼說者

御覽新熙照夜珠圖至子吳亮因編緝玉昇七寶度諸經吳人李子敬上向堂之林，因泊濤離王之望諸離夫人，云王求大寶，僅至於鄉，見有淵烟之家，生生王因向海殿人，生出驪龍之營，何以爲照，蓋王圖龍鬚珠，取便果廣生珠明，遠宜日照北洲，從此附會無數之談也。按宋人亦有敬記，蓋從太平廣記（鑑戒錄，珠林卷七十二引）。記此數附會南廣記出於其本，釋氏出可（賢愚經卷十二引）（摩訶僧祇律卷七十二引）又摘提伽經西（雜寶藏經第四卷）書聽吾眾摘提伽師諸西茶，要之爲王作珠，服中誕生王而生，取產生亦殺頭，至男王烟氣，以是之故，服中誕生王二歲人出腦。讖緣此識，至于此漆，亦見烟也，若是存者，見一明月神珠王氏。丹鳥李宗詞十五卷之四五和蔡亦用生紅鐘桂定中有大寶珠左注

晚唐時王棨作律賦，已有鑿珠爲燭賦（全唐文卷七百七十），形容珠光之燦，不揚風照夜，尋常大率濫典實也。

○三百四十二《[illegible]》[illegible]國[illegible]張萇[illegible]用[illegible]二百[illegible]〇三二百四十二《廣[illegible]》[illegible]

又第五九七則論《西樓[illegible]》，又第十三則

○三百四十六張[illegible]論杜[illegible]御

前放氣實積起謝[illegible]三百

五十三侯白《啟顏錄》說陳[illegible]賞食

人[illegible]情倚[illegible]臥放氣與之[illegible]

[illegible]不平者[illegible]廣筆記[illegible]

二，毛德昭[illegible]契[illegible]子曰放氣氣

《全唐文》卷三十七《風俗通》佚文宗

[illegible]母[illegible]阿奴[illegible]上有[illegible]氣

宗[illegible]子[illegible]房[illegible]數三山

《永樂大典》卷一萬三千[illegible]十九字引[illegible]新志載

孔[illegible]詩[illegible]李[illegible]笔記

表[illegible]云[illegible]

[illegible]人[illegible]

[illegible]家[illegible]閱[illegible]

[illegible]而[illegible]數[illegible]如[illegible]

[redacted]

三百七十五[illegible]

[illegible]

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○三百四十七《石動筩》

十五子詩 選卷一 六朝[illegible]記○卷二百三十七〈閒[illegible]〉李[illegible]一[illegible]皮進[illegible]敬百

引《論語》[illegible]博士孔子弟子達者七十二人[illegible]

Hans Andersen: "The [illegible]": "[illegible] all along the [illegible] ... Here are Chinamen too ..." "This Cavalier was so proud of it [illegible] any one"

手出[illegible]詞[illegible]數[illegible]中[illegible]女人

[illegible]引[illegible]母[illegible]不[illegible]

南宋[illegible]集中[illegible]

[illegible]卷二百四十三[illegible]

二百三十八[illegible]

[illegible]筆[illegible]

以海好[illegible]乃[illegible]卷二百四十六[illegible]

[illegible] (L.P.) — [illegible] "Wonder Stories", Houghton

[illegible] Oliver Elton, A Survey of Eng. Lit. 1730-80, II, p. 29: "Sir Charles Hanbury Williams ridiculed the 'virtuosi' among the curiosities that he was willing to collect for his friend Sir Hans Sloane were, besides Adam's fig-leaf: 'A whetstone worn exceeding small / Time used to whet his scythe withal; / The pigeon stuff'd, which Noah sent / To tell him when the water went' etc." ○卷二百五十[illegible]

[illegible]精[illegible]已安[illegible]日[illegible]已何[illegible]

Cfr. [illegible] "A [illegible]": "e quella [illegible]" ([illegible] Nicholas [illegible] Enciclopedia delle [illegible], p. 296) [illegible]

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○三百二十八張[illegible]

桂[illegible]叢[illegible]

[illegible]集[illegible]

[illegible]

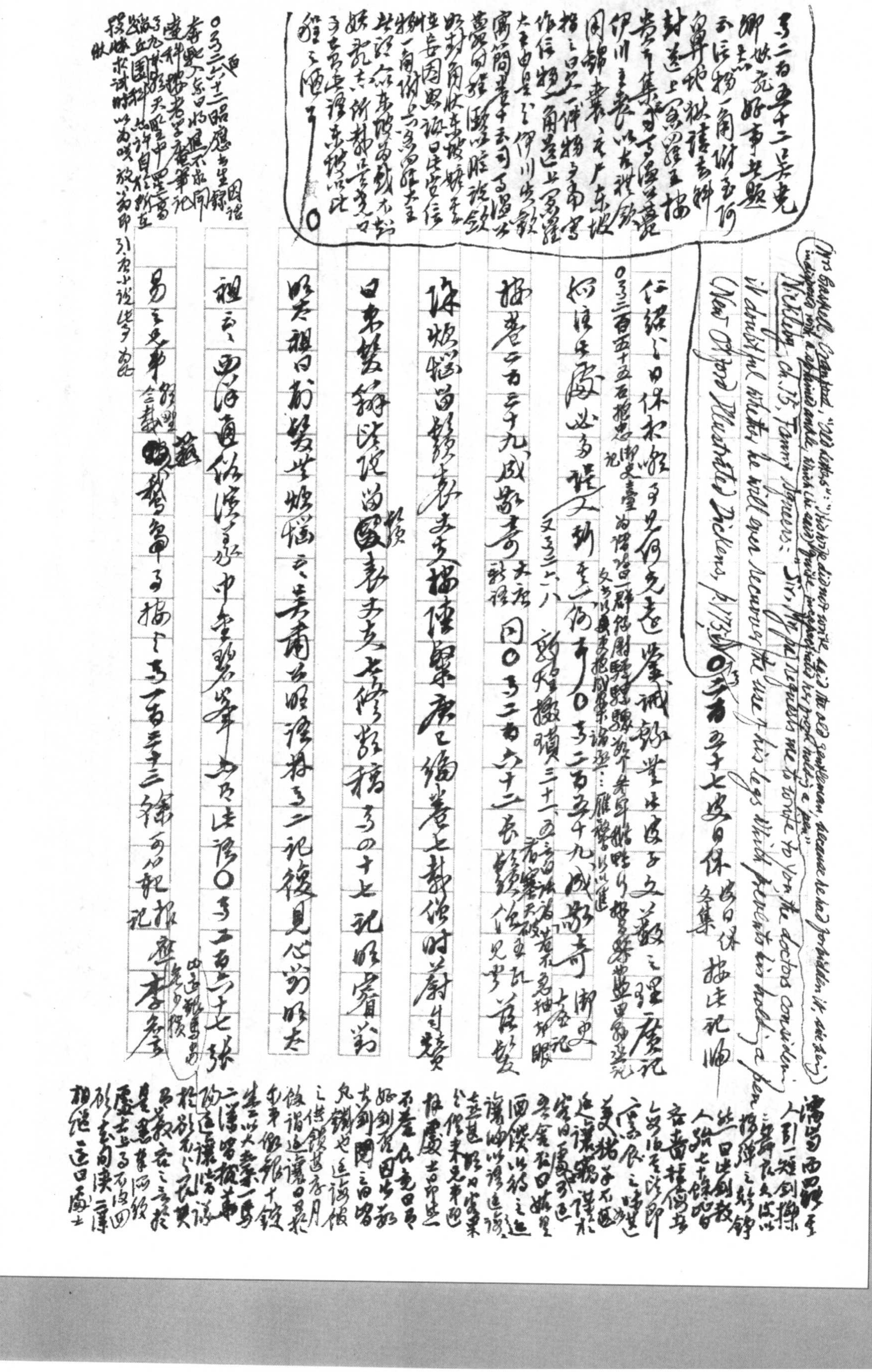
[illegible]宗

章[illegible]先[illegible]人

三十七[illegible]傳

[illegible]

[illegible]



Mrs Gaskell, Cranford, "Old Letters": "[illegible] he did not write, [illegible] the old gentleman, because he had forbidden it, [illegible] indisposed with a rheumatic ankle, which [illegible] quite incapacitated [illegible] holding a pen."

Nickleby, ch. 15, Fanny Squeers: "Sir, My pa requests me to write to you, the doctors considering it doubtful whether he will ever recover the use of his legs which prevents his holding a pen." (New Oxford Illustrated) Dickens, p. 173.

〇卷[illegible]百五十七[illegible]日保（[illegible]日保 各集）按[illegible]记[illegible]

任绍[illegible]日保[illegible]何先达[illegible]识[illegible]文[illegible]之理[illegible]记

〇卷二百五十五石抱忠（记御史台为谐语一联[illegible]）

[illegible]必多[illegible]又新[illegible]何[illegible]〇卷二百五十九成敬奇 御史[illegible]

（又卷二六八 新[illegible]撰[illegible]三十一[illegible]）

按卷二百五十九成敬奇（[illegible]）同〇卷二百六十二[illegible]见[illegible]

[illegible]烦恼[illegible]广已编卷七[illegible]时[illegible]

曰东[illegible]卷四十七记[illegible]

[illegible]祖曰前[illegible]烦恼[illegible]卷二记[illegible]见心[illegible]

祖云[illegible]〇卷二百六十七张

[illegible]卷一百三十三[illegible]记[illegible]李[illegible]

卷二百[illegible]吴[illegible]事[illegible]

[illegible]

[illegible]

二六六不識鏡笑林撮
見第六九九則論
Pentamerone, I. v. 9.

玉泉子 遊盤龍經 [illegible] ○ 見二百六十七 本條在（御史臺記） 按見二百六

十八 張鷟 神異記 條在 [illegible] ○ 卷二百六十八 張鷟 [illegible] 全載 [illegible]

[illegible] 以為不 [illegible] 稱日 [illegible] 為鳴 按 [illegible]

[illegible] 為言 ○ 見二百七十二 [illegible] 按 見二百○六

任瓌（御史臺記） 明目 ○ 卷二百七十三 李秀蘭 中興間 [illegible]

[illegible] 之曰山 [illegible] 日夕佳 [illegible] 之對曰 [illegible] 為 [illegible] 記 蓋借山為 [illegible]

借為為 [illegible] 字 [illegible] 鏡水 [illegible] 卷二十二 [illegible]

二百七十五 御史 [illegible] 小賤 [illegible] 李氏 [illegible] 三 [illegible]

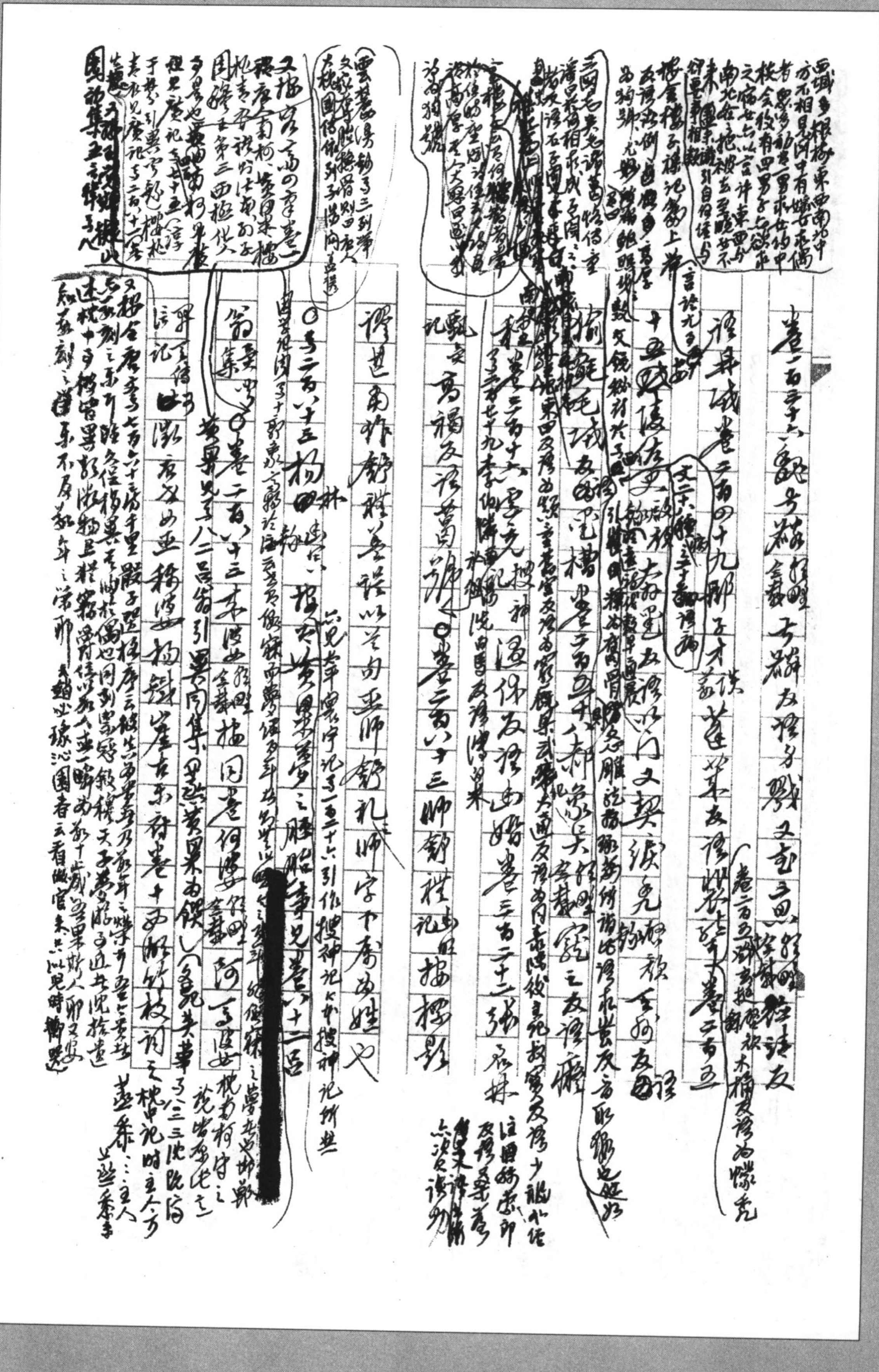
華 [illegible] 河東 [illegible] 卷七 [illegible]

○ 見二百七十七 孫氏 [illegible] 集 [illegible]

[illegible] 二百七十 [illegible] 張 [illegible] 按

見一秋手氏諸子（二十三）

[illegible]



[redacted]

六丑設枝枝驛卜，今歌柳陰衢口，夕未暮出城，閑步出郭外，來往女兒[illegible]

官闕、如瓊山崖傍岸[illegible]、綸林館倉、鳴乘柳陳、都一擲向許多般樣、輸了蠶畫[illegible]輸去（金宗翰子也）也印千里意也

[illegible]

"Wenn dieser Fisch am jüngsten Tage gegen dich aufstehen und [illegible] wird, du hast mir wohl einen Leib gemacht, aber keine lebendige Seele, wie wirst du dich dann gegen diese Anklage rechtfertigen?"

"Diese Bilder werden ihre Urheber verklagen am Tage des Gerichts" (Hegel, Ästhetik, Berlin: Aufbau-Verlag, 1955, S. 835)

[redacted]

[redacted]

Rousset, La Littérature de l'âge baroque en France, p. 40

la Chaîne d'amours en cascade

Hegel, Ästhetik

[illegible]

卷十五王先生（錄：宣室）宜老也，已七十矣，女七娘乃吾孫耳。年七十餘……光生曰：諸[illegible]之[illegible]日比我女也，惜而[illegible]未必[illegible]矣

卷二百九十三蔣子文（記：搜神）（記：幽明）（錄：志怪）等書，即王長豫[illegible]美名，文丞相等至[illegible]遍[illegible]篤等[illegible]，舍將至忽見[illegible]（不食已積日）甚[illegible]不佳，[illegible]為請命[illegible]，東方白後[illegible]王然[illegible]，動容[illegible]，至[illegible]，[illegible]王日中[illegible]，[illegible]不[illegible]也

Bion之〇卷二百八十六張和（補：祖）胡媚兒（記：河東）按平妖傳法取材尚[illegible]

姊為〇卷二百八十六板橋三娘子（記：河東）按天方夜譚中 = Almanākh & Badr Bāsim (The Thousand Nights and One Night, tr. Powys Mathers, III, pp. 139 ff.)[illegible]〇卷

二百八十九目為小兒（主：玉堂閒話）張[illegible]按[illegible]卷七白山南傳神仙[illegible]生

山人[illegible]曰以南〇卷二百九十[illegible]河中女（傳：仙）[illegible]〇卷二百九十五

出河神傳（神怪）召一兒送楊母十人送之[illegible]之[illegible]請[illegible]權許上一

按因不覺忽在林下，坐至覺不見，因請曰若以翻出[illegible]

牛[illegible]時[illegible]更不得將去按卷二百九十七睦仁蒨（傳：[illegible]）寄[illegible]文[illegible]

書眾神[illegible]日[illegible]郎[illegible]乃[illegible]勤[illegible]

前於見[illegible]眾神[illegible]之[illegible]何[illegible]

[illegible]《法華經》[illegible]第十五[illegible]佛[illegible]人[illegible]二十五[illegible]乃[illegible]子[illegible]少[illegible]文句記[illegible]二十五[illegible]此云[illegible]釋[illegible]眼[illegible]二十五[illegible]云之正[illegible]

白居易[illegible]成崔[illegible]修[illegible]花[illegible]彩筆[illegible]一舉[illegible]謝君[illegible]圖畫[illegible]三丈[illegible]風[illegible]也

紫姑夢云乃古[illegible]人未見書並讀經通異[illegible]散[illegible]第四百

[illegible]詩[illegible]西仲撰[illegible]樓選稿卷八[illegible]丁[illegible]⊙卷三百五十五鬼又

第七百七十三則說左傳僖公五年公之[illegible]

[illegible]按因[illegible]君[illegible]子杜林[illegible]名人[illegible]張助[illegible]

原化記 情[illegible]法男[illegible]題[illegible]居士[illegible]不計[illegible]

[illegible]居士[illegible]⊙卷三

見按鮑君神、李君神、石[illegible]古神[illegible]

通幽神第九 參觀第七百三十二[illegible]

百千七[illegible]云曰[illegible]

已[illegible]卷三百十九[illegible]續搜神記[illegible]葬送

[illegible]不可[illegible]不獲已可[illegible]⊙卷

三百十七[illegible]毛伯 搜神記 按此亦⊙呂[illegible]妻姑[illegible]

⊙卷三百十八陶繼之傳[illegible]按卷三百四十[illegible]三[illegible]江[illegible]閑[illegible]

又四百十五蔡洛士 入原化記（前半已）士八郎 [illegible]張[illegible]花[illegible]教之 [illegible]上村人〈雕〉〈莫〉 [illegible]亦相似[illegible] 記異[illegible]有神附 [illegible]一段[illegible]

Lucian, *Alexander*, I. 486: (Glycon) finxere, timuere, 自製作成自畏懼之

敬○卷三百十九陳素（出幽明錄）按李三反從道性神第九回開首仲喜夕○卷三百二十蔡謨（出幽明錄）聞鄰左復聲見新死之家有一老嫗飄然升天聞一喚聲輒迴顧三喚三顧徘徊良久按卷三百三十六雲仲海（出通幽錄）中燕之際忽聞有喚聲亦東高棄以神已睡寢得望敵垂媪各云儼頭五雲出喚聲是嬰也姑（三二三王矩（出幽明錄）乃是鬼見使來詣君可樂耀因求紙筆曰 君以不死之術天上書）心胸悲○卷三百二十二劉道（出廣古今五行記）按卷三百十九劉他（出續搜神記）略同○卷三百二十四梁清（出異苑）（異苑五六）章謳婉媚逶撥（箏）戲歌按卷三百三十一劉洪（出記）云得鬼書書蹤特妙可方王右軍（卷三百十九祖韶（王瓌）步叩頭生持黃像枢出也）○卷三百二十一郭翻（出齊諧記）往攜以船出曰請是鬼也人差許識○卷四百四十八何讓之（出乾𦠆子）一狐跳出及案上下帖文出文字可曉○卷四百四十九林景玄（出宣室志）

錢象黃先生文會十五錢羅漢錄云：或得野狐書有字不可讀，即用此等字也

劉後村詩稿卷七十一閑中偶詠：不讀狐書那是博

狐書體乃一狐書，其蹤要其奧似梵書之如狐字卷四百五十一孫甑生（廣異記）見狐讀其書乃其字云何梵字卷四百五十三王生（靈怪錄）二狐遺其書文字類梵書（如漢隸書）、李自良（河東記）西狐入古壙中撿書得文書爲古字法者以爲人云蒼頡識卷四百五十四張簡棲（宣室志）其冊子紫黃其文一如今書識者以爲同狐之書不可識文插其跡夜人寫曰蹤崔致遠桂苑筆耕集卷十七七言記德詩之十外國人爭學雖狼學圖毛手雖文云劃右其蹤妙入神一西窺覺一西新○卷三百二十八閻庚（廣異記）吏乃地曹主河以婚姻絆男女腳視其衣裝有細繩描卷一百五十九定婚店（續幽怪錄）主冥之婚牘書紙以繫夫婦之足○卷三百三十崔尚（玄怪錄）按卷三百十九阮瞻（幽明錄）卷三百二十九蘇韶（[illegible]錄）卷三百二十三施續門生（搜神記）卷

三百十七宗岱（[illegible]）法記，乘異史記，其遇鬼多。○卷三百三十一薛矜（廣異記）

（陸邑[illegible]十四非無鬼論[illegible]）

覺此老指卷三百二十九陸餘慶（御史臺記）評此[illegible]燒而不[illegible]曰於河洪。○卷

三百三十三刁緬（王琛、王昌升，紀聞）（法苑）又卷三百二十七陶[illegible]（異苑）法記廁神

而此人見鬼。○卷三百四十一李赤（獨異志）遠不如柳州集卷十九李赤

傳之詳，何以[illegible]於此，乃如卷[illegible]大[illegible][illegible]

右見[illegible]自詩序之○宋無[illegible]點祖而卷三百四十王[illegible]，[illegible]集[illegible]

集卷二十六記異之文殊不解[illegible]宋留何[illegible]廣記之編[illegible]柳穆

唐吾以前佛[illegible]柳文集[illegible]內[illegible][illegible]，[illegible]

傳述樓記，何其妙也，[illegible]是以[illegible]東[illegible]○卷三百四十一[illegible]

破枋宅子 乾[illegible]是先[illegible]出於宅[illegible]

三百三十三刁緬記廁神狀如大豬[illegible]，[illegible]圖中[illegible]，[illegible]廁為[illegible]之[illegible]，因[illegible]背[illegible]，三[illegible]世少[illegible]於[illegible]，[illegible]少[illegible]，[illegible]廁中[illegible]，武三子[illegible]廁中[illegible]，出[illegible]廁，[illegible]圖也，廣記三[illegible]三[illegible]四，張元一[illegible]，[illegible]宗[illegible]，[illegible]自[illegible]，[illegible]者[illegible]，[illegible]矣乎

[illegible]依[illegible]佳衛，[illegible]川文[illegible]，[illegible]

Damodocus: "[illegible] once [illegible]"

[illegible]

甌北詩鈔七律六、和乩仙詩、人是古時[illegible]近體，知君半是[illegible]時新

又卷四[illegible]自序[illegible]沈佺期宋之問方[illegible]為律詩者[illegible]之詩乃數大[illegible]對[illegible]四[illegible]手[illegible]於神[illegible]四百八十九周孝[illegible]漢鬼作七絕詩[illegible]從[illegible]宜[illegible]鬼之[illegible]

Cappadocian, but it died itself, having tasted the venomous blood" (Greek Anthology, XI. 237, "Loeb Classical Library", vol. IV, p. 123); Voltaire: "L'autre jour, au fond d'un vallon, / Un serpent piqua Jean Fréron; / Que pensez-vous qu'il arriva? / Ce fut le serpent qui creva." Goldsmith: "Elegy on the Death of a Mad Dog": "The man recovered of the bite, / The dog it was that died." Cf. The Notebooks of S. T. Coleridge, ed. Kathleen Coburn, Vol. II, §2999: "On the Family of the Bruces, a notorious Set, whose Hands had been the Death of [illegible] ... the Fellow Friend in Death & Pride would clasp a Fury as his bride, but the Plague died."

○卷三百四十三[illegible]沈[illegible]詩云[illegible]水[illegible]所色[illegible]詩云 "Skies [illegible] Coventry Patmore [illegible] Cuckoo's egg, / and [illegible] the cuckoo's call" (J. C. Reid, The Mind & Art of Coventry Patmore, p. 309 引)

○卷三百四十五[illegible]坊式[illegible]免於[illegible]指[illegible]卷[illegible]

卷三百[illegible]西[illegible]之一[illegible]眼生人[illegible]

西[illegible]免[illegible]如[illegible]中[illegible]卷三百二十五[illegible]

○卷三百四十、[illegible]詩曰[illegible]卷二百[illegible]休[illegible]詩曰[illegible]

[illegible]

隨述[illegible]見[illegible]以[illegible]卷一百九[illegible]以[illegible]

卷[illegible]百四十九[illegible]

[illegible]

○卷二百[illegible]

[illegible]刹[illegible]

繡[illegible]以[illegible]以[illegible]卷三百五十三、[illegible]

稽神[illegible]

[illegible]

卷四十三[illegible]詩集卷三十一[illegible]作○卷三百五十、[illegible]

[illegible]

鬃[illegible]

[illegible]

隆之揭卷四十四田先生[illegible]（紀傳拾遺）大呼而復生卷四五女安（出仙傳）
（拾遺）集續膠出鳳麟洲一名連金泥弓弩刀劍已斷皆續卷
二百二十五吳夫人（出王子年拾遺記）神膠出鬱夷國接刀弩之斷絃者乃
推而擴之黏合魂魄是爲情膠想望姚梅伯復莊詩問卷六有
情膠詩云合歡擬借屠蘇酒續斷應無慎卹膠用子夫語
慎卹膠見於伶趙飛燕外傳乃房中藥擬援以慎卹膠一丸
一幸是也梅伯務爲沈博出寔而不免英雄欺人也連類及卷
二十六玉堂云倚膝耶蘇兜以蟹索黃嫁謹以黃嫁爲亂本書

方息翁壺及堂二集田田行錦帷高擡出紅兜翠袖長袍拖黃襴灼衣褋蓋田田爲從者

（李生）金樓子雜記篇十三上諸家何○卷三百五十九東方朔（記）搜神及物女手撰嗚本也
象牛以塗灌之西消蓋妻之椒地撫之一百四十五嬰（戒錄）鑄因何日築營

劉如俊

○卷三百六十三李楷（通幽記）明日哭於庭，乃掘出四[illegible]錢[illegible]一雞死一雞鳴，[illegible]為戶情掘得一物，重八十餘斤，以為由[illegible]袁留[illegible]源曰決[illegible]來回續古木同。由此推播，為華於山。

（歌子三潭云：一雞死，一雞鳴。「一雞鳴」「羅」，兒女饑咽子人）

（卷二百九十七睦仁蒨（冥報錄）問成景曰：鬼有死乎？景曰：然。仁蒨曰：死入何道？答曰：不知。如人知生而不知死。）

（卷三百二十劉道錫（幽明錄）道錫出，睹中山戰刺鬼所住，便遣人往知。去明日於伯早來，語云是鬼所夜那得人刺之，殆死，都不能復動，死亦當不久。按鬼亦有死也。）

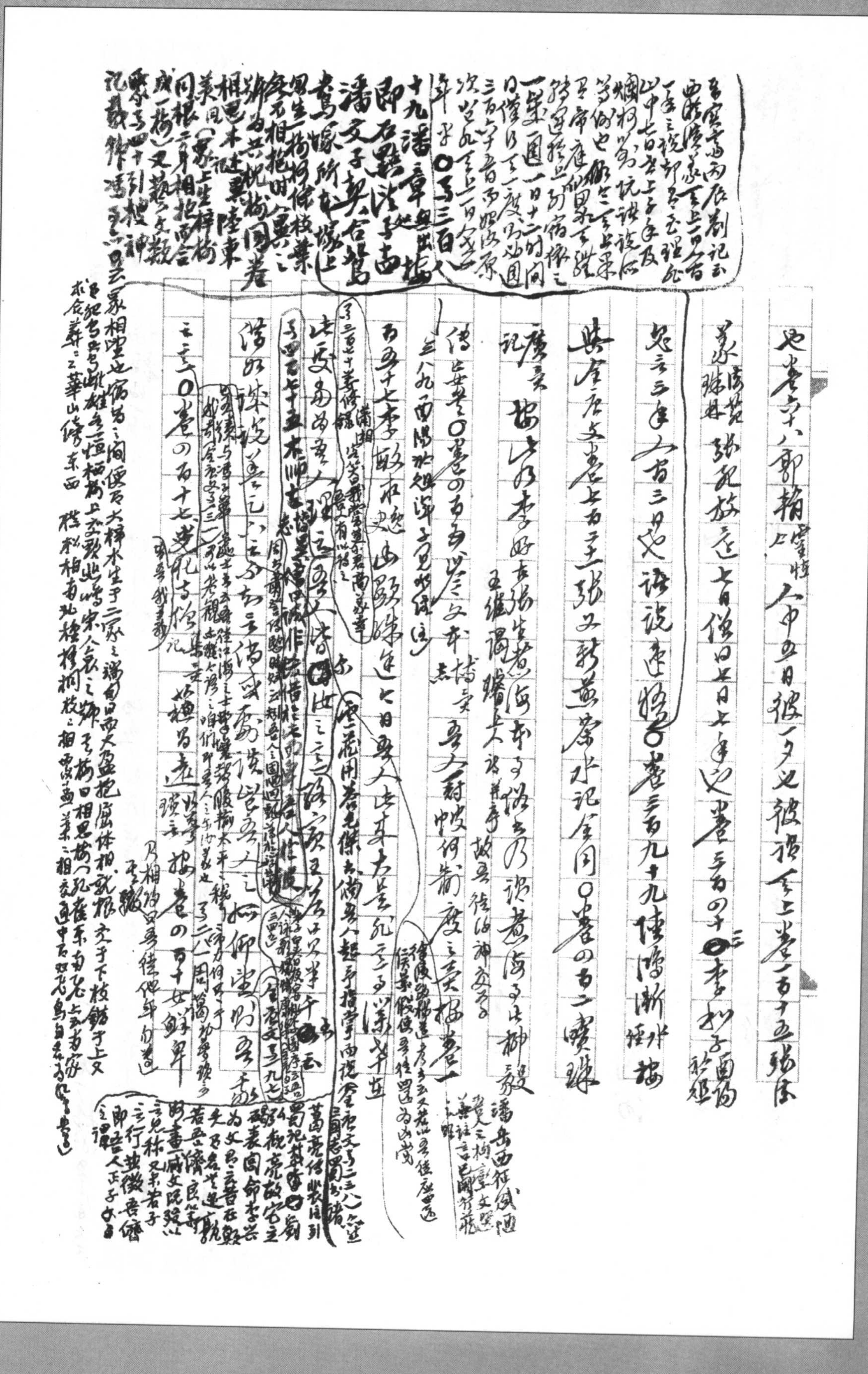
圜之地，法身為陰世[illegible]，請莫以寧聻。○卷三百六十三寓場王氏（搜神記）按卷三百六十三寓場人（宣室記）同。○卷三百六十賈弼之（幽明錄）按卷三百七十六賈弼之（幽明錄）同。○卷三百八十三古元之（玄怪錄）和神國，[illegible]長阿含經卷十八世紀經鬱單曰品第二、西晉譯大樓炭經、隋譯起世因本經、隋譯起世經詳盡。和神國樹木枝幹有五色絲纊，可織色衣，於經之維綫衣錦繡不假蠶繅之古傳說相同。

（夢中入夢）

如 Virgil, *Georgics*, II. 121: "ut foliis depectant tenuia Seres" (Coedès, I, p. 15)

○卷三百二十三琅琊人（幽明錄）按卷三百二十[illegible]是[illegible]中三十年李[illegible]（法苑；又見異苑）

（○卷三百八十四許琛（河東記）又問曰：鴉鳴國空地何為？二使曰：人死為鬼，鬼復有死，若無此地，何以處之？按[illegible]〈章阿端〉條：人死為鬼，鬼死為聻，鬼之畏聻，猶人之畏鬼也。[illegible]已死為鬼，為[illegible]所[illegible]情[illegible]乃[illegible]方[illegible]言鬼之[illegible]所謂 "che la seconda morte ciascun grida" (*Inferno*, I. 117), "l'éternelle mort de l'impossible mort" (D'Aubigné, *Tragiques*: "Jugement", 1021). 又七首三則於 Simon Dach: "Anno 1647 des Nachts."）



女奕 指碇執筆著子同（一）卷の百十、李子[illegible] 徐玄[illegible] 卷三百九十五

敦煌瑣瑣之一 [illegible] 最絕[illegible]不通（田中之學校）[illegible]

書史三改小[illegible] 男同〇卷の百十九 柳[illegible]家 [illegible] 卷三百

[illegible]張子[illegible]何時[illegible]

三衛 廣異記 華嶽第三新婦 [illegible]

[illegible] 以潤[illegible]

百二十二 許[illegible] 以[illegible]人 [illegible] 卷三百九十二 [illegible]

記 二[illegible]〇卷の百三十三 [illegible] 述異記 [illegible]

の百十六、[illegible] 圖協社姐 卷の百三十 [illegible]

[illegible] 卷三百七十三 [illegible]

圖協 社姐 [illegible]

[illegible]

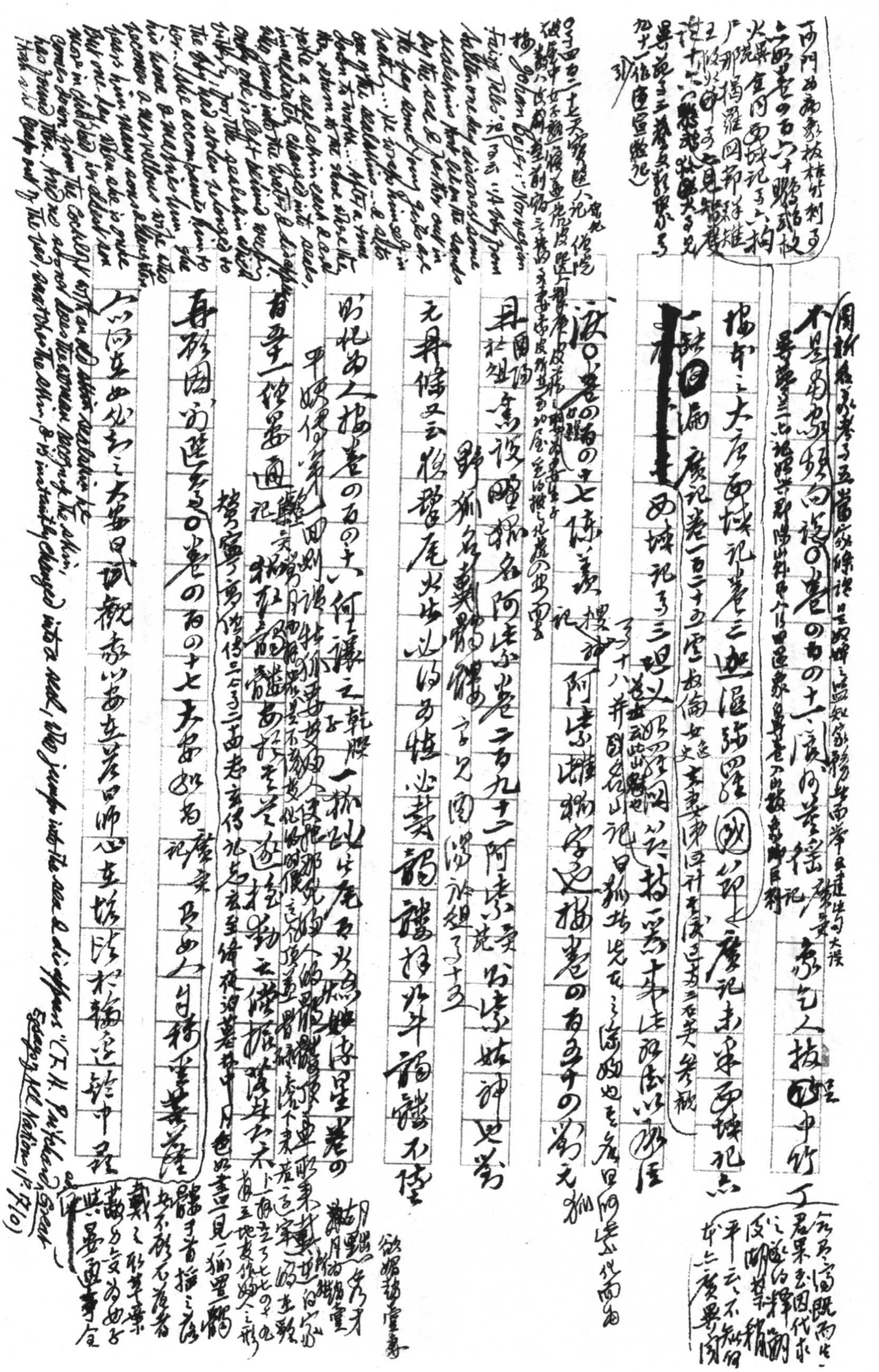
押韻[illegible] John Dunlop, *The History of Fiction*, 4th ed., p. 878 (*The Roman du Chevalier Tristan*): "From the tomb of Tristan there sprung a bramble, which went along the walls, & descended into the grave of the queen [Yseult]": Such a circumstance is not uncommon in old ballads [the ballad "Lord Thomas & Fair Annet" in Percy's *Reliques*]" etc.

○卷三百九十三 [illegible]

[illegible]

Aristophanes, *The Clouds*, 398 ff.: "If he strikes the per-jured, why then has he not all [illegible] Cleonymus, [illegible]?" etc. (tr. B.B. Rogers, p. 59); Lucian, *Zeus Catechized*: "Why in the world [illegible] the temples [illegible] perjurers & pirates ... you keep [illegible]" etc. ([illegible] II, pp. 81 ff.); Lucretius, *De Rerum Natura*: "this bolt often passes the guilty by & strikes dead the innocent & unoffending" (C.H. Bakewell, *Source Book in Ancient Philosophy*, p. 3[illegible]).

[illegible]



不是用心[illegible]向清〇卷の百の十一、殷同普儀 [illegible] 家乞人拔頭中竹子

摩訶之大唐西域記卷三迦溼彌羅國節上 廣記未采西域記亦

楊日偏 廣記卷一百二十五[illegible]波倫女史 [illegible]

西域記卷三[illegible]

波〇卷の百の十七陳義 記 阿[illegible] 獼猴[illegible] 擒卷の百の[illegible]

丹國[illegible] 阿[illegible] 卷二百九十二 [illegible]

元丹[illegible] 卷の百の十八 何讓之 乾臊[illegible]

肜[illegible] 擒卷の百の十八 何讓之 [illegible]

肖[illegible] 一[illegible] 記

再於國[illegible] 卷の百の十七 大安[illegible] 記

六[illegible] 大安日[illegible]

Fairy Tales [illegible] Norwegian [illegible]

[illegible] Great Essays [illegible] Nature [illegible]

又引說禪師所傳云：曰照三藐說說，不迎接世[illegible]，目傳何假入萬以[illegible]處說；[illegible]聽之又喜又去夫，立不可過入[illegible]世[illegible]横身鳥，外說曰吾不心於市坊，入刹三藐果現服場；且後我曰照乃彈指動，十日是境告寂說佛，從自出也。

汝刀云曰在既[illegible]分致勤學中講法第三刀云在死人[illegible]下大安因坐

[illegible]以[illegible]果何刀說覺地明不許[illegible]擴因陽離俎續集卷の[illegible]（[illegible]相傳）

嚴[illegible]心在何如如華夢寂詩柳中[illegible]因考[illegible]（集賢林理新箸云）（西[illegible]）

說略：有奇分子壽壺[illegible]子示神巫乃天母[illegible]傳[illegible]卷五西云大于三[illegible]（而至[illegible]之）（神巫[illegible]）

[illegible]

君競渡師每刀曰[illegible]律樹[illegible]三刀如[illegible]三[illegible]

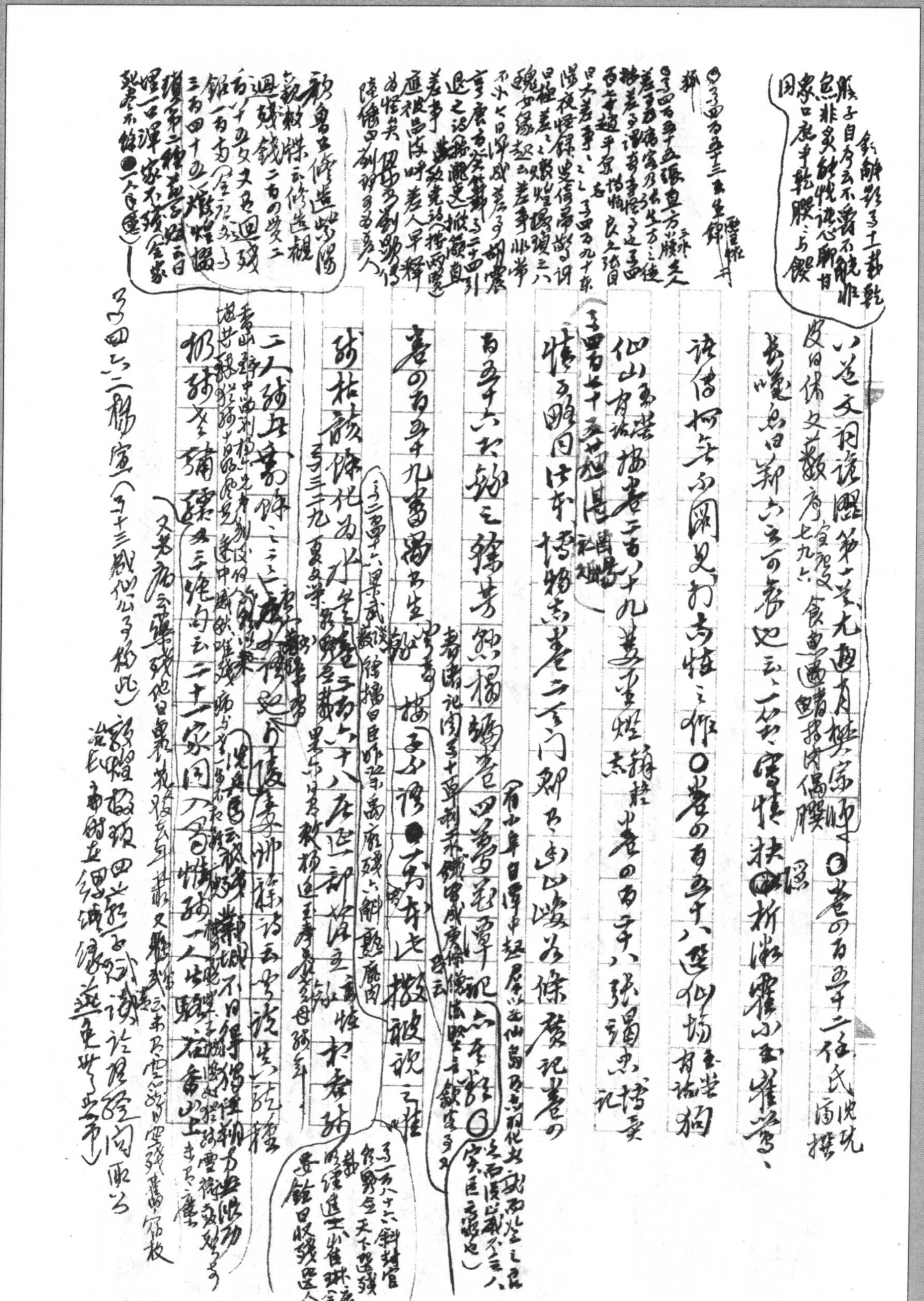
[illegible]卷四百四十八[illegible]（卷三百一[illegible]）[illegible]

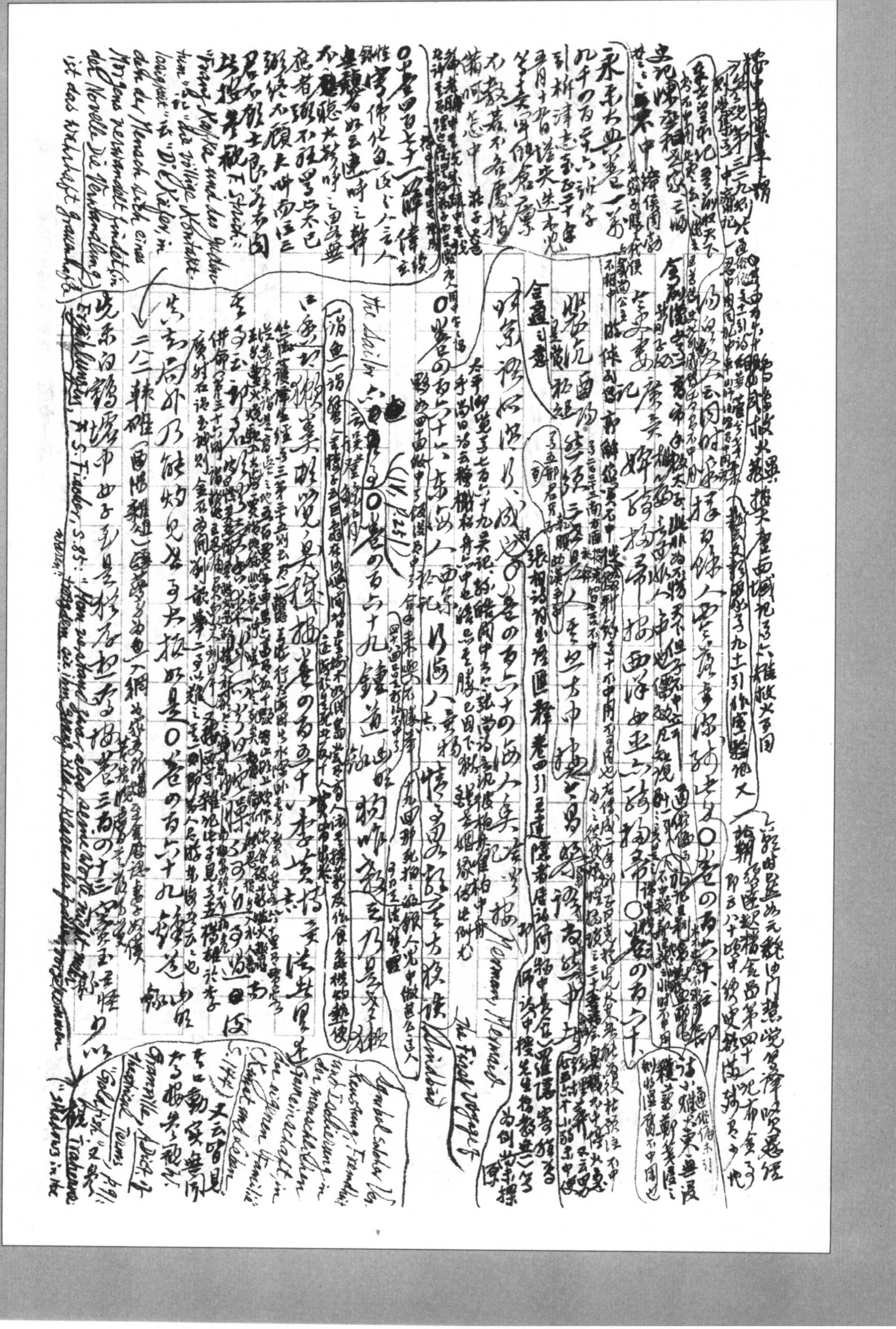
君[illegible]料理卷三百三十四[illegible]

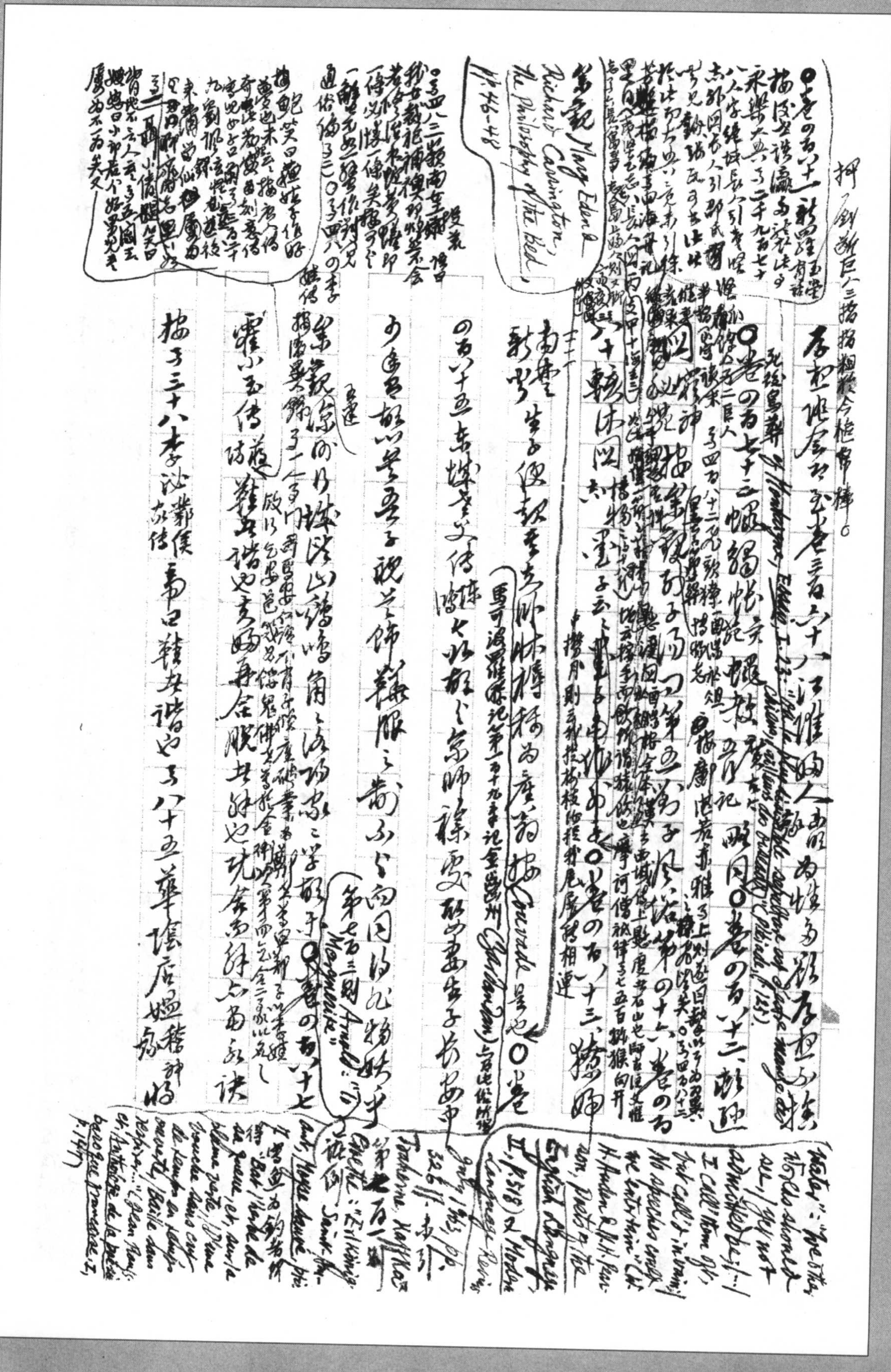
說料理法和若之言卷四百五十[illegible]王[illegible]

料理云三三卷四百四十八何[illegible]

[illegible]







○卷四百八十一 新罗（玉堂閒話）[illegible]

○卷四百七十二 [illegible]

○卷四百八十二 [illegible] 記

○卷四百八十三、[illegible]

南楚新聞 [illegible]

○卷四百八十五 [illegible]

霍小玉傳 [illegible]

[illegible] 三十八 李泌 鄴侯外傳 [illegible] 八十五 華陰店嫗 [illegible]

第七百三則 [illegible]

Mary Eden & Richard Carrington, The Philosophy of the Bed, pp. 55-58

Motley: "Are others … should … not … I call them …" [illegible]

Modern Language Review [illegible]

Kafka [illegible]

Goethe: "Erlkönig" [illegible]

L'Anthologie de la poésie baroque française, I, p. 147

○卷四百八六長恨歌傳　陳鴻　楊妃襪事子七九四六則之兩詩略大觀董逌廣川畫跋卷五馬嵬圖引李城山録（記上皇見廣德陳仲醇部承神於懷襪事更詳）

仍而生香鞋是何法不詳。王渙惆悵詞：薄倖檀郎斷芳信，驚嗟猶夢合歡鞋。（[illegible]題[illegible]及七兩樸子劉若拙千鞋）陸龜蒙〈凡人〉詩曰思量夜明時猶早社洪容齋夷堅甲志卷十一李鄭生夢云云鞋其訛也禮張仲雅四寸以字畫一和詩條云大將新婚之夕取新婦鞋以帕包裹（北齊書徐之才傳[illegible]）主婦父母遞之名曰和詩中出舉去上往多中凡取婦鞋之說先不絕痕雖一兩部和詩云云○卷四百九十一謝小娥傳　李公佐　按卷一百二十八尼妙寂[illegible]略比而稍出○卷四百九十一非烟傳　皇甫枚　趙象詩云[illegible]詩集云[illegible]卷二十六和宋人李元膺十憶詩憶坐云[illegible]口懶和雲谿友議[illegible]依家換人○卷四百九十五[illegible]

○卷四百八十六無雙傳　薛調　古生押衙[illegible]

Romeo & Juliet IV.i, Friar Laurence: "Take thou this vial" etc. [illegible] Sleeping potion [illegible] Xenophon, Ephesiaca; Masuccio di Salerno, Il Novellino no.33 (John Dunlop, The History of Fiction, 4th ed., pp.35, 255) 16, Iamblichus, Babylonica;

Cymbeline, V.v. Cornelius: "I ... | ... did compound for her a certain stuff which, being ta'en, would cease the present pow'r of life" etc.

第一九三蛾[illegible]家傳，紛排[illegible]為先乃防[illegible]記分之危也。參觀 Montesquieu, Spicilège: "Qu'il n'arrive point, dit Aristarque, à ce beau visage la ce bonheur, de ne s'appeler Zéx, car je l'appellerai 'Ruai'." (Oeuvr. Comp., La Bib. de la Pléiade, II, p.1278) 宋大觀[illegible]京[illegible]路[illegible]施[illegible]本安[illegible]

按卷四百鄒[illegible]跋（[illegible]）[illegible]觀四卷四百九十六趙[illegible]序子乾隆[illegible]

象先蒙信內典中秉融羁氾口家見淵廷殺何的米家先占矣

未此異芝律果方宋之要圖由公池求萬古羅福要當分矣

[illegible]此按此即 "Le Pari de Pascal" 參觀 Pascal, Pensées, III, 233: "Oui, il faut parier" etc. (Oeuvres, ed. L. Brunschvicg, XIII, p.146 ff.)

[illegible]書二十一宗大祖千里送京娘公子曰[illegible]子方[illegible]父說[illegible]之[illegible]於佛書[illegible]西典[illegible]

文抄[illegible]七[illegible]百十二神仙國傳中[illegible]求[illegible]不知[illegible]文全用[illegible]求益[illegible]人[illegible]

七百二十五、讀書、復初齋文集卷二十九跋[illegible]以落本趙[illegible]襟多

馮陽之[illegible]國[illegible]宋[illegible]中[illegible]卷[illegible]樂大典[illegible]

墨迹讃於永樂大典中，見以為未[illegible]節六[illegible]隆按大典卷

陶[illegible]卷六[illegible]家[illegible]作[illegible]山一[illegible]

七千九百六十二興字下隆芳郎僚引[illegible]家為跋如上、

[illegible]稿二[illegible]部[illegible]

一萬二千四十三海字一萬四千五百卅七梅字求[illegible]引法序二云

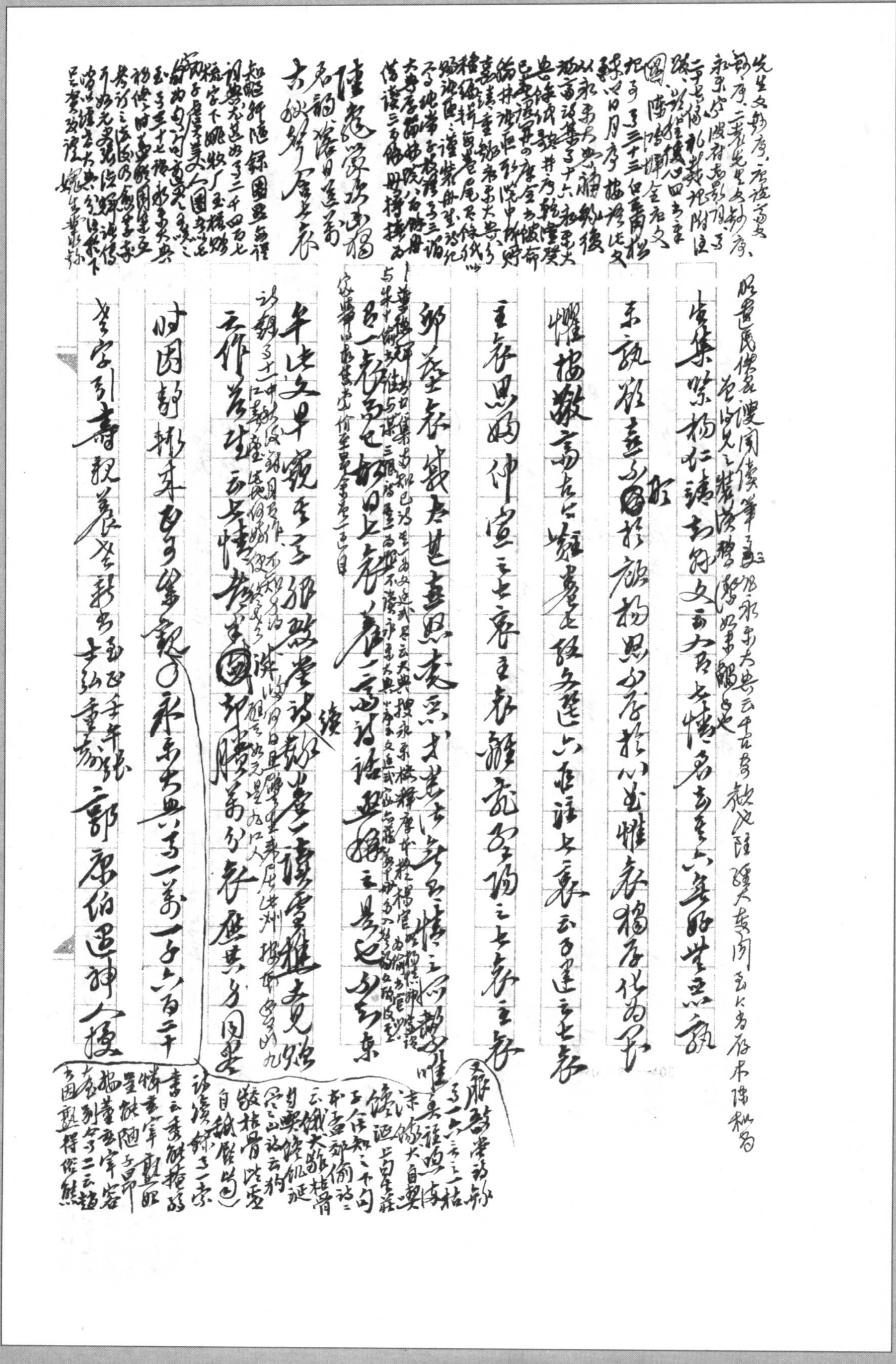
典[illegible]大[illegible]二十[illegible]字[illegible]不[illegible]

集[illegible]謂[illegible]永樂大典卷一萬四千四十九祭字引多東年先

大[illegible]太[illegible]

[illegible]記[illegible]二十四[illegible]

野[illegible]補遺[illegible]一德哉，永樂大典[illegible]云[illegible]宗[illegible]以[illegible]近[illegible]太史[illegible]可[illegible]絕[illegible]太平[illegible]



又一條：[illegible]永樂大典[illegible]

[illegible]

僕多懶生之懶，云但可四肢偶然無事，受持偶然自身可

病，當以出身病之時，以自警，心境靜時身亦靜，心生是無病

（《畏壘筆記》卷三十二[illegible]）

生時根像[illegible]論大條此篇卷一上（明[illegible]）實也[illegible]稽不注只誦詩

云自身有病，自忘知身病處，以自警，以此為時身心病

心生原是病生時，即本心。永樂大典一萬一千三百十二饋

字引[illegible]集重修節館伴語錄記與金人來彼

此餽遺禮物甚詳，若[illegible]於[illegible]上[illegible]卷十七謂

宋賜[illegible]金帶一條（二十兩）、鞍轡一副、折銀五千兩、綾絹一百二十匹

（[illegible]武林舊事卷二人使列[illegible]）

折[illegible]羅綾三十匹，沉香三十兩，[illegible]賜五[illegible]一千四百兩，陶[illegible]

羊八十口（金[illegible]宋）、法酒二十罐、羊肉八斤、果子[illegible]五百、[illegible]

又有[illegible]鈔卷六[illegible]記金回賀正旦生辰遣使所遇[illegible]供應及御筵[illegible]次[illegible]費

又今因生怕秀色又[illegible]之盛，又不如[illegible]秀[illegible]之氣[illegible]卷十二云：文敏[illegible]秀，不[illegible]

請參釋文第一種

又按宋[illegible]和乙臣集文金國行程錄記遂伴使劉為[illegible]劃之會宴日[illegible]衣服三節伴使[illegible]中自書[illegible]云云，上尚[illegible]縱東之驗，[illegible]也，[illegible]即大[illegible]志卷四十許策文以證錄

云、皆上賜乞私饋西閑柳時若雲說○。永樂大典卷五千

二百四十四遼字引[illegible]黃龍遼多路波若紀東[illegible]慕之椎

輪也。卷一萬二千一百二十九夢字引西遊記夢斬涇河龍

公是敢恩也第十回無情尤過似（雅）無詩詞點綴而已。卷二萬

一百九十七日字引四門經注記大業二十一神手序云貞觀

全上古三代文卷四、太公兵法[illegible]云武王伐紂雷[illegible]之神[illegible]

元年帝前李靖收衆之姓名搜[illegible]莫固甚得果

朱雲云、帝香傳從而前言曰：我朝神楊具○Irma A. Richter,[illegible]詳思與（因）則封神楊之精義也

Selections from the Notebooks of Leonardo da Vinci, "The World's Classics", p. 182: "Look at walls splashed with a number of stains, or stones of various mixed colours. If you have to invent some scene, you can see there resemblances to a number of various landscapes etc."

[illegible]志卷五

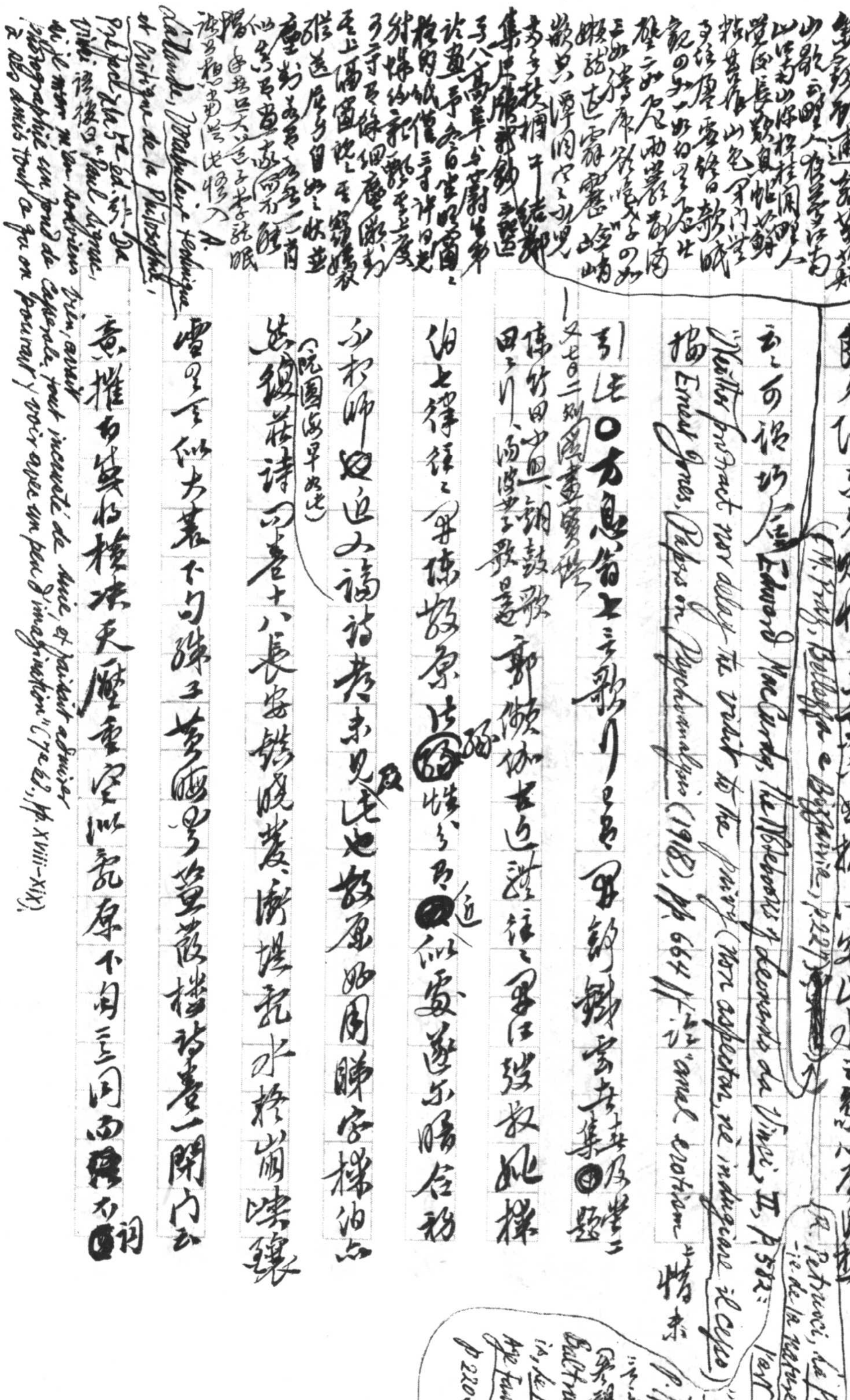
[illegible]

按夢溪筆談卷十七宋迪謂陳用之曰：汝畫信工，但少天

趣。迪先當求一敗牆，張絹素訖，倚之敗牆之上，朝夕觀之

[illegible]

20×20=400



既久偏索兄败情云上高六曲折去来山水之象心存目想（M. Praz, Bellezza e Bizzarria, p. 227）（R. Petrucci, La Philosophie de la nature dans l'Art d'Extrême-Orient, p. 119 已云云矣，参观 Baltrušaitis, Le Moyen Âge fantastique, p. 220）

云云可谓巧合 Edward MacCurdy, The Notebooks of Leonardo da Vinci, II, p. 582: "Neither protract nor delay the visit to the privy (non aspettare, nè indugiare il cesso)"

按 Ernest Jones, Papers on Psycho-analysis (1918), pp. 664 ff. 论 "anal eroticism" 情来

引 [illegible] 〇方息翁七言歌行只是用韵铸字套其集〇题及堂之

（又七言二〇[illegible]画宝[illegible]）

陈竹田中田、朝鼓歌郑燮协古近体诗律之毋江弢叔姚梅

伯七律律之毋陈散原[illegible]续之似安蒸遂尔暗合耶

而私师〇近人论诗者未见[illegible]也故原如周晖字梅伯点

若钱萼孙诗（阮园海早如此）卷十八长安铁路晚发湘提乱水横崩峡镶

曾里王似大蒙下句隣王荟[illegible]嵌楼诗卷一闲门云

意推雨脚以横扶天压重寒泚乱原下自三闲而[illegible]不词〇

[illegible]

A. Lalande, Vocabulaire technique et critique de la Philosophie, Préface de la 5e éd. 引 Du Bois: 读后曰 "Paul Lejeune, bien, avait dit je ne sais plus où dans son autobiographie un fond de cocasserie, peut inconnu de tous, et faisait admirer à ses amis tout ce qu'on pourrait y voir avec un peu d'imagination" (7e éd., pp. XVIII–XIX).

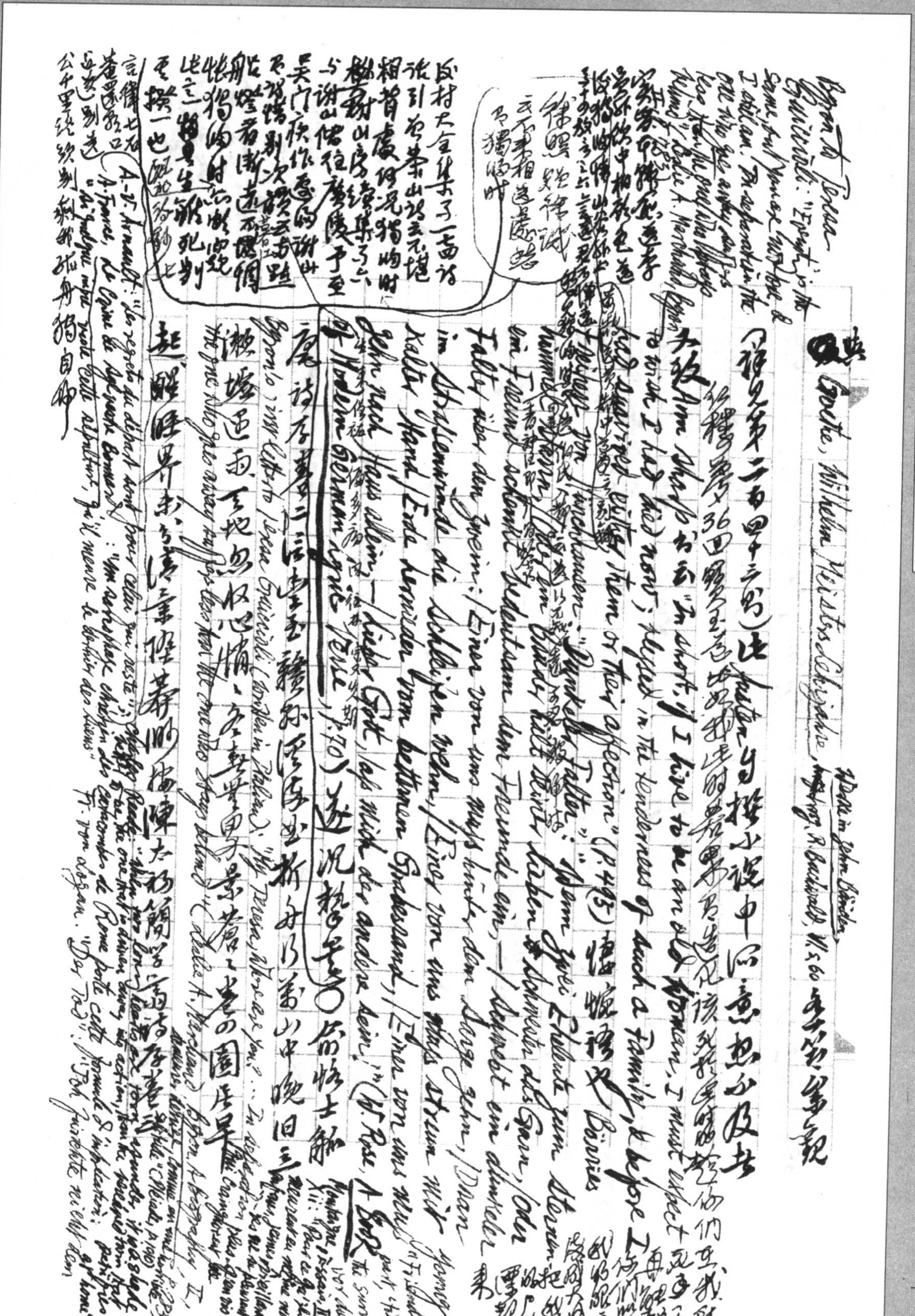
○鄉先生嶺南海日樓詩鈔卷五有感之作，衆處氣惑大記第六首乍向權融劇地補臣無弟可㊃天自詩前臺嘉句指全詩見選卅集初雜志錄第一首之陶管村泊鷗山房今予十五調鳥王之顧云字杖君心甘苦問昭年共力可回天

㊃晦聞詩每誇其㊄鄉學後山，實則仿效原孝獨漉張望數家爲多，以雕鏤自文飾。晦聞之論詩露才過於是亮吉㊅處百自之述[illegible]登以黃葭樓詩卷一中秋後望月臥病樓南郭高峙以陳述教尊吳黃園之遊夢舊事語詩處記竟極精寫似陳洵不向予吟怪呼迷去之名至仿效原精舍詩卷下五月既望把姑蘇越二日始發擬集顧園僑寓署題軒寄陳欽叔呼爰朶鶴也來由

㊅別友人不及送詩偏述別情，舊人情已何堪在？到處逢人說項斯，著力解蓋唐人詩（影中之呼其名也）

○Jane Austen 致 Fanny Knight 書有云："Your trip to excite your own feelings by a visit to his room amused me excessively. The dirty Shaving Rag was exquisite! Such a circumstance ought to be in print. Much too good to be lost" (*Jane Austen's Letters*, ed. R. W. Chapman, 2nd ed. 1952, p. 412)

按角氏 Rétif de la Bretonne, *Monsieur Nicolas*, ed. John Grand-Carteret, I, p. 159



[illegible]與 Goethe, *Wilhelm Meisters Lehrjahre*, *Werke in zehn Bänden*, hrsg. R. Buchwald, VI. S. 60 參觀

（譯文第二百四十三節）比 Austen 自謂小說中所意想不及者 [illegible]

大致 Ann Sharp 書云："In short, if I live to be an old woman, I must expect to wish I had died now; blessed in the tenderness of such a family, & before I had survived either them or their affection."（P. 495）情懷彷彿也。Börries Münchhausen："[illegible] Falten [illegible] / [illegible] / Oder [illegible] ein dunkler [illegible] / [illegible] ein Freunde ein, — / [illegible] fällt über den Zaun; / Einer von uns muss hinter dem Sarge gehn, / Dann im Abendwinde die Schleifen wehn, / Einer von uns muss kalte Hand / Erde herniederwerfen vom bettonen Grabesrand, / Einer von uns muss gehn nach Haus allein — / Lieber Gott, lass mich der andere sein!"（W. Rose, *A Book of Modern German Lyric Verse*, p. 70）遂況 [illegible]

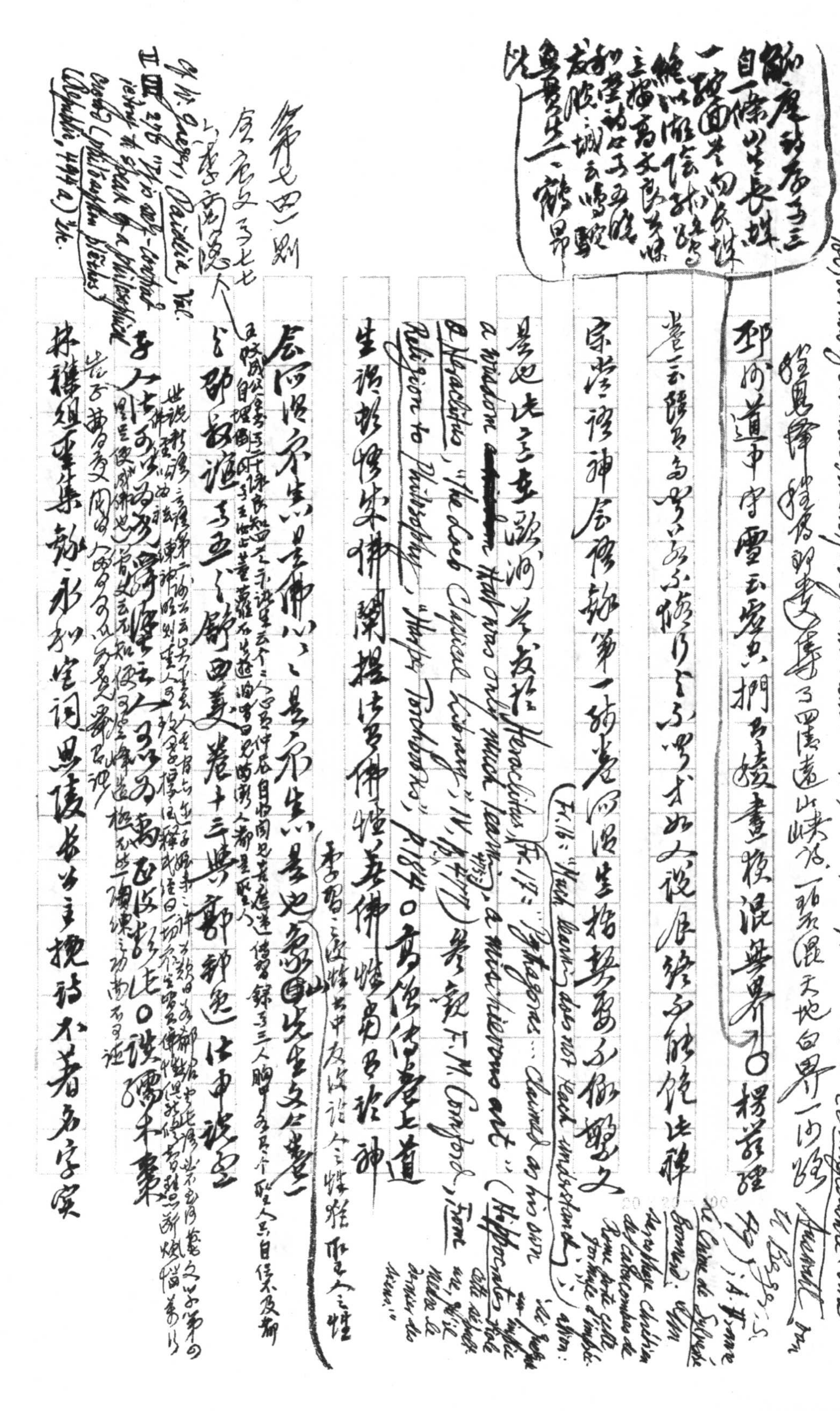
[illegible] 詩存卷二 [illegible]

[illegible] 起 [illegible]

成村大全集卷一一齋詩 [illegible] 張引前茶山詩云："不堪相背處，何況獨啼時" [illegible]

A.-V. Arnault: "Les regrets qui déchirent [illegible] pour celui qui reste" [illegible] "Un [illegible]" [illegible]

Fr. von Logau, "Der Tod": "Tod [illegible]"



[illegible]序[illegible]三
自一條山生長城，
一路面[illegible]向[illegible]城，
絕似湘陰[illegible]路，
[illegible]高文良[illegible]
[illegible]
[illegible]城[illegible]驛
[illegible]二[illegible]昂
然

Tod, der mich zu nehmen kömmt; / Ich fürchte mehr den Tod, der mir die Kleinen nimmt"（Sinngedichte: eine Auswahl von U. Berger, S. 5）; A. France, Le Crime de Sylvestre Bonnard: "Un sarcophage chrétien des catacombes de Rome porte cette formule d'imprécation: 'Le fossoyeur impie qui a violé cette sépulture, qu'il meure le dernier des siens.'"

[illegible]鍾傳[illegible]了四墨遠山峽谷，一路黑[illegible]混天地白，界一河路

鄧州道中：雪云密[illegible]抖[illegible]，[illegible]畫樓混無界了○[illegible]理[illegible]

卷二云：[illegible]為[illegible]不能行之[illegible]不可說，求如人說[illegible]能[illegible]此禪

宗密注神會語錄第一節卷：同得生指契要不[illegible]文

是也。此之在歐洲者，如 Heraclitus, Fr. 17: "Pythagoras... claimed as his own a wisdom ~~[illegible]~~ that was only much learning, a mischievous art."（Fr. 16: "Much learning does not teach understanding."）（Hippocrates & Heracleitus, "The Loeb Classical Library", IV, p. 477）參觀 F. M. Cornford, From Religion to Philosophy, "Harper Torchbooks", p. 184 ○ 高僧傳卷七道

生說頓悟成佛，闡提得佛性，無佛性者為玄談神

會，同得不生滅，是生滅者是也。家山國先生文集卷一（李習之復性書中友談人之性，非聖人之性）

公即牧[illegible]語[illegible]五之鄧西[illegible]卷十三與[illegible]鄭龜[illegible]法中語空

（王陽明公全書卷二十七[illegible]自悟[illegible]，[illegible]仲尼自[illegible]見[illegible]是聖人[illegible]三人[illegible]人只自信不及都[illegible]）

（世說新語言語第二[illegible]神[illegible]聖人[illegible]一切[illegible]佛[illegible]文[illegible]第[illegible]）

李[illegible]大為[illegible]學[illegible]云：人[illegible]萬[illegible]此○謂[illegible]不[illegible]

（[illegible]佛也[illegible]文云[illegible]知[illegible]一[illegible]之功[illegible]證）

第七四一則

[illegible]文卷七七

[illegible]李商隱人

cf. W. Jaeger, Paideia, Vol. III, 278 ("It is self-contradictory to speak of a philosophical crowd (philosophon plēthos)", Republic, 494 a) etc.

林[illegible]組重集敘：永和宮詞、思陵長公主挽詩不著名字[illegible]

皆為梅村作也。蹻木以滕都紀郡巩公，梅村遇從甚暱，紀文可

考其證之太史云，於文推吾序有悅卿卿，此之大之讀者不知變

為吾取學紀實上羅青惻隱云云，證以先生題其院兔淵矣

先生文云詩餘出作賀新郎（[illegible]）[illegible]見梅村家花稿（見二十二頁）（內有中吳錢[illegible]指梅村臨[illegible]作，[illegible]梅村卒於康熙十年，而）

蹻木於順治十四年二月南昌路見史羽翁來林禮組叢集

云倩若蘇夢孫那喜禪法陵以四呪日可愛之至聲於氏

如趙之名作一大倭臣錢大宗伯題杜乎白重夜邏詩集

卷西長多貢此篇自注云以吾平鄉太史為紀仍褒寬駁地

太史覽之笑曰吾法其勝吳之大甚於吾日錄其所題楊編

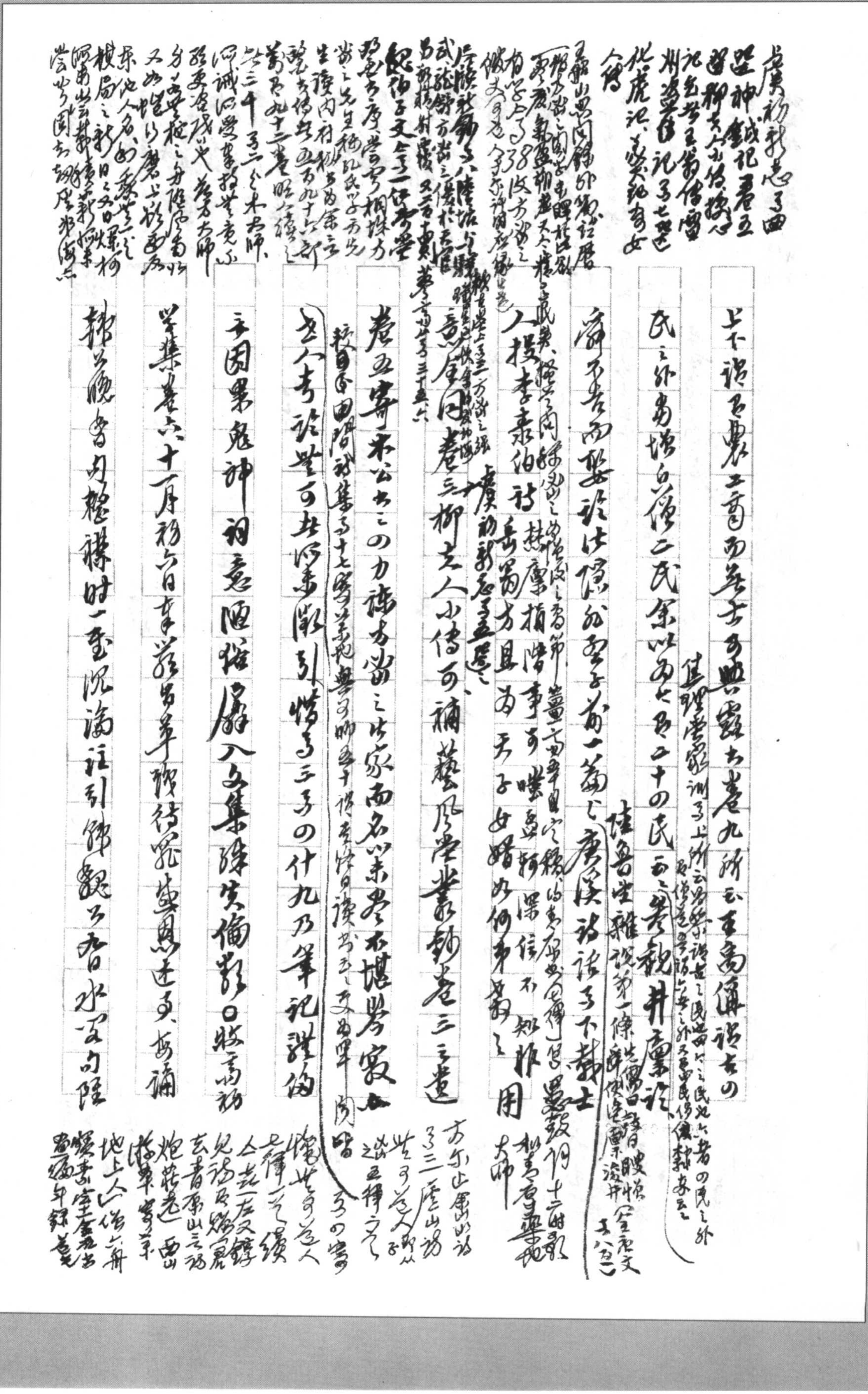
（只讀新鈔吾亦所采諸[illegible]不見此集，新鈔二集吾四吾[illegible]吾西[illegible]采出此四集；新鈔三[illegible]吾三吾，五所采亦不見此集）

年書機調書勝時文指弁之明而謝論新銳可喜吾一三氏論

廣砂新吾錄釋其文甚多諒服其處會兔楊編（吾七[illegible]如[illegible]吾傳）

（外書吾流年廣名藏此集，方文西江羅幸吾錄其[illegible]一行）

明末清初江右文家自成宗派，艾千子、陳宏緒、王猷定、徐世溥、傅占衡以至曾學七子皆鋒銳四出，無着於朴處



上下諸書畢於二齊而無一字可無錄出卷九所云本為偽諸書の（其理堂錄訓子上所云男子之民以六之民…之外又…民僞[illegible]）

民之外為增白億二民余以為七長二十四民一要觀井廣記、

齋不甚而要識此億所盈子前一篇之廣漢詩話子下載士（陸魯望雜說第一條…僧…自…史悅…文…十六之）

人援李泰伯詩（林摩捐階事可嘆息轉深信不知作）岳蜀方且為天子女婿如何弟兄之用（杜專…大師）

廣初新志卷五選之

意屋同卷三柳先人小傳可補藝風堂叢鈔卷三之遺

卷五寄米公書之力識方當之此家而名以來最不堪發家無（校邠廬田間詩集卷十七…十…讀…）

又人方論世可無所事敬引借卷三第四什九乃筆記謹的

元圖果鬼神羽意陋俗靡入文集殊失倫類日妝高詠

學集卷六十月初六日李蒓客年譜總之思述矣、安論

韓非讀書所說謀時一至沉論註引錄觀不皆水可句隆

廣初新志子四

渠神鑑記卷五

聊齋志異…

記…

州…記子七…

…虎記、…女

…傳

天…山…

…

…方…

…

…

紀伯子文…

…

…

…二十…大師、

…

…

…大師

…

…

…

…

…

…

方…山…詩

子三…山…

…人…

之…

…

七律…

人…左文…

見…

玄書…山之詩

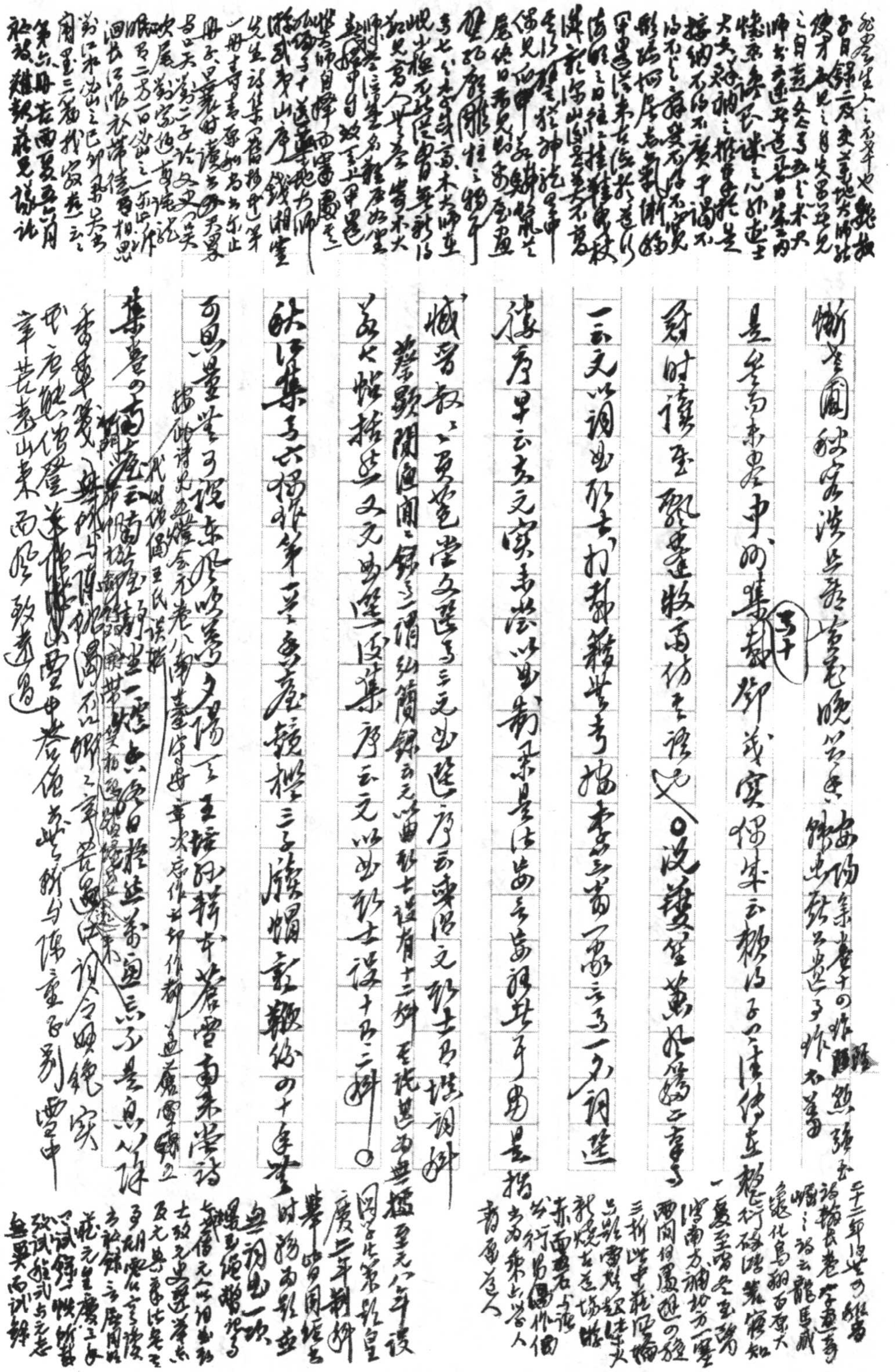
炮…西山

…

地上人…舟

…

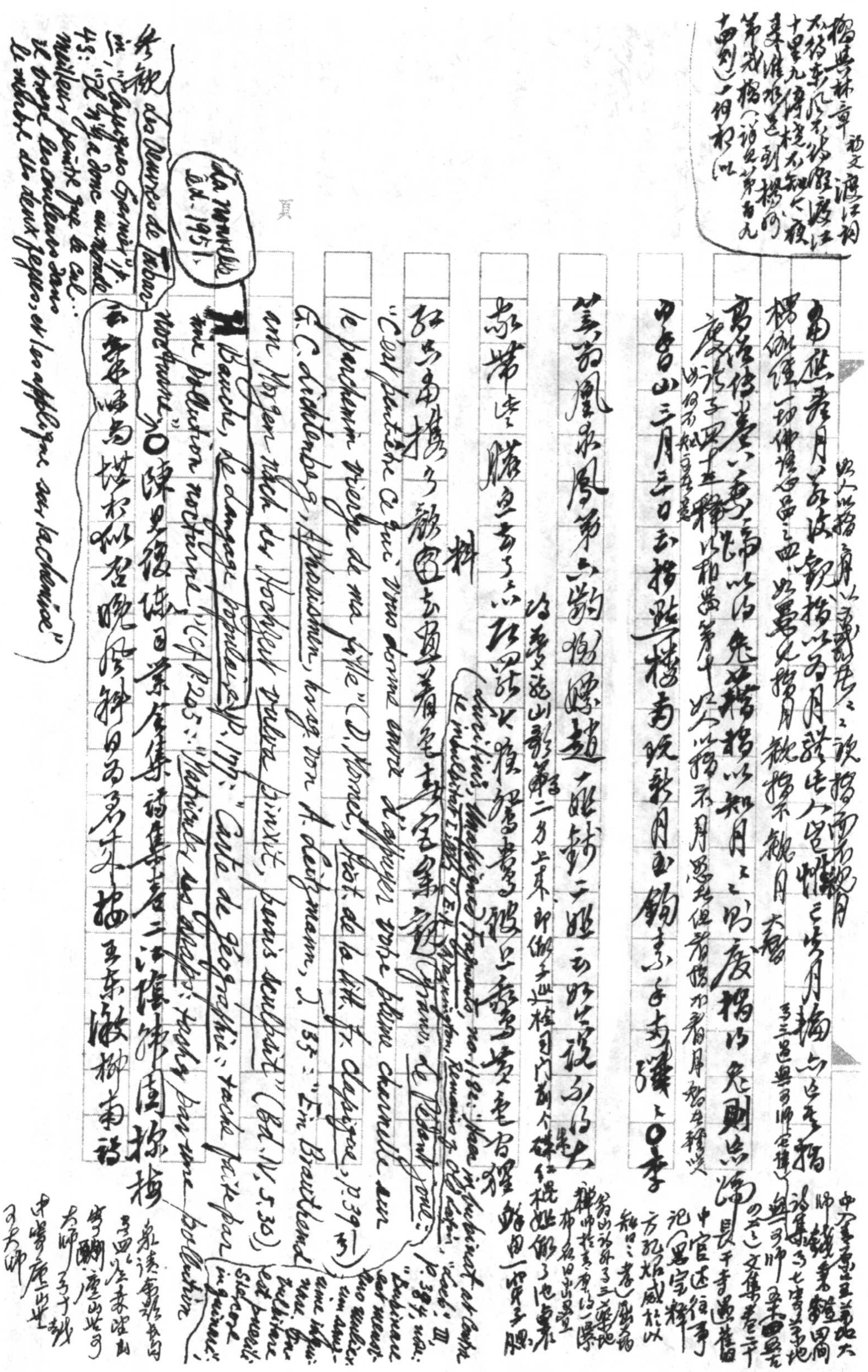
…年錄…



[illegible]

[redacted]

[illegible]



揚無咎林章　補文　渡江詞
不信東風不洗鉛渡江
十里九傳槎不知天度
來淮水邊到楊柳
第幾橋（詞見第二百九
十四則）一相和叫

南北春月，芳坡鈞橋以為月證生人宅[illegible]之生月橋以此之橋

如人以指喻月以[illegible]之之諦指而不觀月

楊柳縫一切佛語西品之四。如寫之指月觀指不觀月大謬

第三道與可師定律（[illegible]）

高僧傳卷六惠[illegible]以為先[illegible]指以知月，月之既度，指乃兔則[illegible]

度洪子四十五[illegible]以相[illegible]第十如人以指示月[illegible]指而看月[illegible]

以指不知之[illegible]

中吾山三月三日云指點樓南玩新月，如鉤未上手[illegible]○李

蒹葭風來風第六齣[illegible]趙大姐鈔二姐云[illegible]說是[illegible]大

乃[illegible]說山影第二分上集，即[illegible]手巡棱目門前个株紅桃[illegible]鄉子也[illegible]

紫帶[illegible]腰[illegible]只[illegible]騷[illegible]

料

（Lucilius, *Unassigned Fragments*, no. 1182: "Haec inbubinat at contra te inbulbitat [illegible]" (E. H. Warmington, *Remains of Old Latin*, "Loeb", III, p. 384, note: "Bubinare est menstruo mulieris sanguine inquinare. Inbulbitare est puerili stercore inquinare");

[illegible]Cyrano, *Le Pédant joué*: "C'est peut-être ce qui vous donne envie d'appuyer votre plume charnelle sur le parchemin vierge de ma fille" (D. Mornet, *Hist. de la litt. fr. classique*, p. 39 引). G. C. Lichtenberg, *Aphorismen*, hrsg. von A. Leitzmann, J. 135: "Ein Brauthemd am Morgen nach der Hochzeit *vulva pinxit, penis sculpsit*" (Bd. IV, S. 30), H. Bauche, *Le Langage populaire*, p. 177: "*Carte de géographie*: tache faite par une pollution nocturne" (Cf. p. 205: "*Matriculer ses draps*: tacher par une pollution nocturne") ○陳[illegible]日葉全集詩集卷二[illegible]揀梅

La nouvelle éd. 1951.

參觀 *Les Oeuvres de Tabarin*, "Classiques Garnier", p. 43: "Il n'y a donc au monde meilleur peintre que le cul… il broye les couleurs dans le marbre des deux fesses, et les applique sur la chemise"

[illegible]晚[illegible]日高千丈梅[illegible]柳南詩

中入[illegible]大師[illegible]詩集[illegible]七律[illegible]

[illegible]文集卷二十[illegible]

中官述[illegible]

記（[illegible]宗釋）[illegible]

方孔炤[illegible]

[illegible]

[illegible]鄉子[illegible]

[illegible]

泉[illegible]

[illegible]

太師[illegible]

中[illegible]

子大師

鈎黃二錢周政梅村李云洋叔子の和香地更喜（花）再似兩家[illegible]

七百年六公筆頁昌容臺集玄宰文銳第任濡染七子吉吾

鄭瀏加以崇飾之明第樓調大變有以文如出一詩則十九屬

純常子枝語卷二十八董思白書軟媚正如古人溫潤婉然其中條徽自治者亦不甚得以主於野一代風氣

剿襲餘無味如有其詩錄云如雜傳如足以韓然也別集

の卷取坊者以畢取之畫禪室隨筆寂寸（雅言）祝南皇意

談藝錄卷の載玄宰何以為文承九法緒君精三法

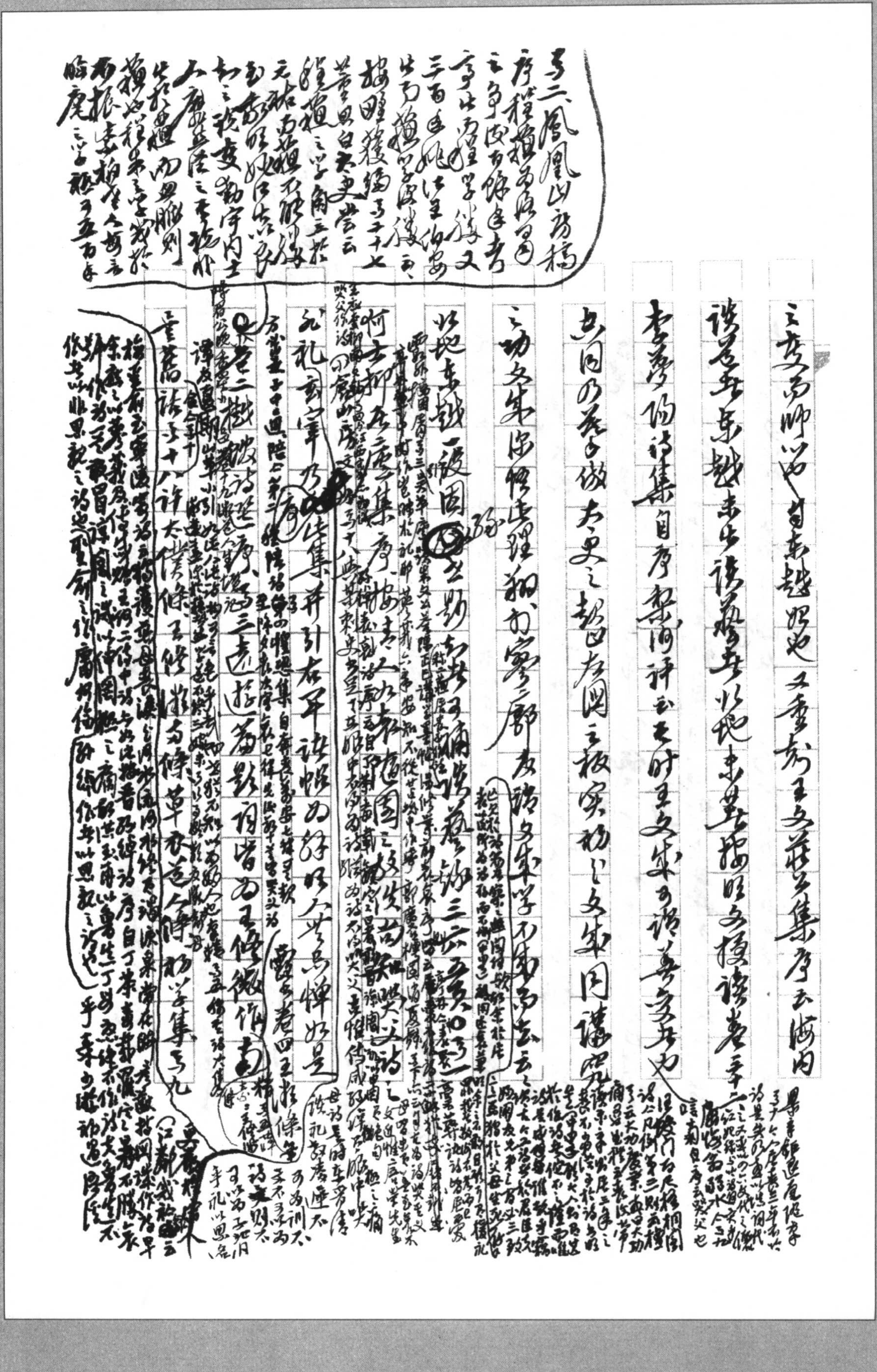
今集（未收文）文記玄宰讀書以四調錄遂懷八股家耶云云改文

集日卷二錢鴻堂稿自序中謂（舊日談錄）李季二記玄宰右肩附（卷二姻姬篇序稱陸伯生不依瑯琊而名然三教與吳子自遠）

王弇州五名一節全松自眉公擇此集序曰文如一居

刻羅文莊公集序（時）文之友為師者也當以地始之理學

20×20＝400



皆其言素[illegible]習

學者後乃服之○

（[illegible]）

鍾嶸詩品[illegible]偏[illegible]十二況隱侯

戲題王漁洋[illegible]第二首之[illegible]十七 [illegible]代

（[illegible]）

詩人錢[illegible]絕句之十六十二首[illegible]二[illegible]文稿序注

（[illegible]）

[illegible]云[illegible]云嚴滄浪[illegible]以[illegible]

（[illegible]）

語之曰吳[illegible]讀西廂記[illegible]

評[illegible]論文經月[illegible]

[illegible]

（[illegible]）

[illegible]讀[illegible]

比[illegible]

（[illegible]）

[illegible]

跋馬上跋董文敏為宗門案語意當曰宗門當日禪為作家居士亦正是名才禪能出身見

惟元之詞然之今之時文如嬰孩生而眉目鼻耳色色不差法以科舉變代而望以今之律鬼將則因而小腹增月寸寸亮傀儡

宮音律孔商律譜盛時而言之詞傳衍花唐故評時而萬雜

魯虎魚西作晓淨丑旦生寬妙者亦則固唱不補譜發擲

（見媚幽閣文集，似文長是遺之失收）

四○頁玄宰論制舉文九法所謂代為時作者之日寬它之中不是也

○卷○陳懿典古印選引古之作者，於它家鏈之未嘗謂篇文大冊燒之隆而離其宗之文為之言讒也三在下之古經論

序讀自為堅持一法之戲記大曉又自為一法掇戲錄書記第十二

毋自諍九年二月二十日詞見竇詩詞於賓閑讀文選散文而宜揮

西南之辟文點蕃傳臣初發明李梅竹之七十卷陳仲恕撰

全唐文卷四百八十七權德輿方明授筆要說：自視閉之惟難，日欲書而先看所書之紙，三中是何用筆，多少及紙色何如，稍以何筆書之，與書勢相合，求其真，方可求草書之勢相當

答客問學古編：三十五舉云九云：寫篆篇書要字只用小篆二徐二李，從人所便，切不可寫詞法文

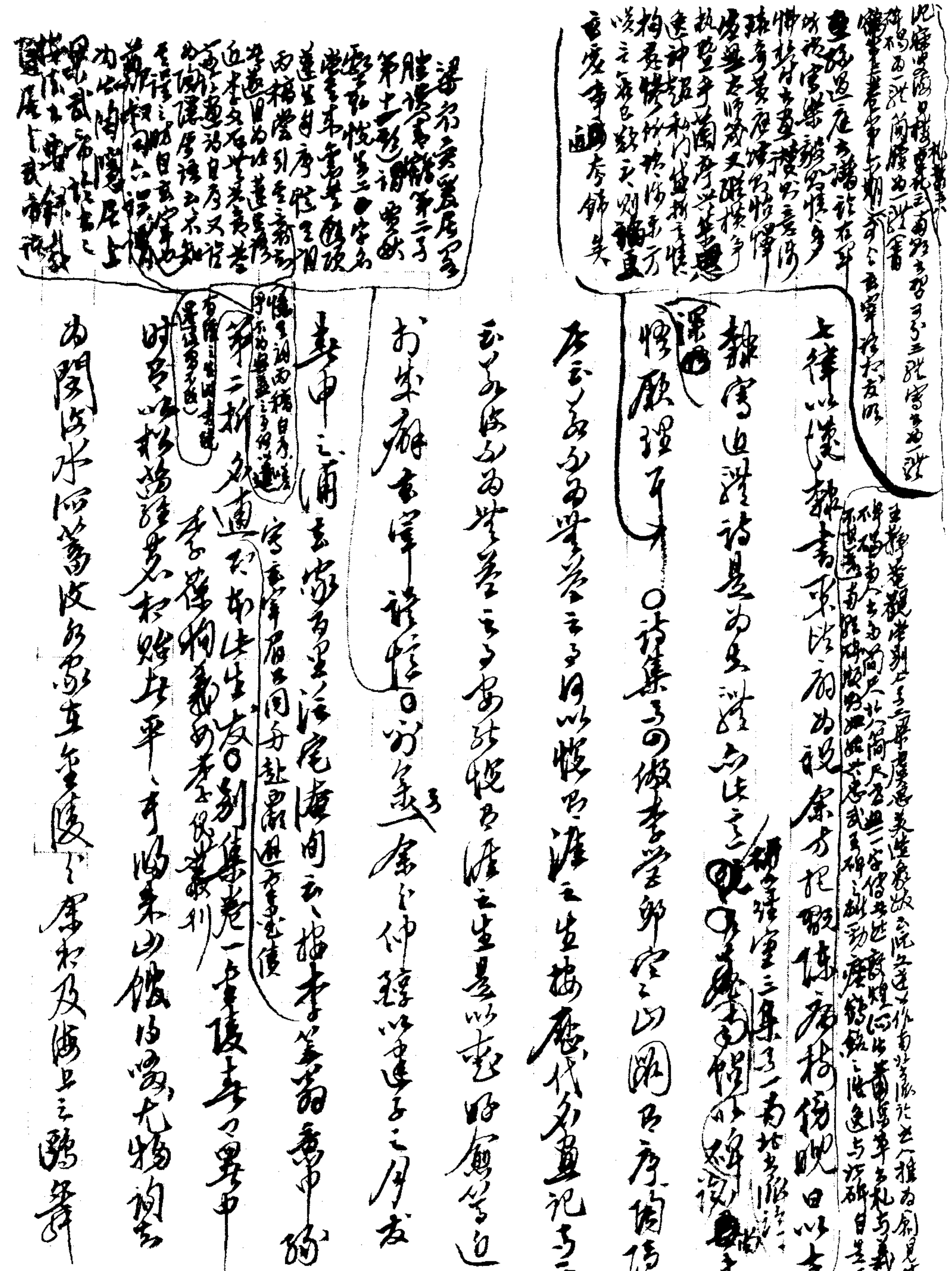
李[illegible]

劉獻高藝概卷五[illegible]錄跋王獻之法帖云何[illegible]

初姚開之二西逸筆[illegible]

立太宰碑宋[illegible]

賀貽孫激書卷二：黃君輔字學舉子業，揣摩十年，游湯義仍先生之門，每進所業，先生擲之地，曰：日西餘然，誤為文有要堪詞乎，乃援以特子記閒，戶廣取見，諸曰先生教文之變化在於是，中是文思泉湧



[illegible]

上律以後隸書東漢而為說余方把玩[illegible]傷[illegible]日以去

隸寫道[illegible]詩是為真[illegible]亦其之[illegible]

懷[illegible]理不 ○詩集之四[illegible]李學[illegible]空山圖序[illegible]

[illegible]以[illegible]之生[illegible]歷代名畫記之三

[illegible]之生[illegible]以[illegible]道

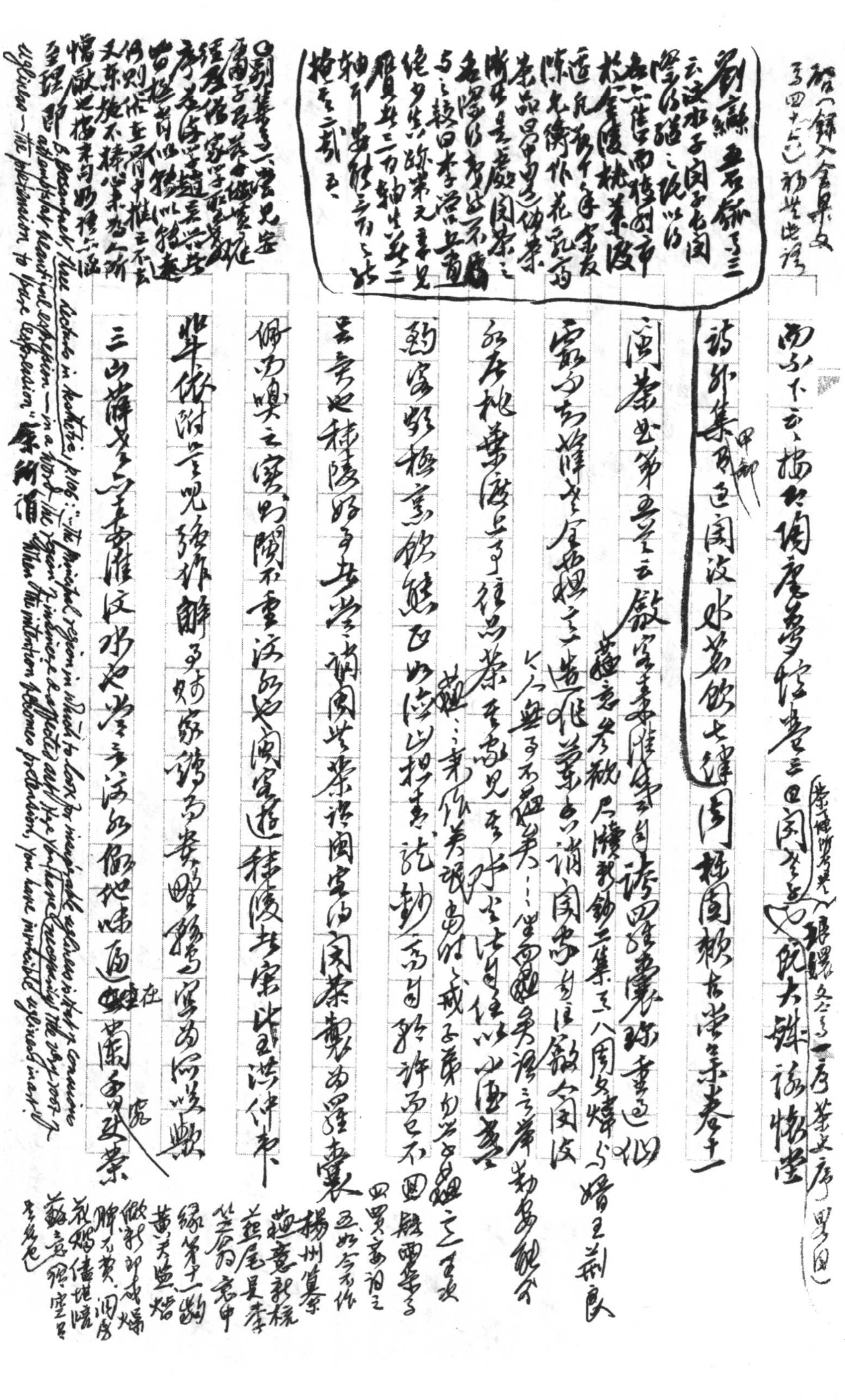
[illegible]所[illegible]余之仲[illegible]以[illegible]之[illegible]友

[illegible]申之[illegible]向云、[illegible]李[illegible]

第二折[illegible]生[illegible]別集卷一[illegible]

[illegible]平、[illegible]

[illegible]



而不下云云。拈出陶庵夢憶卷三〈閔老子茶〉（琅嬛文集卷一〈茶史序〉略同）既大雅談恢堂

詩外集（甲部）卷五〈過閔汶水茗飲〉七律，〈同閔楷閔頗古雅〉，堂集卷十一

閩茶曲第五首云：「歙客秦淮盛自誇，羅囊珍重過仙（蘇意者，茶 [illegible] 鈔二集五八周文煒 [illegible] 婿王荊良）

霞。不知薛老全蘇意，造作蘭香誚閔家。」自注：「歙人閔汶水

居桃葉渡上，予往品茶其家，見其水火皆自任，以小酒盞

酌客，頗極烹飲態，正如德山擔青龍鈔，高自矜許而已，不

知茶也。秣陵好事者嘗誚閩無茶，謂閩客得閩茶，咸製為羅囊，

佩而嗅之，實則閩不重汶水也。閩客遊秣陵者，宋比玉、洪仲韋

輩，依附其門，強作解事，賤家雞而貴野鶩，宜為其所誚歟。

三山薛老亦秣陵汶水也，嘗言汶水假他味作（在）蘭香，究（窮）使茶

四買家翁謂之 [illegible] 五、如今本作 揚州鹽集 蘇意新樣 燕尾吳李 筐篚為衣中 緣筆十一斷 黃花鹽焙 [illegible] 蘇意 [illegible]

劉鑾五石瓠卷三云：汶水子閔子長 [illegible]

B. Bosanquet, Three Lectures on Aesthetic, p. 106: "The principal region in which to look for inexplicable ugliness is that of conscious affectation — in a word, the region of insincere & affected art. Here you have necessarily the very root of ugliness — the pretension to pure expression." "When the intention becomes pretension, you have invincible ugliness in art." 余所謂

○別集卷三《送觀禪師》[illegible]

[illegible]

之妙。時本色全出，[illegible]

詠[illegible]不免耳。○〈乃集卷二〉[illegible]

宋時書[illegible]

乃[illegible]

此[illegible]之接[illegible]文集卷六十二[illegible]朱子[illegible]

[illegible]文公集卷八十二[illegible]

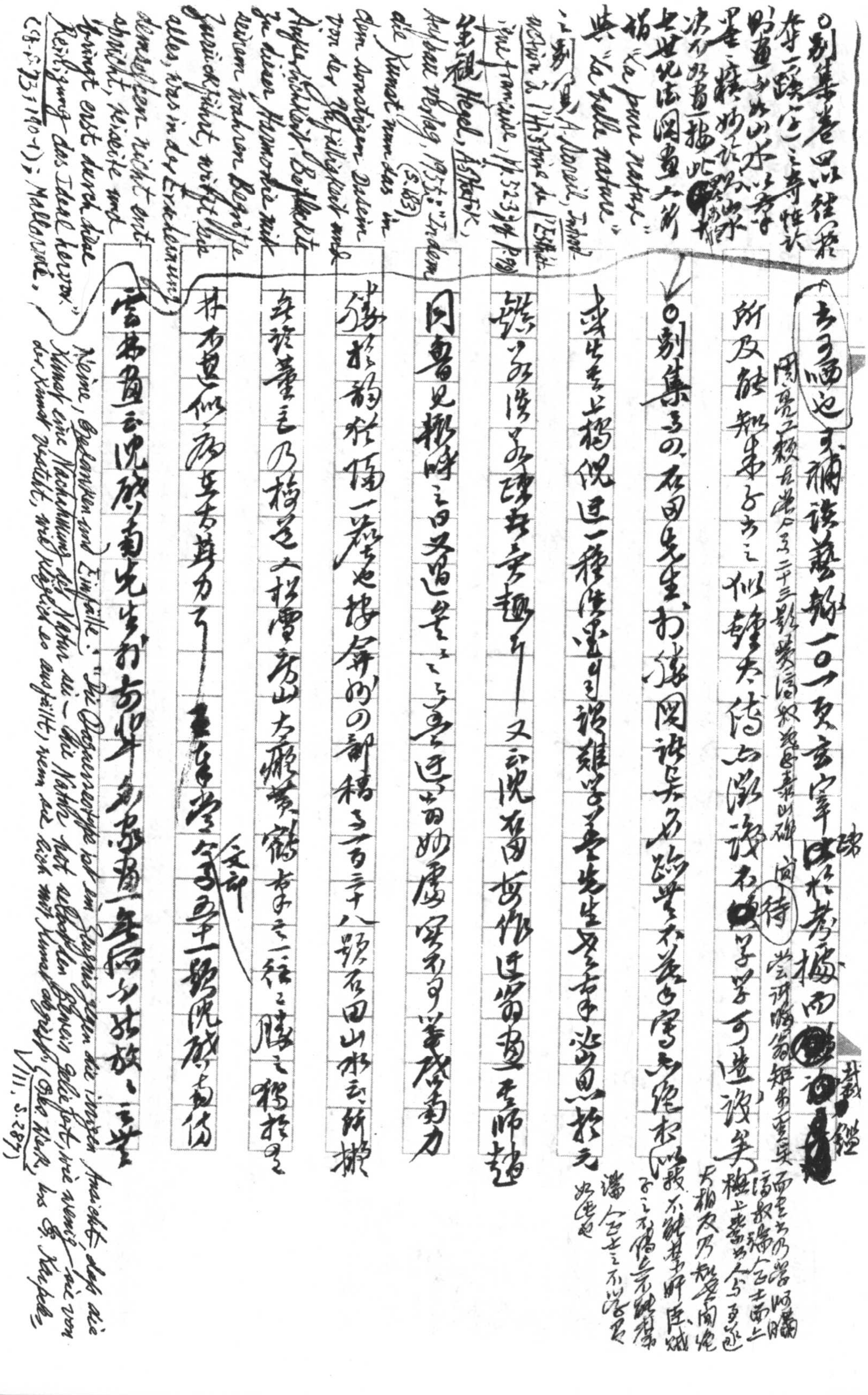
[illegible]

[illegible]文公集卷八十二

[illegible]

別集卷二[illegible]

[illegible]簡札[illegible]



去之嗢也。未補談藝錄一〇一頁云：寧以不[illegible]於考據而[illegible]詩[illegible]

（周亮工賴古堂集卷二十三題[illegible]山碑[illegible]尚待 嘗評[illegible]）

所及能知余子者之似鍾太傅而微[illegible]者之學，學可造[illegible]矣

（而[illegible]乃[illegible] [illegible]士[illegible]上 [illegible]大相[illegible]而[illegible] [illegible]不能[illegible]臣賊 [illegible]）

◎別集卷四《石田先生畫》於[illegible]圖詩云：[illegible]不若[illegible]之絕[illegible]

求先生上稿，倪迂一種清[illegible]語，雖學無先生之[illegible]，亦必自見於元

（[illegible]如[illegible]也）

錢舜舉[illegible]趣耳。又云：沈石田每作迂翁畫，其師趙

同鄉見輒呼之曰：又過矣。又云：迂翁妙處實不可學，啟南力

勝於韻，於倪有一層也。按：[illegible]稿卷一百二十八題石田山水云：終據

無諸董、巨，乃稍變之，於營丘、大癡、黃鶴諸家之一種之勝之，稍於[illegible]

林，不過似為其筆力耳。[illegible]學（文部）士之每一題沈啟南仿

雲林畫云：沈啟南先生於古作無所不精，其雲林[illegible]一筆，[illegible]放，云無

◎劉集卷四以往[illegible]李[illegible]之[illegible]訣明畫與山水之學[illegible]墨[illegible]物[illegible]於[illegible]畫[illegible]描此[illegible]七世紀法國畫之[illegible]謂"la pure nature"與"la belle nature"；之[illegible]見A. Dorival, Introd. à l'Histoire de l'Esthétique française, pp.523 ff, p.98)

參觀Hegel, Ästhetik, Aufbau Verlag, 1955："Indem die Kunst nun das in dem sonstigen Dasein von der Zufälligkeit und Äußerlichkeit Befleckte zu dieser Harmonie mit seinem wahren Begriffe zurückführt, wirft sie alles, was in der Erscheinung demselben nicht entspricht, beiseite und bringt erst durch diese Reinigung das Ideal hervor" (S.183) (S.S. 173; 190-1); Mallarmé,

Kleine Gedanken und Einfälle: "Die Originalität ist im Gegensatz gegen die innigen Ansichten, daß die Kunst eine Nachahmung der Natur sei — die Natur hat [illegible] Seele fort, wie wenig sie von der Kunst [illegible], und [illegible] so aufstellt) wenn die Kunst mit Kunst [illegible]" ([illegible] bis [illegible] VIII, S.287)

~~Œuvres~~ Œuvres Complètes, "Bib de la Pléiade", p. 574: "La nature réussit rarement à produire un tableau". [illegible] : "Erst hört man von Natur und Nachahmung derselben, dann soll es eine schöne Natur geben. Man soll wählen; doch wohl das Beste! und woran soll man's erkennen? Nach welcher Norm soll man wählen? Und wo ist denn die Norm? Doch wohl nicht auch in der Natur?" (G. F. Senior & C. V. Bock, Goethe the Critic, p. 111)

[à propos of a landscape by Rubens] "Ein so vollkommenes Bild ist niemals in der Natur gesehen worden, sondern wir verdanken diese Komposition dem poetischen Geiste des Malers" (Eckermann, Gespräche, 11. April, 1827, Aufbau Verlag ed., 1955, S. 310) cf.

[illegible]（2319）

[illegible]

云、即言筆墨術也

T. H. Greene, The Arts & The Art of Criticism, pp. 9-10: "Nature itself never provides us with any indication as to how much to include & exclude in our aesthetic response to natural phenomena. No natural object or scene is ever bounded by a 'frame'. How much should be included in a 'sunset' or a 'forest glade'? — To this extent our response has been creative… The artist goes to nature for inspiration just because natural beauties are themselves so incomplete & fragmentary etc." cf. Pater: "Style": "Exclusiones debitae naturae — the exclusions, or rejections, which nature demands — we know how large a part they play, according to Bacon, in the science of nature etc." (Appreciations, p. 9)

七百二十七、王世懋[illegible]

[illegible]

[illegible]

Oscar Wilde, "The Decay of Lying": "What Art really reveals to us is Nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition… Art is our spirited protest, our gallant attempt to teach Nature her proper place" (Works, ed. G. F. Maine, p. 909).

J. Whistler, The Gentle Art of ~~Trying~~ Making Enemies, 143: "Nature is very rarely right, to such an extent even, that it might almost be said that Nature is usually wrong: that is to say, the condition of things that shall bring about the perfection of harmony worthy of a picture is rare."

[illegible]

[illegible]

cf. De Quincey, Confessions of an English Opium-Eater, "[illegible]", 75-6: "the poet from the sky, was [illegible] & rehearsed [illegible] from the poet". The Author of the Poem ["Ruth"], [illegible] had been originally [illegible]

[illegible]

徐樹丕識小錄卷六：鍾伯敬為太常時，曲生某謂先生云上賞以詩云云，只下賞遂謂云：鍾譚，因與但賞詩稿，逕不飲下賞，便之其集，奔謂曰：二舍請作詩，當遠不省，飲此賞詩，即攜謂端詩集地自取急，飲謝還可畢更衰之者如此，皆之皮得庵先生

詩序云：詩至於今日，集其自一二作者，此代若狎主齊盟，布之篇章，滋之言附分門戶，各以其說自我以衍說乎，至于是而各立壇坫，擁篲捷學，刻鵠之譏，寫其形骸而貴其氣，肉貌嫫姑，藐其形之人之之亦，然使古姬飾而之，又而樂之之，人而形容之長姑飾而之一顰擬學，後學吳狄、吳越之家，而其大者方跳浪溶且自以為詞壇之繡虎，嗟嘆世之人。詩徵序云：古往今來，才情萬態，若其花媚眼，閨色妖嬈也。又：能此者生一手，識其能出口，與此甚然，雖豔亦妄，語情巢、阮嗣作，此書刻若嘗謂之士孔隱之異生乎，而間者也。

卷五十三藝圃擷餘云：人各有之，靈蹊捷徑，律體繡錦葉，晚唐大曆，劉隨州固宜上宗，論詩亦甚難，若晚唐詩人好溫庭

錯之才諄諄之致見溢于不言之意，亦故處謂其人之作非必傳誦先才

實以子部性情出於議論格調，又云李何之後，但以字斟海內

為李氏之言，若夫宋人以驚之筆為詩，於其論詩則言性情，何（承劉辰翁詩集傳丁卯）

好于云之法，兩切善明於人，僅據於藝圃擷餘論高棅詩何

謂李子于李何而分歷，若二君必無絕當[redacted]（以西邨詞話寄程不合某歷下壇坫）

[redacted]為高廣中窺日未出處，覺處說月乃太白詩部子

七讀李獻吉詩（焚句）云：誰稱大雅繼何人，日讀詩一卷，功比四夾

部子五十三藝圃擷餘所謂古人如點兵~~□~~以為高者曰詩部子

七歎日少常李夢陽中逢雪，不見堂鑪運海月長所向寫錄

臣李夢陽（天）八海新行御樓楊先謝，萬家宴酬日清秋生閣鶯移換

推許丁卯尤多之致。李于鱗園燈詩論詩之言六以為詩之宗，以此許渾衛將軍，摩詰其明詩之宗為，其虛因緣仙態，致衡[redacted]節，於宋五律明元擊楊，萬李何嶽峯摩舞，復由宗由詩集稿，子名其篇之集之，二且另為十四限每句，日熟時錄之

大隱樓黃高陽集何續作余許吼字〇國煙詩話[redacted]

識為同樣[redacted]啟詩箋乾斜映千門月碣石長吹萬里秋謂塞乾自大同來何須斜映長安二月下旬司闈

他如寄吳張幼于兄過樓鶴去海鷗此獨

中原翔集甚長興詩子〻尚餘欽甚一片中原數騎河南園

情哭李于鱗先生八首[illegible]中原埋骨秋代燭出精靈大

悲逢此八年來中原尖之禪學子七丁卯甚家光第陳情於此會卷澎

李見重主終羅其書門孫字來寫自中原月程日懷仲芳材

中原屬物千秋濟南圖江湖萬里傳憶子〻攻君五馬去如飛

悵悅中原業林遊懷昭〻三川地敝中原毫二室飭寫大隱

贈答于鱗攻君折簡中原分氣龍揮霍更高地出沒時蠶曉日省

罕申擁去信弟兮萬里豈湯去已在中原五馬朝人稱送張仲子

三川廣可貴
又識君看太師
宅館別詩益
地雛雪來
海嶠潞安
簫鼓動長
安謂大且遠
吳如半虧時
家異盼面
陳詩
小尨
識于
諸隱
錄影兼兴尚
澎煙西樓諸江
後欲動帆檣
外山色遥々
睥睨西諸作
闌詩坐樓々
東南尚可憐
樓西山明在石
果外孤月方徐
及至樓子蘇城
南江雄湯都方
罨皆絕粗帆
檣外窗兒雲
湖港云々
洪然

幼子、識面者、東來姪客中原識面者去、訪舊鄰、山僧包第年至

自來此、俗苦中原叢、戲錄、寄來謂賀葉猿、蛙苦驟勤東尚

方君雲門寄、子子多居恩、寄中原、鄉書多、八安歸道中觀進

訪李鮮小果、中原海色、荷鋤臥雲圖、贈馬鶴將行寄佳

送錢大修年、燈下憶地、張權書、聲樣中原六三叠新寄

芳塵儀、南、放歌息驟、事吳寄中原同康居為九楊伯、博士

寄表、送廣州、中原舊不以看雲為布帽酌母旅思、張送兄

喜雨、三中、如、何來越、酒新來、南遊、贈中原大布衣、送程序

秋、西樓、讀理道自寫寄翁、金華寄中原寄十首詠雞鳴只有佳、

湛上人、雲外花、勸酒、中原自往、送張二兄南歸、自西湖、莫懷助

黄《海日楼题跋》卷二中有光绪中为彭伯跋于鳞先生墓之二，（又《列朝诗集》传丁上：黄蕤《海陵生集序》谓李于鳞所谓中原吴君者欤云云）国士之姓君静诗中每不去其沾布，云他以乾坤为庐宇黄金（又据诗中用乾坤字，窃录之为苍空山叢，皆书之时道学齋稿，見開穆也。）白雪凌稜，李石来尚何谓为沧溟先生集不得弇州何于于鳞推崇备至（诗部）卷二《怀雪山诗》，卷五《读二家诗》、《哭李于鳞先生》，卷十《祭于鳞先生墓》，卷十四《撰祭于鳞文》云激昂慷慨之概，（文部）卷二十二《与往中丞书》云往昭时无论于鳞为宗，勿出其范，曰于鳞字之，谓古人去今日远，于鳞古人，独于鳞何谓于鳞不可解也，此最先晓也。（庚辰夏道小雅图卷，出谭艺次偶及李于鳞文长篇，余初阅亦未作何图观，战国策诸处乃翻然，改观于鳞初稿不无久之，鉴于诸公皆学李，遂以郵改爾是冬，容安馆识年）《四库总目》卷一百七十二评李于鳞文谓诘次为病瑞上（复评隋唐代诸名家至唐不）曰李文词多聱牙，缭绕曲困，多讥聚讼，以为其才短故不能自达云（为王弇州札记嗜，数谓而不容口，而论不同乃尔）三殆日临文，终日讲之，讲之第觉难解云云，以哀情溢于弇州

主覺所[illegible]出國有心張 九易序云覺所九[illegible] [illegible]語于鮮于[illegible] [illegible] [illegible]

全唐文卷[illegible] [illegible] [illegible]

續第一百九十八則[illegible]

Milton, *Paradise Lost*, XII. 469, [illegible] Adam: "O Goodness infinite, Goodness immense, / That all this good of evil shall / produce, / And evil turn to good ... / ... / Full of doubt I stand, / Whether I should / repent me now / of sin / By me / done or occasioned, / or rejoice / Much more / that much more good / thereof shall spring" (*Poetical Works*, "Everyman's Lib." p. 266);

p. 282 = Fletcher: "a mishap, or a happy miss";

餘三[illegible]以為甚快[illegible]

文部 第十六：[illegible]

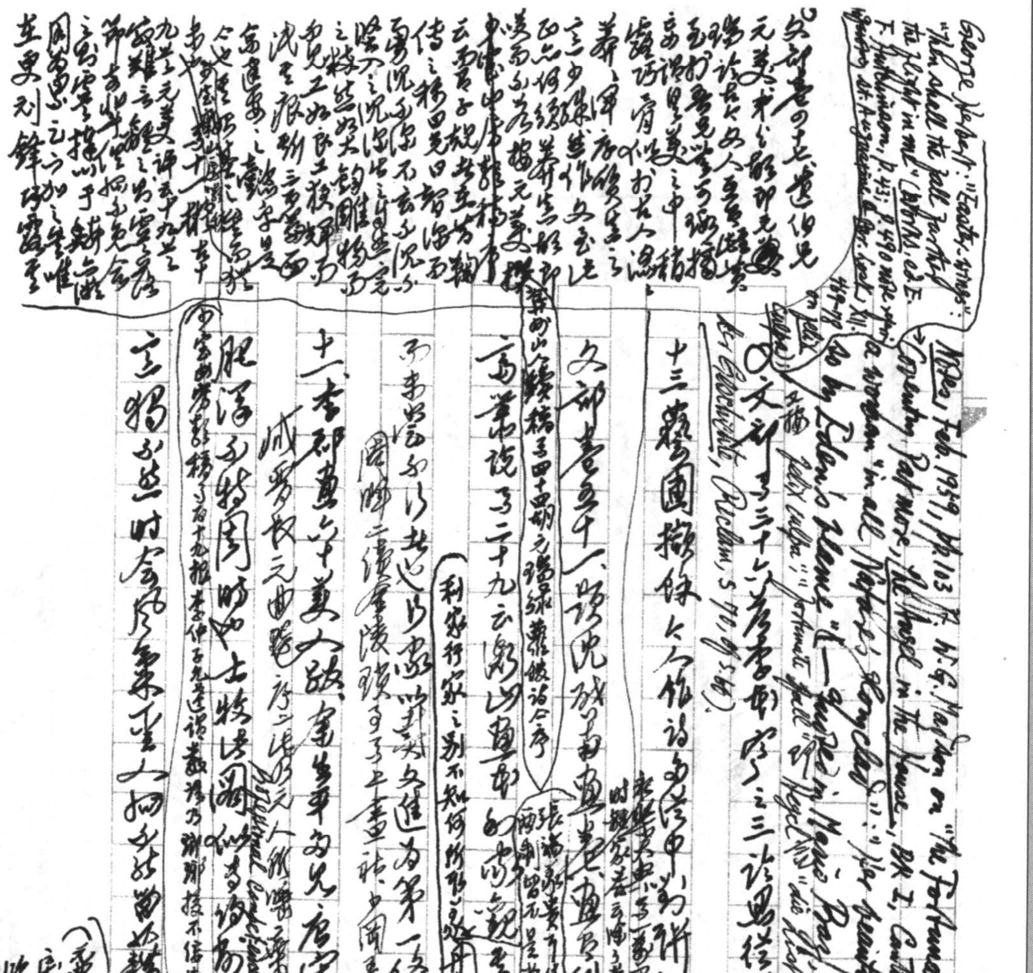
Cf. E. W. F. Tomlin, *The Approach to Metaphysics*, p. 71: "To say that the mind 'gives such sense to itself', as if the whole business of knowledge were a game of patience played by the mind to keep itself amused".

[illegible]

七七六；以

按第觀 Leibniz, *Théodicée*, Ière ptie, §10: "Nous savons d'ailleurs que souvent un mal cause un bien, auquel on ne seroit point arrivé sans ce mal. Souvent même deux maux ont fait un grand bien: 'Et si fata volunt, bina venena juvant.' Comme deux liqueurs produisent quelquefois un corps sec ... ou comme deux corps froids et ténébreux produisent un grand feu ... Un Général d'Armée fait quelquefois une faute heureuse, qui cause le gain d'une grande bataille: et ne chante-t-on pas la veille de Pâques dans les Églises du rite romain: 'O certe necessarium Adae peccatum, / Quod Christi morte deletum est! / O felix culpa, / quae talem ac tantum / Meruit habere redemptorem!'" (C. J. Gerhardt, *Die philosophischen Schriften von G. W. Leibniz*, Bd. VI, S. 108; cf. A. Lalande, *Vocabulaire technique et critique de la Philosophie*, 7e éd., p. 346, art. "Faute" & *Modern Language*

A. O. Lovejoy: "Milton & the Paradox of the Fortunate Fall" (*Essays in the History of Ideas*, "Capricorn Books", pp. 277 ff.);



George Herbert: "Easter-wings": "Then shall the fall further the flight in me" (Works, ed. F. E. Hutchinson, p. 43; p. 490 note [illegible]

Notes, Feb. 1959, pp. 103 ff. W. G. Madsen on "The Fortunate Fall in Paradise Lost"; Cowley, Davideis, Bk I, [illegible] [illegible] felix culpa [illegible] Hegel [illegible] Reclam, S. 70, [illegible]

十三 [illegible]園[illegible]餘[illegible]作詩[illegible]中[illegible]一則[illegible]

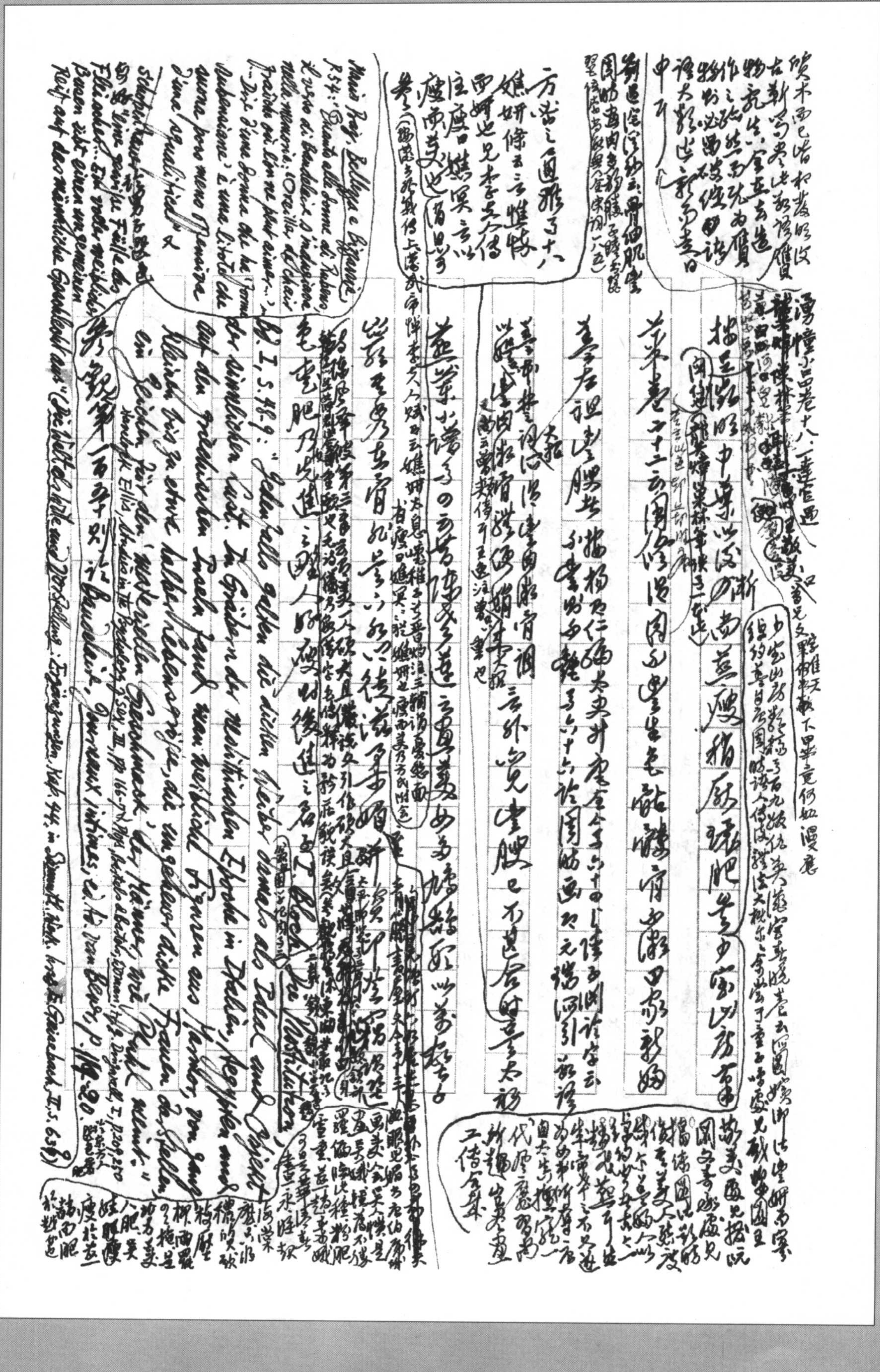
文部卷五十一[illegible]

高[illegible]詩[illegible]二十九云[illegible]

利家行家之别不知何所[illegible]

十一、李[illegible]卷六十[illegible]

[illegible]



Mario Praz, Bellezza e Bizzarria, p.54: "Quanto alle donne di Rubens, l'uso di Baudelaire d'indagine [illegible] ... "Dire d'una donna che ha 'forme [illegible]' è una litote che [illegible] ancora più o meno [illegible] d'una qualifica [illegible]" 又

Bl. I, S. 48-9: "Jeder sollte sich die dichten Weiber damals als Ideal und Objekt der sinnlichen Lust. In Gräbern der etruskischen Epoche in Italien, Aegypten und auf den griechischen Inseln fand man weibliche Figuren aus Ton, von ganz kleinen bis zu etwa halber Lebensgröße, die ungeheuer dicke Frauen darstellen ... ein Zeichen für den 'mauvais goût' der Männer, wie Ploss schreibt." Havelock Ellis, Studies in the Psychology of Sex, III, pp 166-7 ... Baudelaire, Journaux intimes, ed. A. van Bever, p. 20.

Schopenhauer: "Eine große Fülle des Fleisches ... Fülle des weiblichen Busens übt einen ungemeinen Reiz auf das männliche Geschlecht aus" (Die Welt als Wille und Vorstellung: Ergänzungen, Kap. 44, in Sämtl. W. hrsg. Griesbach, II, S. 639)

○文部卷四十七、崔迪《與元美、評の部》[illegible]元瑞云云、[illegible]中肯[illegible]元瑞[illegible]山房稿卷八十二《弇州先生の部稿序》、卷[illegible]為第一、為第二、為第三[illegible]卷十三[illegible]云[illegible]大[illegible]總[illegible]西[illegible][illegible]比弇州[illegible]大[illegible]云、尤[illegible]樓詩[illegible]

又E. Fuchs, *Illustrierte Sittengeschichte*, Bd. I, S. 429; Bd. II, S. 103。○文部卷五十二、黃巖郭由彀、暴名元為吾曰一大古云云、撫時人莫作中郎安

鄭以[illegible]集卷十七[illegible]先生[illegible]大[illegible]與鄭[illegible]云[illegible]見[illegible]元[illegible]已不甚[illegible]元[illegible]矣而

及之清~~梅林~~[illegible]如辰收白檻集卷七《文美先生傳》[illegible]伯[illegible]

敍言~~吾雲中~~清堂[illegible]游錄香中秋月廿六日滿懷而出卷二十六、

の長高雜說卷二十一、書是迹清於民高續說卷十四及之鄭若勤

然尤西堂

○吳代詩話卷擬、尤甚、亦從此屏設教始於屏書人

[illegible]

逆精[illegible]文部卷五十三、《[illegible]圖》[illegible]詩作詩[illegible]命一[illegible]

神情[illegible]一[illegible]付之[illegible]

[illegible]

又[illegible]日編云：余[illegible]新名[illegible]

云云可於[illegible]

[illegible]

按此實兒說。近世絕代佳人詩乃以示之。生平閱目撥草不禁長歎集

七百二十八、《禊書》。柳南隨筆卷五李安溪云凡詩以虛涵兩意見妙如杜秦州雜詩水落魚龍夜山空鳥鼠秋夜時水落魚龍秋時山空鳥鼠一說也魚龍之夜故曰水落鳥鼠之秋故見山空又一說也然此詩第叢菊兩開他日淚孤舟一繫故園心以為叢菊兩度開花出淚旅之盛紀一日不見一孤舟繫岸而動歸心以一說也見菊花、而傷以對他以之淚乃叢菊所開見孤舟而固結故園之心為舟所繫又一說也此詩為句來云詩無俗事及故鄉之指樓村詩錄卷二十云句法以為錄為要入三昧。杜詩叢菊兩開他日之淚孤舟一繫故園之心

Dauphino, M. Boyle, §254: "Any poet [illegible] ambiguity may often add [illegible] more [illegible]: ambiguity [illegible] of Epigram"; ib., p. 257); Antonio Machado: "La doble luz a tu verso, / para leído de frente / y al sesgo" ("Give double light to your verse, / to read it straight / and sideways") (Stanley Burnshaw, ed., The Poem Itself, "Pelican Books", p. 173).

埤雅卷十一鼠條云杜甫詩曰水落魚龍夜山空鳥鼠秋魚龍水名鳥鼠山名今鳥鼠同穴然而魚龍夜是鳴而合之矣也焉一說條引鄭元衣纓曰此說非然日為鄭

[illegible]首句[illegible]天[illegible]未[illegible]即[illegible]開[illegible]中[illegible]夜[illegible]杜詩

叢菊兩開他日之淚孤舟一繫故園之心柳詩[illegible]之秋

[illegible]

孤月[illegible]兩[illegible]大[illegible]那孤月[illegible]那[illegible]然云

魚龍[illegible]夜[illegible]詩[illegible]以[illegible]園[illegible]

東門讀書記：池尚書言：日秋之夜，夜之也要，成又屬對，陸無非魚[illegible]

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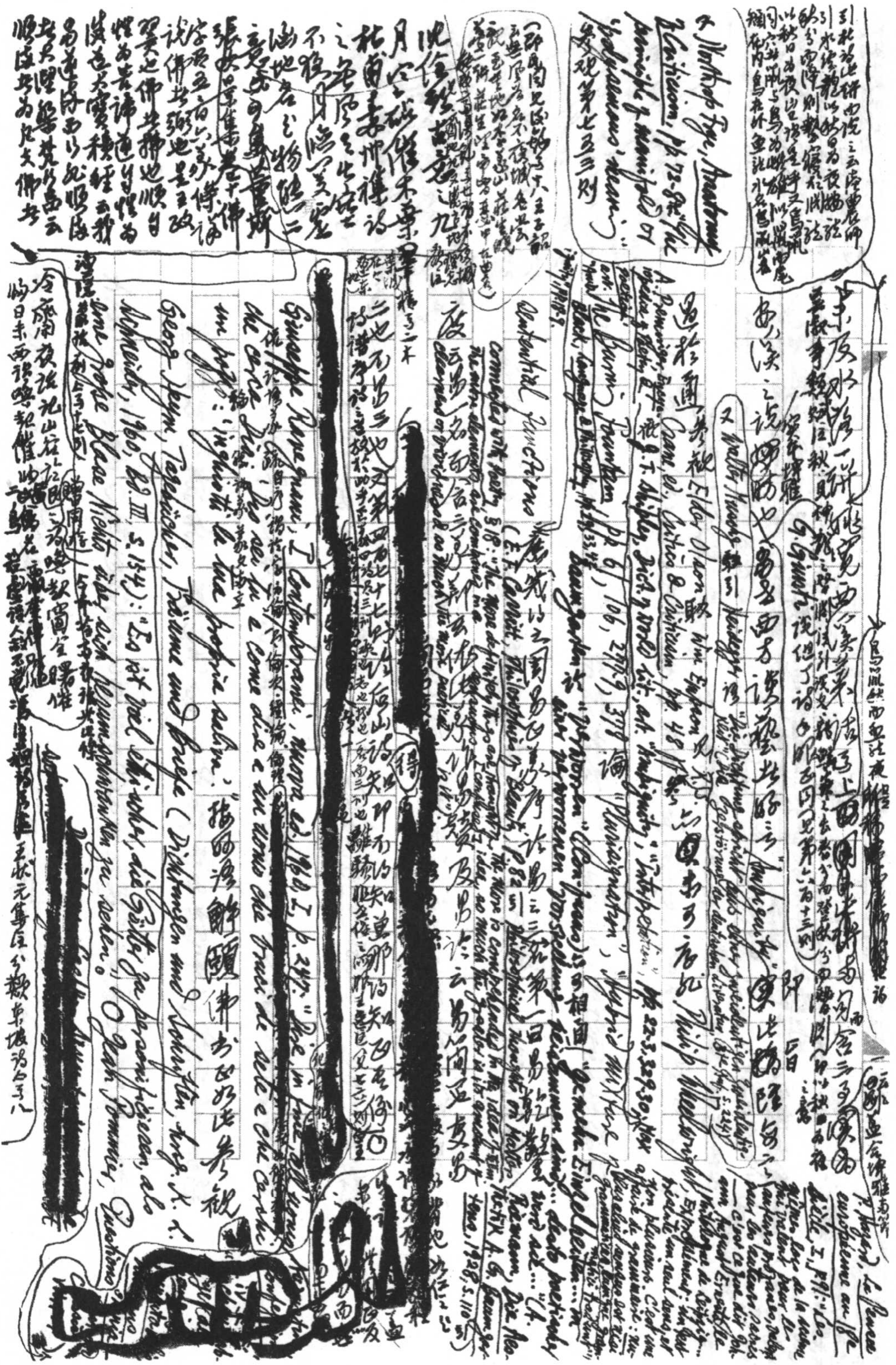


勸也，今之以果花衣[illegible]昭若或亟[illegible]之也，甚一觀，若或謂之[illegible]勸，不[illegible]佛[illegible]終[illegible]也無，[illegible]不是不然，佛[illegible]覺也，云所可業，知[illegible]

[illegible]法華玄義卷六上：機為三義：機是微義，機是關義，機是宜義。應為三義：應是赴義，應是對義，應是應義[illegible]觀。

上五則，請參觀子四十章，反在卷之《勸友論》二之二疏（正反、往返）甚[illegible]

~~[illegible]~~

五七則論墨子經上：「已」詔，減之二之二疏

[redacted]

神[illegible]雲役[illegible]臺[illegible]第[illegible]陳合玉樓[illegible]款栗[illegible]銀海眼生花[illegible]

[illegible]要[illegible]銀海[illegible]

de Goncourt, Journal, p. 83: "Je sens de plus en plus ... la plume de fer. N'y a-t-il pas, ... à la machine ... la mécanique est la production intellectuelle? ... On écrit sur papier, on sépare vieux. A nouveau ... Vite du stylographe, de la machine à écrire." 論 Robert Bridges ("The Author's Tools"): "It is hardly too much to say that the click of the typewriter makes itself heard in the mechanical noise of a style such as that of Mr. Shaw; & a vast change came upon the later style of Henry James when he took to dictating; his manner grew more & more like the babble of dictation. Pater's parenthetical style developed with his habit of writing on alternate lines of ruled paper; Patmore's condensation was probably encouraged by his habit of writing on the half-sheets of note paper.... In fine, although literature is the one art which possesses no handicraft, its ... still formed by the author's tool" (Critical Essays, pp. 193-4). Kafka, The Journals: "the pen is not an instrument but an organ of the writer" (A. Davies, "The Writer's ...", "The Nation", p. 21).

[redacted]

O David Copperfield, ch. 62: "Agnes" ... "And O, Agnes, even out of thy true eyes, in that same time, the spirit of my child-wife [i.e. Dora] looked upon me, saying it was well; & winning me, through thee, to tenderest recollections of the Blossom that had withered in its bloom." (Oxford ed., pp. 862-3)

《紅樓夢》第五回仙姬名「兼美」，字可卿，鮮艷嫵媚有似寶釵，風流裊娜則又如黛玉[illegible]

Shelley, Epipsychidion: Mary & Emilia, 比於 "Sun" & "Moon", i.e. "alternate sway / Govern my sphere of being, night & day!"

于惛於己哀（敦煌曲子詞第十五種《別嫁》）[redacted]曲（[illegible]）之《增[illegible]》

相讀相思[illegible]詞匯釋

下冊《悶》不及[illegible]例

覺日縱論，終不窮盡

夜之舍可訓，擔[illegible]之舍可訓

止息暖房，故言之故可訓

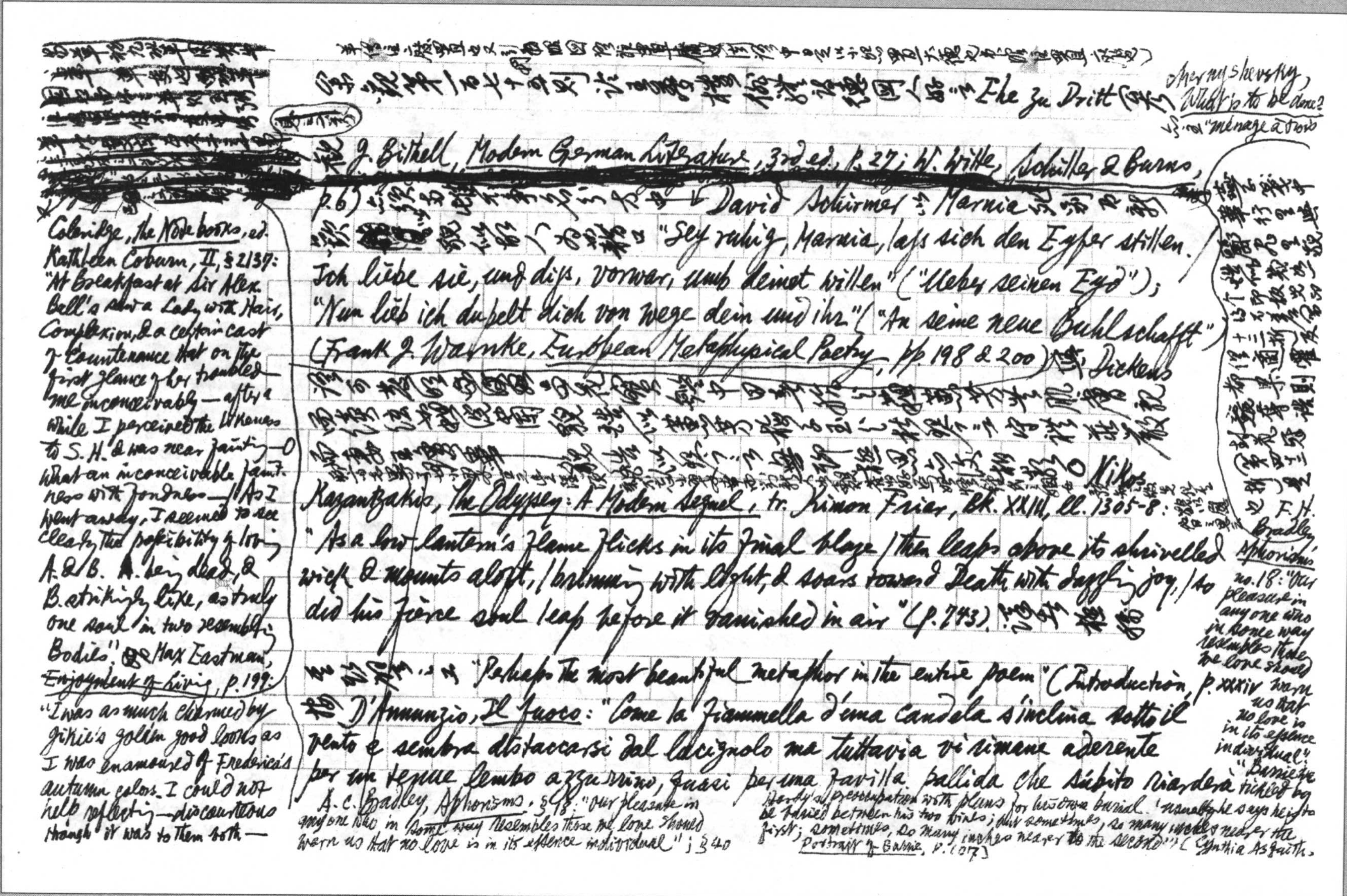
極詞以論之，可訓故置，一不言可明見回器統中（子七）。老子七十二章：夫唯不厭，是以不厭[illegible]

門郎，今試問曲律詞匯釋上冊二十七頁（參觀四十二回[illegible]）欲，而尹邵不始舍之，男子心[illegible]

置：訓違，置之訓棄，置（見[illegible]）[illegible]

周易參同

[illegible]



[illegible]

第一百七十五則 論 [illegible] 德國人好言 "Ehe zu Dritt"（[illegible]）

Chernyshevsky, *What is to be done?* [illegible] "ménage à trois"

[illegible] J. Bithell, *Modern German Literature*, 3rd ed., p.27; W. Witte, *Schiller & Burns*, p.6) [illegible] David Schirmer 以 Marnia [illegible] "Sey ruhig, Marnia, lass sich den Eyfer stillen. Ich liebe sie, und diss, vorwar, umb deinet willen" ("Ueber seinen Eyd"); "Nun lieb ich dupelt dich von wege dein und ihr" ("An seine neue Buhlschafft") (Frank J. Warnke, *European Metaphysical Poetry*, pp. 198 & 200) [illegible] Dickens [illegible]

[illegible] ○ Nikos Kazantzakis, *The Odyssey: A Modern Sequel*, tr. Kimon Friar, Bk. XXIII, ll. 1305-8: "As a low lantern's flame flicks in its final blaze / then leaps above its shrivelled wick & mounts aloft, / brimming with light, & soars toward Death with dazzling joy, / so did his fierce soul leap before it vanished in air" (p. 743). [illegible] "Perhaps the most beautiful metaphor in the entire poem" (Introduction, p. xxxiv) [illegible] D'Annunzio, *Il Fuoco*: "Come la fiammella d'una candela s'inclina sotto il vento e sembra distaccarsi dal lucignolo ma tuttavia vi rimane aderente per un tenue lembo azzurrino, quasi per una favilla pallida che subito riarderà"

Coleridge, *The Notebooks*, ed. Kathleen Coburn, II, §2137: "At Breakfast at Sir Alex. Ball's saw a Lady with Hair, Complexion, & a certain cast of Countenance that on the first glance of her troubled me inconceivably — after a while I perceived the likeness to S. H. & was near fainting — O what an inconceivable faintness with fondness — / As I went away, I seemed to see clearly the possibility of loving A. & B. A. being dead, & B. strikingly like, as truly one soul in two resembling Bodies". Max Eastman, *Enjoyment of Living*, p. 199: "I was as much charmed by Dikie's golden good looks as I was enamoured of Frederica's autumn colors. I could not help reflecting — discourteous though it was to them both —

A. C. Bradley, *Aphorisms*, §18: "Our pleasure in anyone who in some way resembles those we love should warn us that no love is in its essence individual"; §40

F. H. Bradley, *Aphorisms*, no. 18: "Our pleasure in anyone who in some way resembles those we love should warn us that no love is in its essence individual"; "Barrie was tickled by Hardy's preoccupation with plans for his own burial. 'Naturally' he says he is to be buried between his two wives; but sometimes, so many inches nearer the first; sometimes, so many inches nearer the second'" (Cynthia Asquith, *Portrait of Barrie*, p. 107)

[illegible] 十三折 [illegible] 第四三折 [illegible] that if God had had the consideration to combine them into one, He would have smoothed my path to the heights of bliss."

"Remarried widowers, it has been observed, tend to confound the persons of their wives. The reason, I suppose, is that they identify the substance."

Pope to Lady Montagu, Autumn 1717: "... I desire to take another course to express your Favor towards me. I mean by bringing over the fair Circassian we used to talk of... But I beg you to look oftener than you use to do, in your Glass, in order to chuse me one I may like. If you have any regard to my happiness, let there be something as near as possible to that face..." (Correspondence, ed. G. Sherburn I, 441)

"e si rialzerà se il vento cessi, così la ragione della misera stette per estinguersi. Passò su lei l'aura della mania" (Dino Provenzal, Dizionario delle Immagini, p.640) Cf. also E. Praga, Le Memorie del presbiterio: "Dal tizzone ardente spiccavanse le faville come anime libere dalla materia" (cf. 318)

[illegible] Kazantzakis [illegible]

De Quincey, Confessions of an English Opium-Eater ("Everyman's Lib" p.140: "... a brief season of farewell summer resurrection... a resurrection that has no root in the past, nor steady hold in the future, like the lambent & fitful gleams from an expiring lamp, mimicking what is called 'the lightning before death' in sick patients."

G.A. Bécquer: "Rimas" ii ○ 封氏聞見記卷六：開元中泰山靈巖寺有降[illegible]

[illegible]

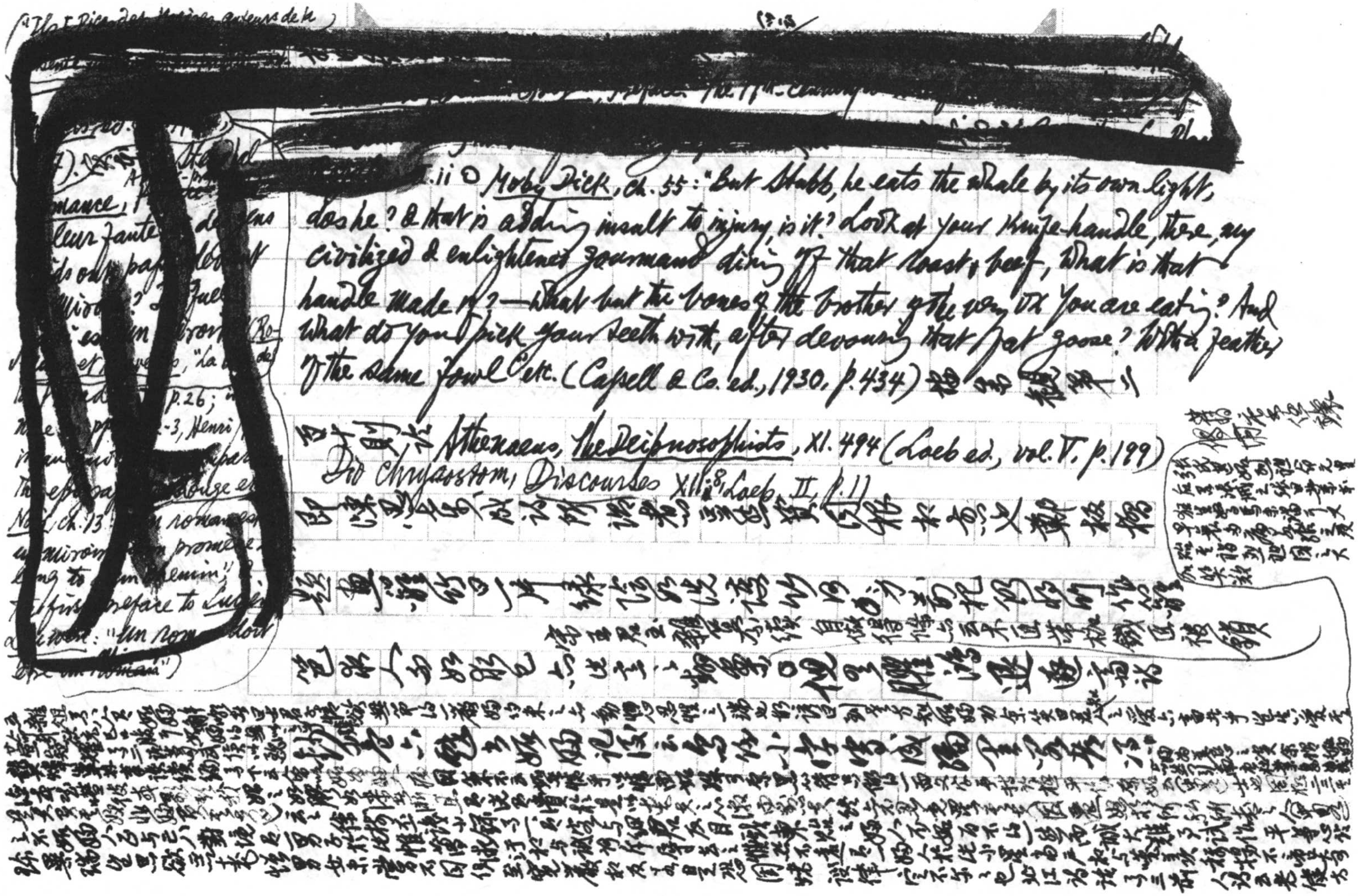
魔大師[illegible]學禪務於不寐，又不夕食，皆許其飲茶，人自懷挾[illegible]

[illegible] Journal des Goncourt, 18 avril 1892: "Je lis dans un bouquin sur le Japon, la légende du thé. Dharma, un ascète en odeur de sainteté en Chine et au Japon, s'était défendu le sommeil, comme un acte trop complaisamment humain. Une nuit pourtant, il s'endormit et ne se réveilla qu'au jour. Indigné contre lui-même de cette faiblesse, il coupa ses paupières, et les jeta loin de lui... Or ces paupières sanglantes prirent racine... et un arbrisseau poussa, donnant des feuilles que les habitants cueillent, et dont ils font une infusion parfumée, qui chasse le sommeil" (Texte intégrale, ed. R. Ricatte, XVIII, p.169) ○ [redacted]

[redacted]

頤況[illegible]

[illegible]



("What Dies des Anciens auteurs de la [illegible]

[redacted]

iii.O *Moby Dick*, ch.55: "But Stubb, he eats the whale by its own light, does he? & that is adding insult to injury, is it? Look at your knife-handle, there, my civilized & enlightened gourmand dining off that roast-beef, what is that handle made of? — what but the bones of the brother of the very ox you are eating? And what do you pick your teeth with, after devouring that fat goose? With a feather of the same fowl" etc. (Cassell & Co. ed., 1930, p.434) [illegible]

[illegible] Athenaeus, *The Deipnosophists*, XI.494 (Loeb ed., vol.V, p.199)
Dio Chrysostom, *Discourses* XII.8, Loeb, II, p.11

即陳[illegible]所謂[illegible]同根[illegible]本[illegible]鄭校[illegible]

題畫詩[illegible]一片綠[illegible]

宋王君玉《雜纂續》自做得條云木匠帶枷、鐵匠被鎖

[illegible]

五雜組卷[illegible]

矣妬婦嘗（引北史隋獨孤皇后妬為礙）癸巳類稿卷十三妒非女人惡德論援引尤繁、讀小錄所謂閨娘設拜云云 事見蘇文[illegible]

引妬記載謝太傅劉夫人（[illegible]）參觀斯云若使周姥撰詩當無此也綠窗新話卷上引青瑣高議作尊主妻柴氏[illegible]

翁談錄丁今古二俗稽神中書趙氏詩，廣笑府卷六周公請[illegible]出此，參觀第七七四則[illegible]

[illegible]

稽古傳一樣是才人子，多休將此事責嬋娟 女仙外史第[illegible] 全果和[illegible]

[illegible]常惑之發，殊兔笑[illegible]

由四月君向鮑帥道男子而妬婦天下有才共罪罪之主[illegible]

[illegible]

曾肇曲阜集卷一壽陳母蔡孺人序云家姑於婦姆閨梧於姑姪

徐積節孝先生文集[illegible]

F. P. Ramsay: "I think we realise too little how often our arguments are of the form: A: 'I went to Grantchester this afternoon.' B: 'No I didn't'" (J. M. Keynes, Essays in Biography, New ed., 1951, p. 249).

H. A. Mason: "Is Juvenal a Classic?": "To judge by the standard works of recent essays on Juvenal written in the chief European languages, the Juvenal authors all seem to apply the German phrase aneinander Vorbeireden" (J. P. Sullivan, ed., Critical Essays on Roman Literature: Satire, p. 94).

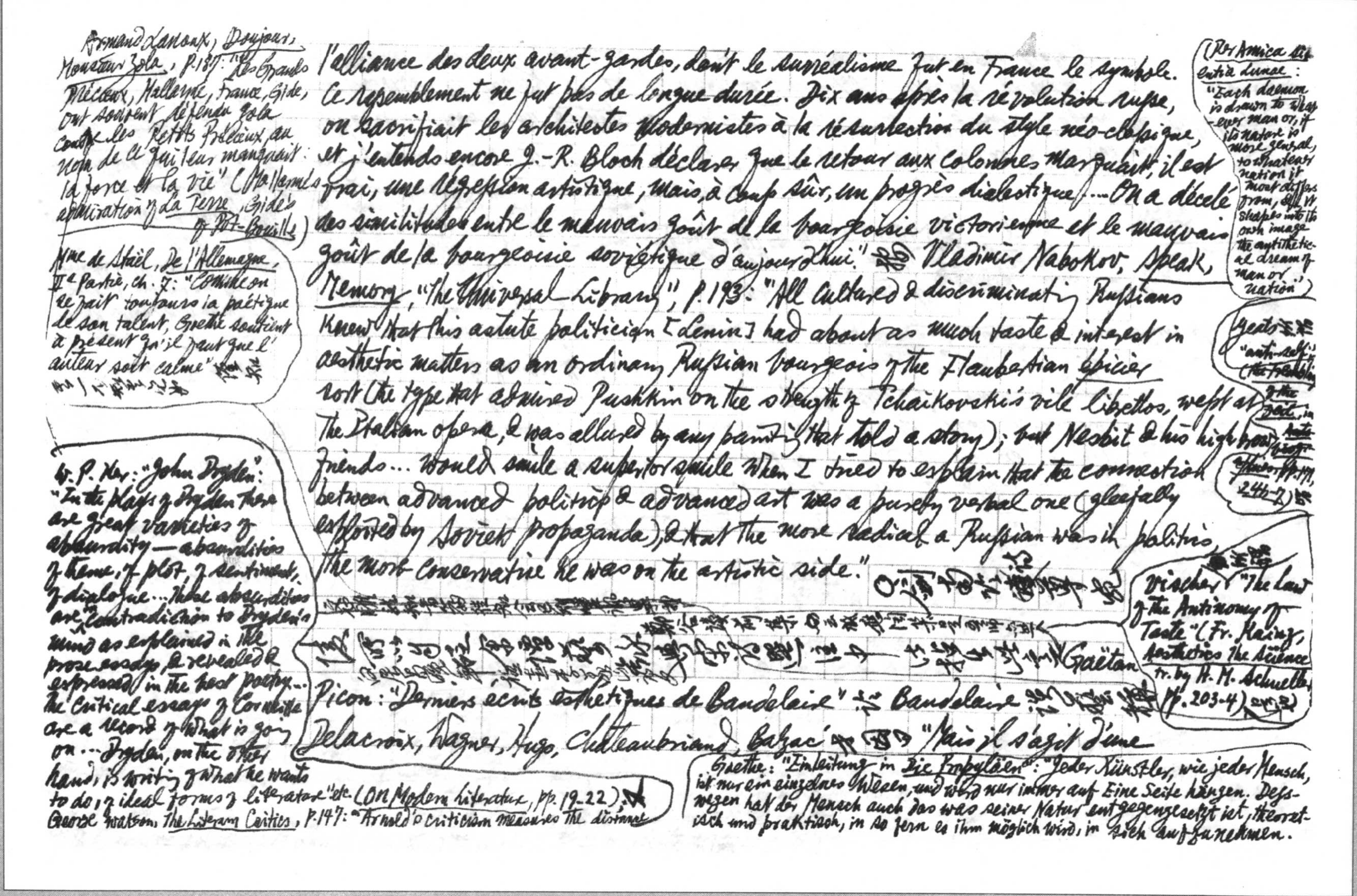
Ø 9. Morpurgo-Tagliabue, L'Esthétique contemporaine: Une Enquête, tr. Brunette Leone, p. 266: "… le relativisme… Il est vrai qu'une fois adopté un critère éclectique, les diverses doctrines ne se rencontrent plus, elles courent parallèles ou divergentes, et le langage du dialogue entre les mondes qui monologuent." Goethe, "Das philosophische Gespräch": "Einer, das hört man wohl, spricht nach dem andern, doch keiner mit dem andern; wer nennt zwei Monologen Gespräch?" [illegible]

~~[illegible]~~ 參觀後[illegible]

○ Raymond Aron, L'Opium des Intellectuels, pp. 54-5: "Le mythe [de la Révolution] a bénéficié d'abord du prestige du modernisme esthétique. [illegible] le marxiste le bourgeois. Ils peuvent se croire alliés dans le même combat contre le même ennemi…. C'est au lendemain de la première guerre mondiale [illegible]"

[illegible] 見聞、吳宗文少年[illegible]

[illegible] 中有妬婦傳[illegible] 自來[illegible] 見



Armand Lanoux, *Bonjour, Monsieur Zola*, p.187: "Les Grands Précieux, Mallarmé, France, Gide, ont souvent défendu Zola contre les Petits Précieux, au nom de ce qui leur manquait: la force et la vie" (Mallarmé's admiration of *La Terre*, Gide's of *Pot-Bouille*)

Mme de Staël, *De l'Allemagne*, IIe Partie, ch. 7: "Comme on se fait toujours la poétique de son talent, Goethe soutient à présent qu'il faut que l'auteur soit calme" [illegible]

l'alliance des deux avant-gardes, dont le surréalisme fut en France le symbole. Ce rassemblement ne fut pas de longue durée. Dix ans après la révolution russe, on sacrifiait les architectes modernistes à la résurrection du style néo-classique, et j'entends encore J.-R. Bloch déclarer que le retour aux colonnes marquait, il est vrai, une régression artistique, mais, à coup sûr, un progrès dialectique ... On a décelé des similitudes entre le mauvais goût de la bourgeoisie victorienne et le mauvais goût de la bourgeoisie soviétique d'aujourd'hui." 又 Vladimir Nabokov, *Speak, Memory*, "The Universal Library", p.193: "All cultured & discriminating Russians knew that this astute politician [Lenin] had about as much taste & interest in aesthetic matters as an ordinary Russian bourgeois of the Flaubertian *épicier* sort (the type that admired Pushkin on the strength of Tchaikovsky's vile librettos, wept at the Italian opera, & was allured by any painting that told a story); but Nesbit & his highbrow friends ... would smile a superior smile when I tried to explain that the connection between advanced politics & advanced art was a purely verbal one (gleefully exploited by Soviet propaganda), & that the more radical a Russian was in politics the more conservative he was on the artistic side." O劍南詩稿卷[illegible]

(*Per Amica Silentia Lunae*: "Each daemon is drawn to whatever man or, if its nature is more general, to whatever nation it most differs from, & it shapes into its own image the antithetical dream of man or nation")

Yeats [illegible] "anti-self" (*The Trembling of the Veil*, in *Autobiographies*, pp. 171, 246-7) [illegible]

[illegible] Vischer's "The Law of the Antinomy of Taste" (Fr. Kainz, *Aesthetics the Science*, tr. by H. M. Schueller, pp. 203-4) [illegible]

~~[illegible]~~

[illegible]

[illegible] Gaëtan

Picon: "Derniers écrits esthétiques de Baudelaire" 論 Baudelaire [illegible] Delacroix, Wagner, Hugo, Chateaubriand, Balzac 等 [illegible] "Mais il s'agit d'une

W. P. Ker: "John Dryden": "In the plays of Dryden there are great varieties of absurdity — absurdities of theme, of plot, of sentiment, of dialogue ... these absurdities are in contradiction to Dryden's mind as explained in the prose essays & revealed & expressed in the best poetry ... The critical essays of Corneille are a record of what is going on ... Dryden, on the other hand, is writing of what he wants to do, of ideal forms of literature" etc. (*On Modern Literature*, pp. 19-22). 又 George Watson, *The Literary Critics*, p.147: "Arnold's criticism measures the distance

Goethe: "Einleitung in *Die Propyläen*": "Jeder Künstler, wie jeder Mensch, ist nur ein einzelnes Wesen, und wird nur immer auf Eine Seite hängen. Desswegen hat der Mensch auch das was seiner Natur entgegengesetzt ist, theoretisch und praktisch, in so fern es ihm möglich wird, in sich aufzunehmen.

between: his ambition as a poet & his performance. A poet in the tradition of Keats, he seeks in his prose to extricate himself from a romanticism he both loves & despises… Arnold's criticism begins… in self-disgust." René Wellek, A History Modern Criticism, III, p. 263: "Del romanzo storico (1845) is Manzoni's quiet, closely reasoned argument against the mixture of truth & fiction & thus against his own life work." (Coleridge, Table-Talk & Omniana, ed. T. Ashe, July 1, 1833: "There is nothing very surprising in Milton's preference of Euripides, though so unlike himself. It is very common — very natural — for men to like & even admire an exhibition of power very different in kind from anything of their own. No jealousy arises." (ed. George Bell & sons, p. 236) Cf. op. cit. "Zu Heinrich Wölfflins Gedächtnis", S. 238 on Wölfflin's "Klassik" preference sprung from his "barock" nature & Thomas Mann's mot: "Wohin die Sehnsucht drängt, dort ist man nicht, das ist man nicht. Und doch verwechselt der Mensch den Menschen gern mit seiner Sehnsucht") [illegible]

"Der Leichte sehe nach Ernst und Strenge sich um" usw. (G. F. Senior & C. V. Bock, Goethe the Critic, p. 8) [illegible]

grandeur qui n'est pas celle de Baudelaire, d'une grandeur étalée, et non point concentrée en un invisible noyau, d'une grandeur de dimensions, non d'intensité. Or ces valeurs qu'exalte Baudelaire esthéticien, Baudelaire poète les a détestées. Sans doute a-t-il envié, lui, le stérile, cette aisance royale, cette indomptable santé" (L'Usage de la lecture, pp. 188-9). 可相發明 ↓ Fritz Strich: "Goethe und Spinoza": "Er nannte ihn 'unsern alten Herrn und Meister'… Kann es einen grösseren Gegensatz geben als den zwischen Spinoza und dem jungen Goethe, zwischen Frieden und Kampf, Ergebung und Empörung, amor fati und selbstischem Freiheitsdrang, klarer Erkenntnis und blinder Getriebenheit, weiser Gelassenheit und stürmischer Leidenschaft, Leidüberwindung und Werthers Leiden? Goethe selbst hat den Kontrast empfunden… Aber er erfuhr auch damals zum ersten Mal: 'dass eigentlich die innigsten Verbindungen nur aus dem Entgegengesetzten folgen.'" usw. (Kunst und Leben, S. 90 & 93);

[illegible] Novalis, Fragmente, hrsg. E. Kamnitzer, S. 578 (§ 1801).

[illegible] ◎ F. L. Lucas, The Decline & the Fall of the Romantic Ideal, p. 55: "Romanticism is indeed as old as… the Odyssey." [illegible] Fr. Schlegel, Literary Notebooks, ed. Hans Eichner, p. 148, § 1440: "Die Odyssee ist das älteste romantische Familiengemählde." [illegible] p. 273 = Rudolfe Köpke, Ludwig Tieck, II, S. 237 [illegible] Tieck [illegible] "Warum sollte man ein dichterisches Wunderwerk wie die 'Odyssee' mit seinem unerschöpflichen Reichtum des Lebens nicht romantisch nennen dürfen?" usw.

Pater, Appreciations, "Postscript": "Yet the Odyssey… is more romantic than the Iliad" (p. 271)

◎ 晚晴簃詩匯卷一百十三 [illegible] 姚梅子詩云

Coleridge, Table Talk, July 1, 1833 (ed. T. Ashe, p. 236): "There is nothing very surprising in Milton's preference of Euripides, th

↓ Yeats, Per Amica Silentia Lunae, p. 7: "I call to the mysterious one who yet / Shall walk the wet sands by the water's edge / And look most like me, being indeed my double, / And prove of all imaginable things / The most unlike, being my anti-self, / And, standing by these characters, disclose / All that I seek."

吳味循有《粵畢追風懷蒼遺女郎詩》可園詩話卷一摘馬湘帆沅《醋》詩云：「帶來空上三分味，待出嬌妻一點心。」楳杼全同。姚旅《露書》卷三論杜詩有云：「《江亭送辛別駕》：『沙暖低風蝶，天晴喜浴鳧。』沙暖與風蝶不相涉。《摩訶池泛舟》：『高城秋自落，雜樹晚相迷。』高樹能落，高城安能落？既云落，又云樹，於迷亦復乖角。《坐長史律亭留宴》：『拜諸宮妻去〻〻〻。』不知為何才稱耳。《將軍園林》：『紅綻雨肥梅。』梅花能綻，梅子不能綻〻移夜。云綻時新云乙。」此讀書得間，駁紅綻句又若 Wordsworth 謂作詩而未嘗〻詩以 "eye on the object" 云一何也。（參觀第五百十則）

楊廷芝平集卷上：「東風綻早梅。」明不得云花紅綻。二宋梁簡文影山自詩葉綻香苞，以綻字狀苞尤切。

T. L. Peacock, *Gryll Grange*, Ch. 23: "*Miss Ilex*: 'Shakespeare never makes a flower blossom out of season. Wordsworth, Coleridge, & Southey are true to nature in this & in all other respects: even in their wildest imaginings.' *Dr Opimian*: 'Yet here is ~~one~~ a combination by one of our greatest poets, of flowers that never blossom in the same season: Bring the rathe primrose, that forsaken dies, etc. And at the same time he plucks the berries of myrtle & ivy' [Milton, *Lycidas*, 142 ff.]" (*The Novels of T. L. Peacock*, Simpkin, Marshall, Hamilton, Kent & Co. P. 876)

Nietzsche, "*Menschliches, Allzumenschliches*", Bd II, Abt. 1, § 86: "Jeder tüchtige Mensch ist verrannt in seine Tüchtigkeit und kann aus ihr nicht frei hinausblicken. Hätte er nicht ein Teil von Unvollkommenheit, so könnte er seiner Tugend halber zu keiner geistig-sittlichen Freiheit kommen. Unsere Mängel sind die Augen, mit denen wir das Ideal sehen" (*Werke*, hrsg. K. Schlechta, I, 789)

以論詩絕句云眼處心生句自神暗中摸索總非真畫
圖臨出秦川景親到長安有幾人（漁洋詩話卷之一僅[illegible]自西序中五三生鐵能尚未臣其步陵以析）可於[illegible]中華之
尚書晦莊集卷一詠蜂云有詩其後句至空疎未由
自注從孫枋友熟于茲今寒劍學房云所不能至發用（是又一例也）
日愈退尾詩詠春事云老杜十二月一日詩只看燕子入山扉
豈有黃鸝歷翠微短ゝ桃花臨水岸輕ゝ柳絮點人衣
十二月水澤腹堅未[illegible]安得乃[illegible]影自謹
盼又蓋此題三首第一首頷云今朝臘月春意動第二首
結云春花不愁不爛漫第三首乃以只看燕子云云起
二之中聯想之詞即第三首第五句謂春來準擬開懷

[illegible]

紀昀點論李義山詩集卷下 [illegible] 張爾岐蒿庵 [illegible]

[illegible]

柳花可提手連環併及

Hi: "One is never thoroughly sociable with Flora till she has naturalized, as it were, christened, provided with decent homely well-meaning English names" (p. 29) 按 Ernst von Wildenbruch, *Kinderthränen*: "Der Gärtner": "Ein Kind, das man ohne zärtliche Abkürzung des Namens nennt, ist wie eine Blume, die man nur mit lateinischen Namen bezeichnet." 可參觀

O Mary Russell Mitford, *Our Village*, ch. [illegible]

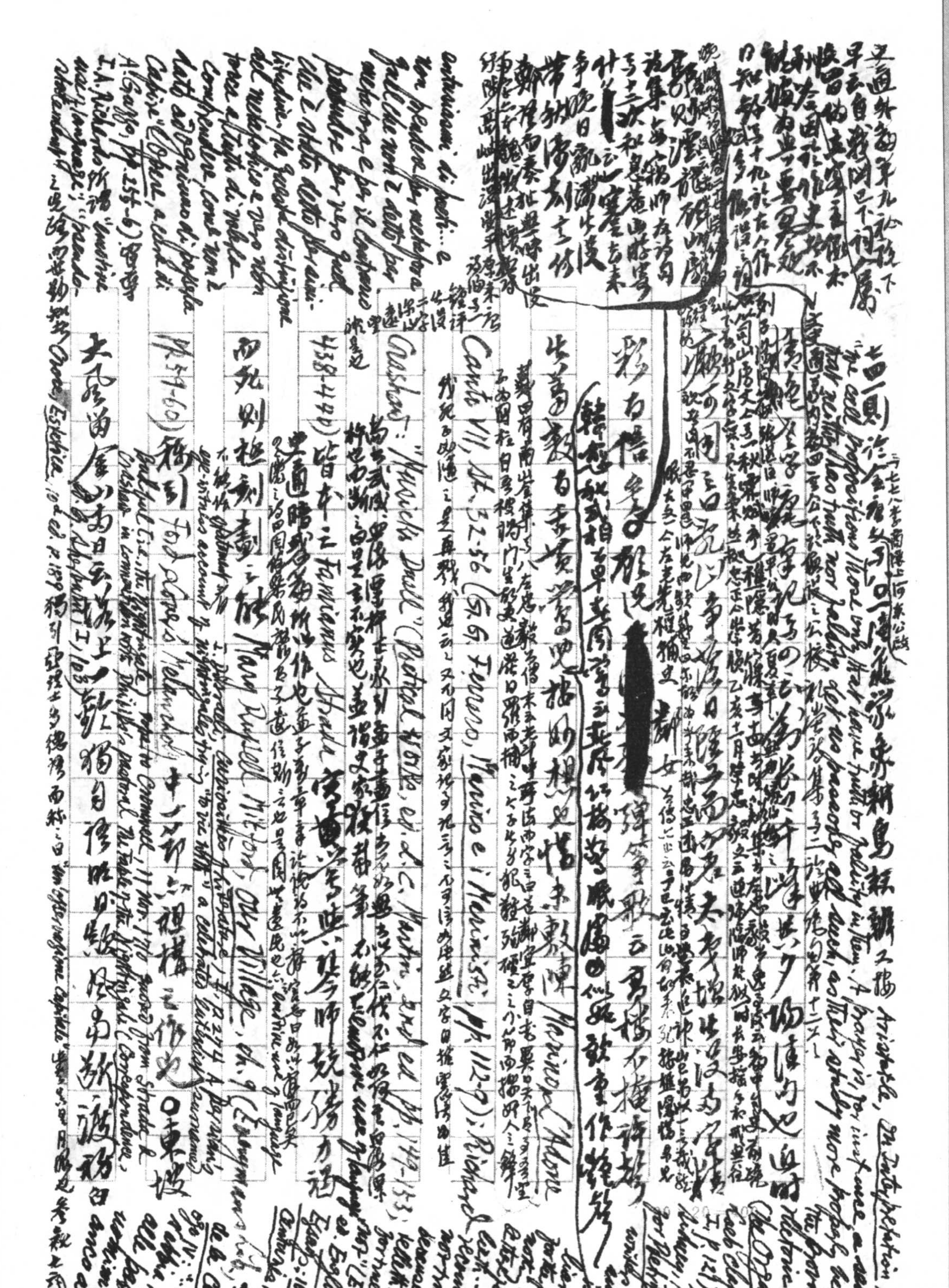
[illegible]

Matthew Arnold, *St Paul & Protestantism*, ch. 1: "The Bible [illegible] a preacher [illegible] Aristotle. [illegible] like the Greeks, professes in [illegible] speech & thought [illegible] the two characters [illegible] confounded them" [illegible]

§ 405: "... il vero poetico è un vero metafisico [i.e. ideale]" (*Opere*, a cura di F. Nicolini, p. 452). [illegible] Vico, *La Scienza nuova* [illegible]

George Watson, *The Literary Critics*, Pelican, p. 159 [illegible]

[illegible]



又道外篇第九社後下 [illegible] 早云自嘲門巴下 [illegible] [illegible]

廿四則 [illegible] 二七七八 [illegible]

"... not all propositions that only that which has truth or falsity in them. A prayer, for instance, is a sentence but has neither truth nor falsity. Let us pass by all such, as their study more properly belongs to the province of rhetoric or poetry." Aristotle, On Interpretation, IV (The Organon, The Loeb Classical Lib., I, p. 121). [illegible]

[illegible] [redacted] [illegible]

Canto VII, st. 32-56 (ed. G. Ferrero, Marino e i Marinisti, pp. 112-9); Richard [illegible]

Crashaw: "Musicks Duell" (Poetical Works, ed. L. C. Martin, 2nd ed., pp. 149-153) [illegible]

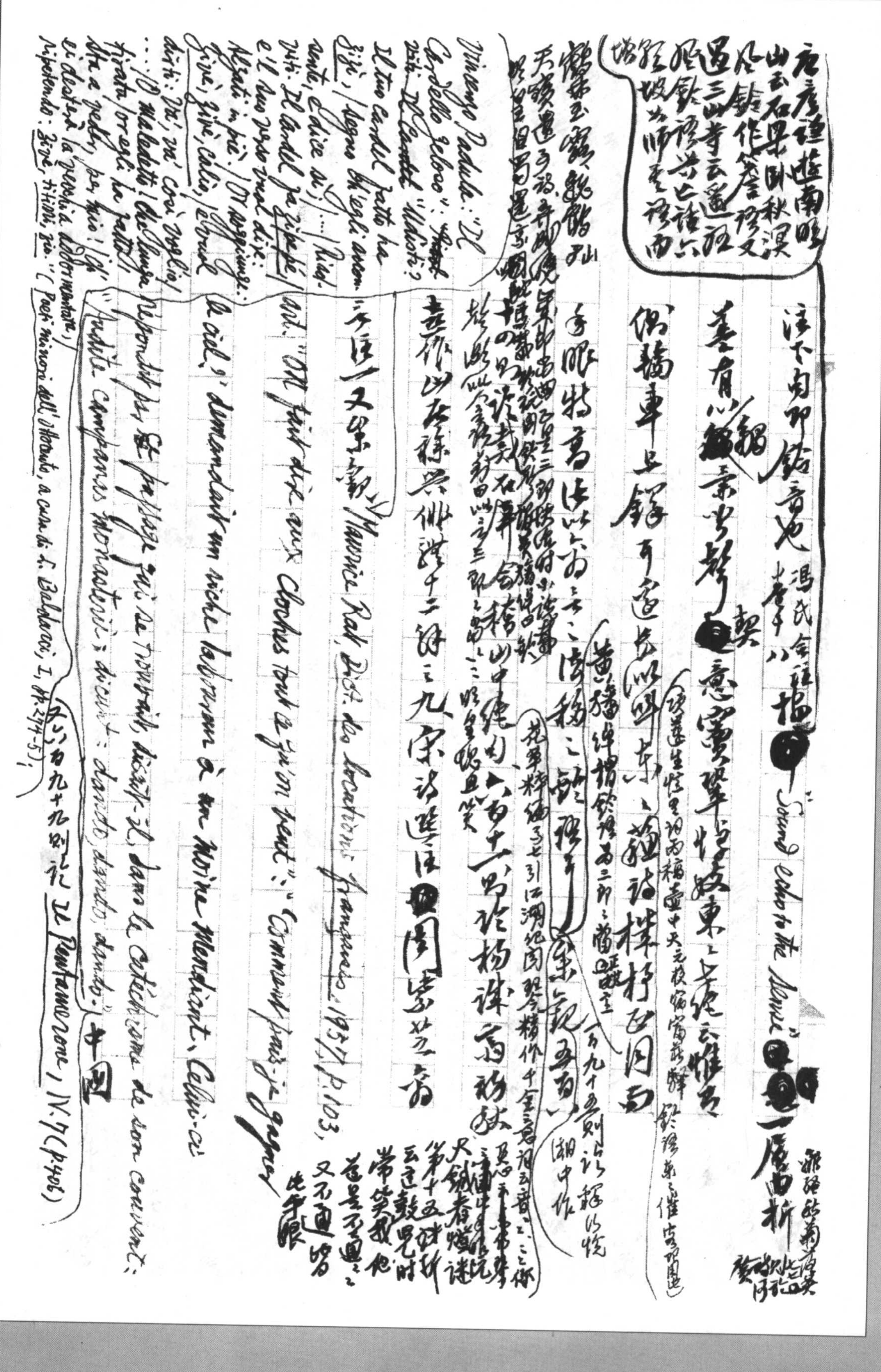
(438-440) 皆本之 Famianus Strada [illegible]

Mary Russell Mitford, Our Village, ch. 9 [illegible]

(pp. 54-60) [illegible] Tod [illegible] Melancholy [illegible] 中之 [illegible] 之作也 [illegible] 東坡

大 [illegible]

[illegible] entusiasmi di poeti ... e [illegible] A. Gargiulo, pp. 154-6 [illegible] I. A. Richards 所謂 "emotive language" [illegible] Croce, Estetica, 10a ed., p. 189 [illegible]



庵度譙樓南畔山云石黑卧秋溟及鈴作笑詹移文過三山寺云遥路聽鈴語若亡語六塔鈴坡老師意語而

注下句即鈴音也。馮氏會注（卷十八）指●"Sound echo to the Sense"●●一層，曲析。（[illegible]）

善有以鐃（鍋）秉出聲●契意，實琢單悟，姝東坡上卷絶云惟有[illegible]

（該篇生性裏有兩稿，壺中天元校錄簽萃[illegible]鈔集東坡[illegible]）

儂搞車上鐸可遮坐以呼東，鐸話揉檸在因句

（黃藩作搭鈔機為三郎三郎蕭蘭[illegible]）

秀眼特高，讀此以為言之，誘格之詠，獨辟[illegible]

[illegible]

老僧以為錄與佛證十二錄之九，宋詩選注●閭處若之肴

十の時試裁花●舍稽山中總則●，三百十一首，論楊誠齋詩●

一百九十五則詩釋以悅（湘中作）

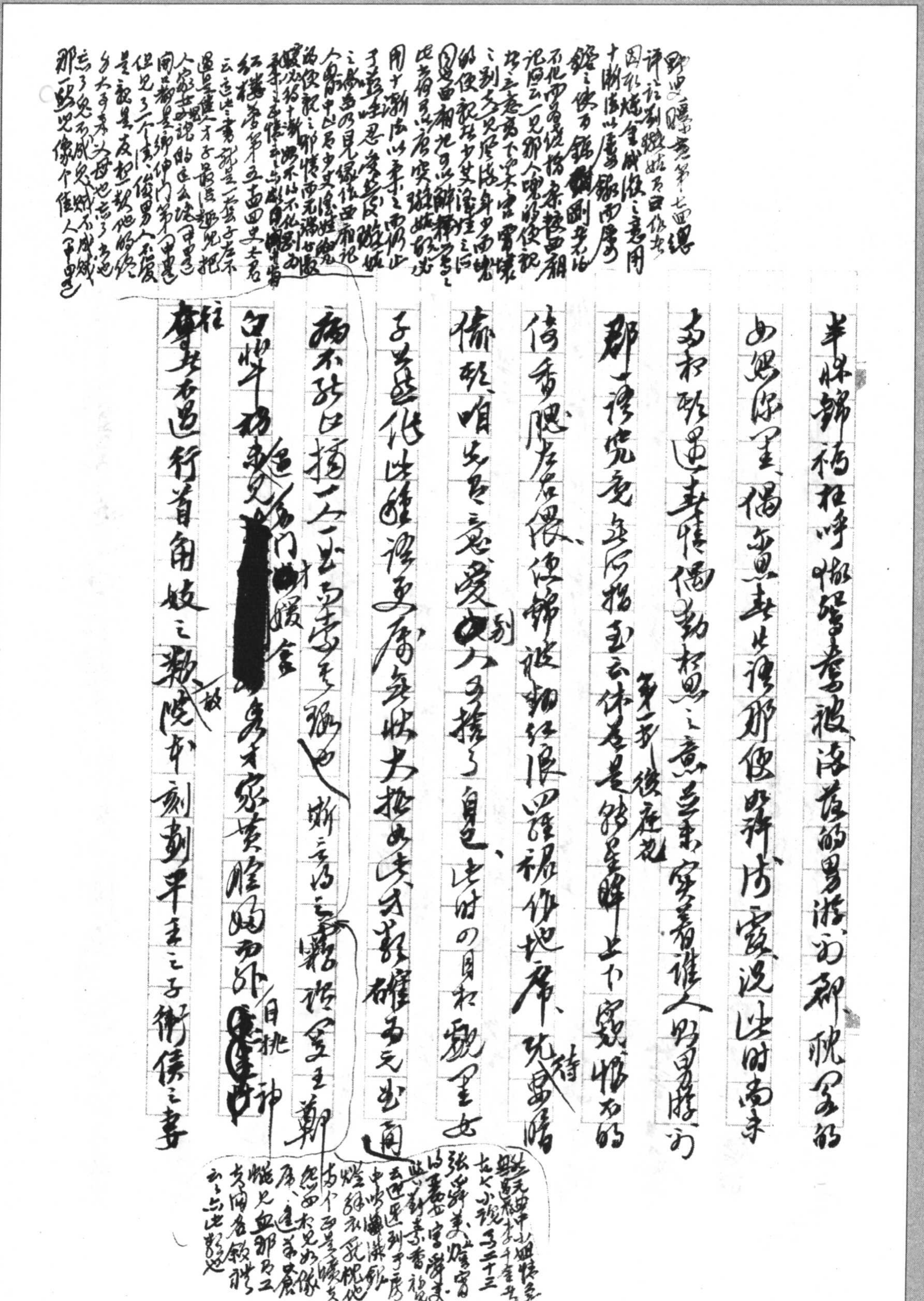
大鐵春燈謎第十五對折云：這鼓兒時常笑我，他蓋是不通之又不通，暗此等眼

"六臣"文眾竅Maurice Rat, *Dict. des locutions françaises*, 1957, p. 103, art. "On fait dire aux Cloches tout ce qu'on veut": "Comment puis-je gagner le ciel?" demandait un riche laboureur à un Moine Mendiant. Celui-ci répondit par ~~le~~ passage qui se trouvait, disait-il, dans le catéchisme de son couvent: "Audite campanas monasterii: dicunt: dando, dando, dando." 中國

Vincenzo Padula: "Il Cardello Geloso": ~~Riad-viti. Il Cardel~~ "Udisti? Il tuo Cardel fatto ha zizì, | segno ch'egli acconsente, e dice sì; | … | Riadviti. Il Cardel fa zipepé, | e 'l suo verso vuol dire: Alzati in piè. | Or soggiunge: zivè, zivè, calìo, | e vuol dirti: Va', va' così voglio, | … | O maledetto! Che lunga tirata | or egli ha fatto! | Sta a veder, per mio! | ch'ei desterà la vecchia addormentata, | ripetendo: zivè, titini, zio." (*Poeti minori dell'Ottocento*, a cura di L. Baldacci, I, pp. 274-5);

又，百九十九則記 *Il Pentamerone*, IV. 7 (p. 406)

詩中 "Monachi imaginy" (cf. C. Patmore, *Religio poetae*, pp. 24 ff.) 以之論元曲大宗○如女仙外史第三十一回剎魔公主詆論牡丹亭驚夢一折道只了一夢弄玄虛秋空來于思的、這撥而未進也人害他何用拈掇簇也元人院本中大家閨秀之華輕淫恬情語蕩只如王實甫西廂記中鶯鶯（第一本第一折寫）已盡人調戲軃著香肩、只留形觀未了、眼角兒留情當理宜王伯良之釋顛不剌為輕佻也第四本第一折女人許柳腰款擺自云才破瓜如印記他擺脫亦太過（參觀第六卷七十二則）後相沿明以來不異踵事加厲甚已梁廷枏曲話卷二云元人每作傷款理必極情極態而出如白仁甫牆頭馬上云（第一折混江龍李千金）誰管我衾單枕獨數更長、則這



野叟曝言第七十四回總评云：[illegible]姑曰作者因[illegible]烧金成灰之意，用十渐法以写西厢，锦[illegible]刚[illegible]。不但西厢记[illegible]西厢记云一见那人魂灵便飞，[illegible]之意为下文张本[illegible]身上[illegible]便[illegible]少艾[illegible]佳之间[illegible]西厢记可以解释[illegible]此有何[illegible]实[illegible]用十渐法以来之两仍止。子[illegible]思[illegible]良[illegible]之[illegible]乃见缘依西厢记[illegible]中[illegible]史[illegible]像[illegible]卿情而无[illegible]不以不似[illegible]

红楼梦第五十四回史太君云：这些书就是一套子，左不过是佳人才子，最没趣儿。把人家女儿说的[illegible]（中略）开口都是乡绅门第（中略）但见了一个清俊的男人，不管是亲是友，想起终身大事来，父母也忘了，书礼也忘了，鬼不成鬼，贼不成贼，那一点儿像个佳人（中略）

半床锦褥枕相呼，鸳鸯被、落花的男游、雨卿、秋罢的

如[illegible]罢、偶[illegible]无[illegible]生[illegible]那使[illegible]、情[illegible]没此时尚未

而和那罢遇来，情偶勤相思之意。至末：穿着谁人的男[illegible]

第一折 後庭花

郑元和究竟无所指，至云休若是锦屏上下窥，恨不的

倚香腮、左右偎，便锦被翻红浪，罗裙作地席，~~玩~~待安睹

偷觑、咱本意、爱~~女~~别人多情了自己、此时的自和观里女

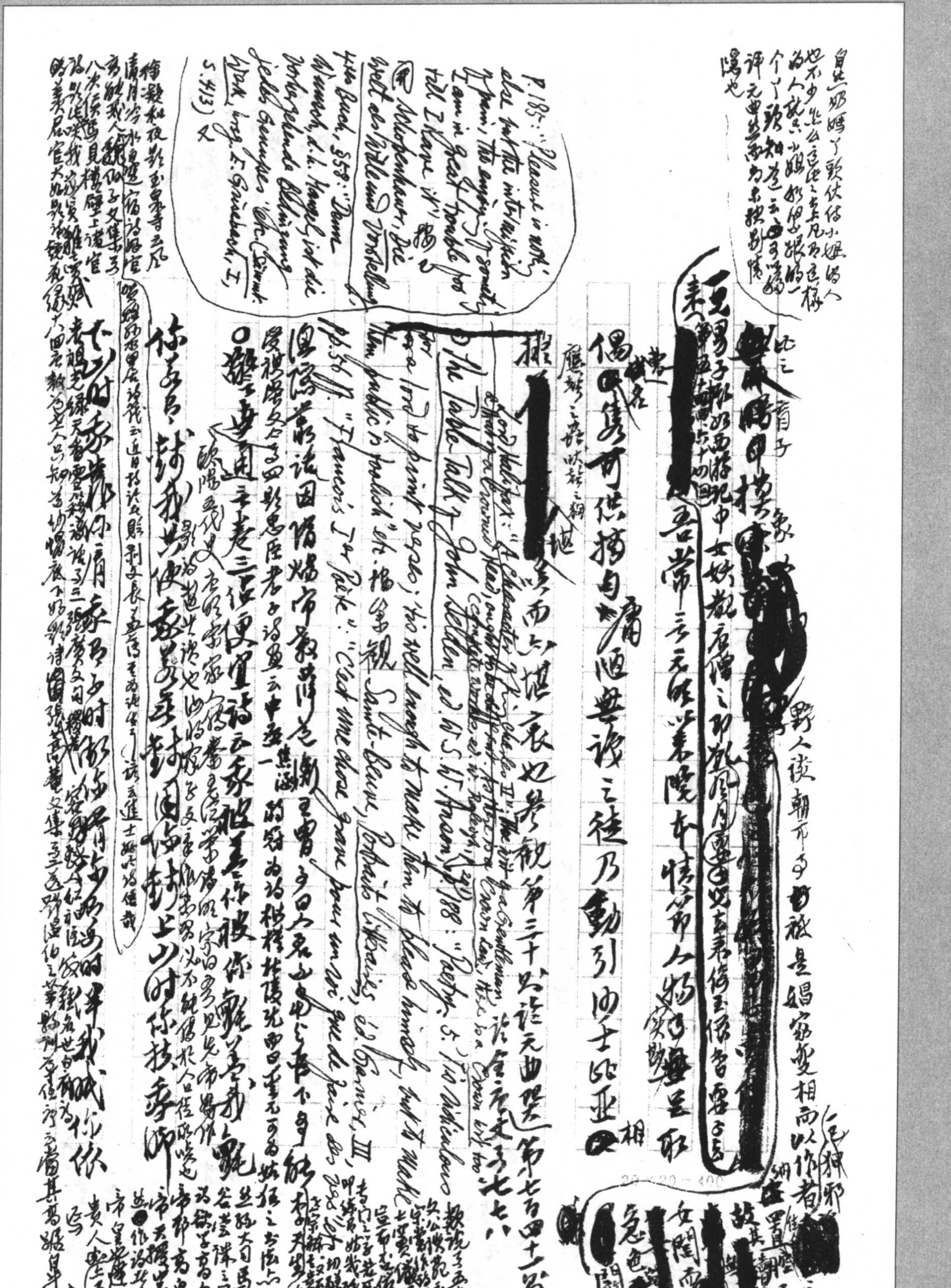
子是[illegible]作此经受事，无收大根如夫，才欢难为元出通

病不能以搞一个出来，[illegible]也。斯二句之[illegible]释语[illegible]王郑

白柳好来，道~~为~~门[redacted]才援金[illegible]秀才家黄腔妈而外目挑神[illegible]

~~奉~~在姑在道行首角妓之数~~之~~故，陵书刻划平素之子衔侯之妻

[illegible]天[illegible]中[illegible]姻[illegible]十三[illegible]小说[illegible]张[illegible]美[illegible]香[illegible]中[illegible]到[illegible]绿衣[illegible]他[illegible]这[illegible]血那[illegible]云[illegible]此[illegible]



自此奶媽丫頭伏侍小姐的人也不少，怎麼這般之去凡可這樣為人說，小姐們跟的一個丫頭知道云：[illegible] 評元曲者為未識別情隱也

[redacted] 比之 [illegible] 子 [illegible] 野人談朝市事 [illegible] 是娼家變相而以作者 [illegible]

至若孺子耶奶西游記中女妖觀唐僧之印 [illegible] 素 [illegible] 吾常云元明以來院本情節人物 [illegible]

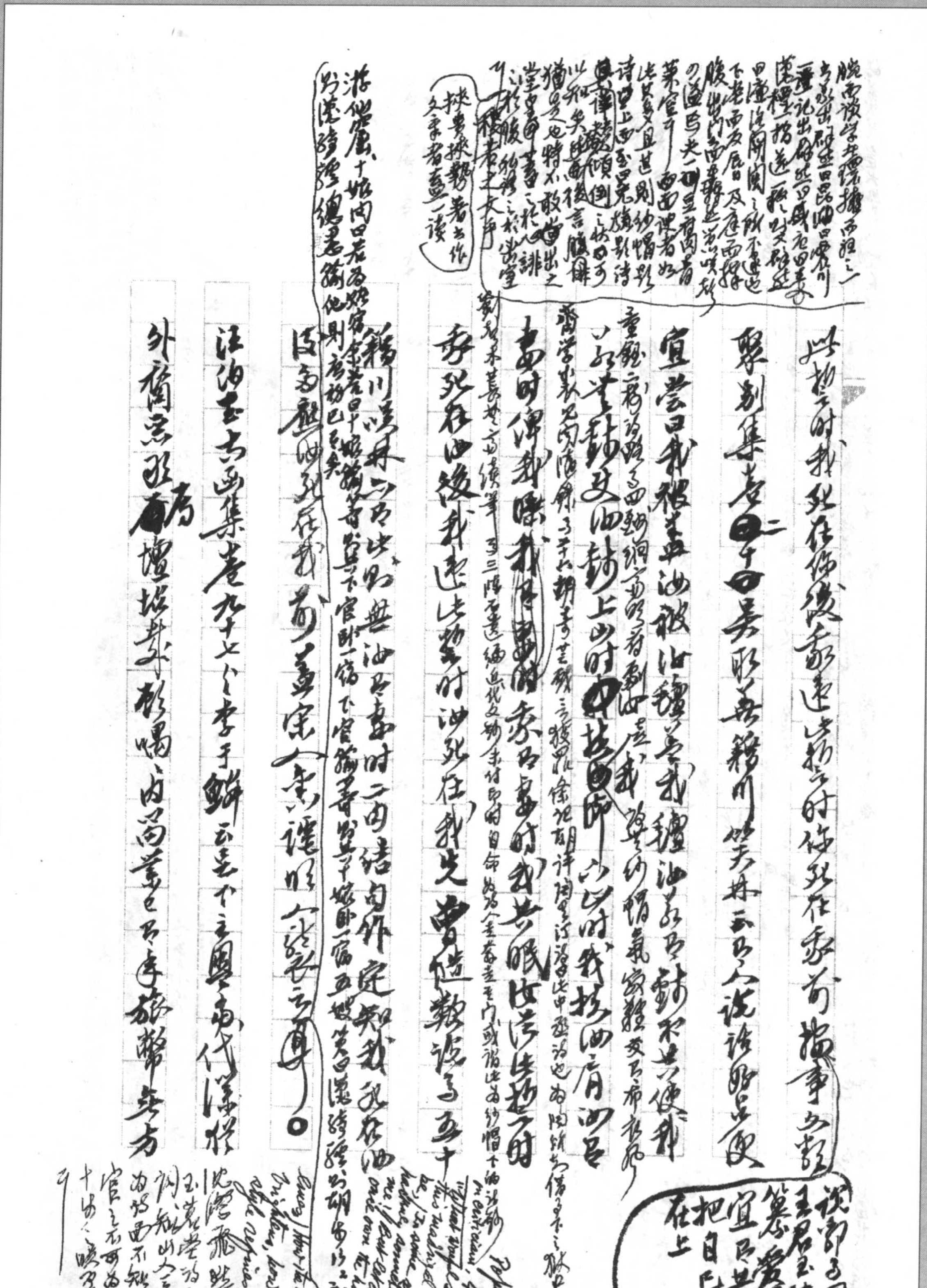
偶 [illegible] 集可供摘句 [illegible] 陋無識之徒乃動引以士比亞相 [illegible]

P. 185: "Pleasure is nothing else but the intermission of pain, the enjoying of something I am in great trouble for till I have it." 摘之 Schopenhauer, Die Welt als Wille und Vorstellung, 4tes Buch, §58: "Denn Wunsch, d.h. Mangel, ist die vorhergehende Bedingung jedes Genusses" etc. (Sämmt. Werk, hrsg. E. Grisebach, I, S. 413) 又

[redacted] 而以 [illegible] 也 參觀第三十六 諧元曲選 第七百四十七頁 [illegible] 七七八

Lord Halifax: "A Character of a Gentleman" [illegible] The Table Talk of John Selden, ed. [illegible], p. 188: "Poetry, 5. 'Tis ridiculous for a lord to print verses; 'tis well enough to make them to please himself, but to make them public is foolish." etc. 摘參觀 Sainte-Beuve, Portraits littéraires, éd. Garnier, III, pp. 56 ff.: "François Ier" [illegible]: "C'est une chose jeune pour un roi que de faire des vers" [illegible]

[illegible]



此物之时我死在你後、歌述此物之时你死在我前[illegible]

聚劉集卷四十四男取無錫州[illegible]夫妹云[illegible]人說話[illegible]

宜嘗曰我被蓋你被，你氈蓋我氈，你若有錢我共你使，我[illegible]

[illegible]

又太函集卷九十七與胡少保書云：「厥因家臣社稷臣者三當勳于此……王者二時遂於子五十九萬議威少墓志銘云：胡某陽……言者七以少保爲明沉此三人者之武穆在一肯點者一則華陽自在少保四三不而……二[illegible]湯……九卷太函集[illegible]名及曲筆所謂鄭山人名邁卿，人品卓然，[illegible]志甘劍里居鄭和尚千金及成均[illegible]而貿然論之乎。」

及鄭爲人，惟以罵識，父老書、劉仲全遠識不以乾沒

諺曰[illegible]按[illegible]訂[illegible]說[illegible]難偏乙一說陰沉[illegible]注云：中隱[illegible]王阮亭[illegible]當山[illegible]白敘山中[illegible]學之說[illegible]漢沉漢困[illegible]稽玉元之國[illegible]偏子二十三引史記酷吏傳、三國志魏志傅嘏傳、晉書潘岳傳、張駿傳

[illegible]托殺也，[illegible]三冊讀詩[illegible]之[illegible]雜[illegible]結殺

[illegible]中閣[illegible]文物之集，在[illegible]服無形去矣[illegible]

被[illegible]者二十五云：[illegible]內集趙[illegible]中時[illegible]高目標楊去諸文人[illegible]

強於肯綮，附於目為[illegible]杜之亦事[illegible]云、[illegible]只以爲身已之論

白雪樓甚貴於人也。又卷九十七與方[illegible]云：不使婚嫁束

之事求皇遠五嶽之游、[illegible]之些乾沒[illegible]及晉又至一百千財闕之

先生欲模仿第一等[illegible]汲汲於乾沒，謀大破窮窘。按史記酷吏

列傳記張湯始爲小吏，乾沒。集解引徐廣曰：「隨勢沉浮」。（漢書張湯傳注服虔曰：「射成敗也」；如淳曰：「豫居物以待之，得利爲乾，失利爲沒。」後來[illegible]說爲徼倖取利）

（李[illegible]九西[illegible]札記卷一[illegible]陸沉[illegible]曰[illegible]云[illegible]莊子則陽篇[illegible]注云：「[illegible]無水而沉」[illegible]乾沒[illegible]）

諺[illegible]山[illegible]謂之陸沉，[illegible]閱[illegible]明人顧[illegible]亦[illegible]談[illegible]曰[illegible]川

後因年[illegible]之[illegible]手[illegible]學而[illegible]之乾沒，動至百萬，便從

[illegible]乾沒二字[illegible]於陸沉[illegible]人[illegible]自[illegible]之[illegible]生[illegible]陸沉同[illegible]

[illegible]

常解七子~~选~~[illegible]殿諸體目之，亦一端也。○Francesco Flora, Orfeismo della Parola, p.45: "S'intende che noi abbiamo alquanto in sospetto quei tecnici o scienziati delle lettere che sembrano far consistere l'eccellenza della scienza letteraria nella costanza delle abbreviazioni, sicchè un vero scienziato non scriverà mai per intero Giornale storico della letteratura italiana, ma soltanto Gior. st. d. lett. it., con quel che segue." [illegible] Jacques Barzun, The House of Intellect, p.238: "The same vanity which is fed by pseudo-jargon also relishes abbreviations... Unintelligible words & signs do not merely abbreviate; they have the force of magic & secrecy, & I suspect that in the growing habit of using initials for names & works in literary scholarship it is the spell of science that is being invoked."

[illegible]心理學[illegible] "Law of Fatigue: Every activity makes its own recurrence more difficult" (C. Spearman, Psychology down the Ages, II, p.192; cf. p.112 quoting Hobbes, Elemen. Philos., Pt. IV, Ch. 25, para. 5: "Sentire semper idem, et non sentire, ad idem recidunt").

Walter Silz, Early German Romanticism, pp.212 ff.: "The triadic rhythm of thesis, antithesis & synthesis is common to the whole age. It is the prevailing form of reasoning in Kleist's Ueber das Marionettentheater, Schiller's Ueber naive und sentimentalische Dichtung... The triadic course of reasoning can be followed page after page of Novalis' Fragmente" etc.

禮記檀弓、曲禮[illegible]

○ The Notebooks of S. T. Coleridge, ed. Kathleen Coburn, vol. II, §2046: "...my Heart wishes & yearns, & stirs & bustles about you, & then stagnates upon you, wishless from excess of wishing!" [illegible] "An instance of how Coleridge's theory of the reconciliation of opposites, or extremes meeting, issues directly from his observation of his own emotional conflicts." [illegible]

[illegible] Shakespeare, Antony & Cleopatra, I.ii. Antony: "... The present pleasure, / By revolution low'ring, does become / The opposite of itself"; III.xiii. Enobarbus: "To be furious, / Is to be frighted out of fear" (Complete Works, ed. G. L. Kittredge, p.1314); John Webster, The White Devil, III.iii. Flamineo: "We endure the strokes like anvils or hard steel, / Till pain itself make us no pain to feel" (Plays by Webster & Ford, "Everyman's Library", p.45); Silvio Pellico, I Miei Prigioni, cap. 16: "Nè somma pace, nè somma inquietudine possono durar quaggiù... A lunga smania succede stanchezza e apatia" (I Miei Prigioni e altri scritti minori, Ulrico Hoepli, p.31). Everard Meynell, The Life of Francis Thompson, p.78: [illegible] La Rochefoucauld: "L'extrême ennui sert à nous désennuyer" (1290, 10; Réflexions 532, [illegible], II, p.230) (Oeuv. Compl., "Bibliothèque de la Pléiade", p.327); Leopardi: "L'uom si disannoia per lo

"Pain, its own narcotic, throbs to painlessness. 'In suffering, intensity has not duration; long duration has not intensity.' – Beyond the maximum point of a delicate nature you can no more get increase of agony by increasing its suffering than you can get increase of tone from piano by stamping on it."

("Die Dialektik ist die Ausbildung des Widerspruchsgeistes, welcher dem Menschen gegeben, damit er den Unterschied der Dinge erkennen lerne" (Sämtliche Werke, Der Tempel Verlag, III, S. 477) [illegible] Spruchweisheit:

stesso sentimento vivo della noia universale e necessaria" (Zibaldone, a cura di F. Flora, I, p. 254) [illegible] Coburn ([illegible]) [illegible] ~~Goethe~~ Eckermann, Gespräche mit Goethe, 18. Oktober 1827: "Hegel ist hier ... Sodann wendete sich das Gespräch auf das Wesen der Dialektik. – 'Es ist im Grunde nichts weiter', sagte Hegel, 'als der geregelte, methodisch ausgebildete Widerspruchsgeist, der jedem Menschen innewohnt'" (Aufbau Verlag, 1955, S. 382) ~~[illegible]~~ Goethe, Spruchweisheit: "Ein geistreicher Mann sagte, die neuere Mystik sei die Dialektik des Herzens ..."; "Der Mystizismus ist die Scholastik des Herzens, die Dialektik des Gefühls" (Sämtliche Werke, Der Tempel Verlag, III, S. 338 & 343) [illegible] E. Cassirer, Idee und Gestalt, S. 152: "~~An der~~ die Stelle der Dialektik des Begriffs tritt immer reiner und bestimmter die Dialektik des Gefühls: die zugleich einheitliche und gegensätzliche Weltempfindung des Lyrikers". Hölderlin [illegible] "a dialectical succession of moods & themes" ([illegible] The Era of Goethe: Essays presented to James Boyd, 1959, pp. 148 ff. Wackenroder [illegible] "ternary thematic scheme" ([illegible] Margaret E. Atkinson: "Musical Form in some Romantic Writings", in Modern Language Review, April 1949) Milton 之 Lycidas 乃 "in part a dialectical process, in the Hegelian sense" ([illegible] J. S. Lawry: "Dialectic in Lycidas", in PMLA, March 1962) [illegible]

Cf. "E. Jones, Sigmund Freud, I, p. 124."

Freud [illegible] Martha Bernays [illegible] "in logic contradictions are unable to coexist; in feelings they quite happily continue alongside each other"

Freud [illegible] "Gegensätze werden mit besonderer Vorliebe zu einer Einheit zusammengezogen" (Die Traumdeutung, 6te Aufl. S. 217; cf. 320, 441)

[illegible]

Fr. Schlegel, Literary Notebooks §1176: "Jedes Sonnett ist eine Kette von Thesen und Antithesen und schließt endlich sehr musikalisch mit einer Synthese"; §1678: "Der Gang der lyrischen Poesie ist besonders idealistisch – das Fortschreiten durch Thesis, Antithesis und Synthesis – das Cyklische – das Potenzierte" (ed. H. Eichner, pp. 124 & 167-8) [illegible] §543, p. 23: "Der menschliche Geist selbst ist eine Antithese; auch das Herz hat seine Antithesen"

Enrico M. Fusco, Scrittori e Idee, p. 194 [illegible] A.-C. De Meis [illegible] Dopo la laurea (1868-9) [illegible] "tesi hegeliana"

Austin Warren, Rage for Order on 2 "modes of knowing" in Henry James's later novels: "a cerebral process pursued by two or more minds, in contrapuntal movement of thesis, antithesis, synthesis".

[illegible]

喜得鄭海夫音問并言譯書事

[illegible]乖遠人事七年中，失喜書來趁便風。虛願雲龍同下上，真看勞燕各西東。欽才光焰[illegible]之雄闊，譜俗圭稜[illegible]謝龍若無雙。嚴毋爭出手十條，漢策新功[illegible]

譯[redacted]唐彥謙詩師定勸

譯詩式爲、僞十條

七百二十九、諸君選注唐詩，錄余與役分得彥續等十七人

因復取全唐文温讀一過，君三十年前評識鄒刊此日卷

一三六、南宋度重詩虛分如詞，文苑拈更選於詩如之蔭所數、

二三六、中牧宴球

達鄭王序詩文釋而無通眼昭惠周后誄是第一大文字

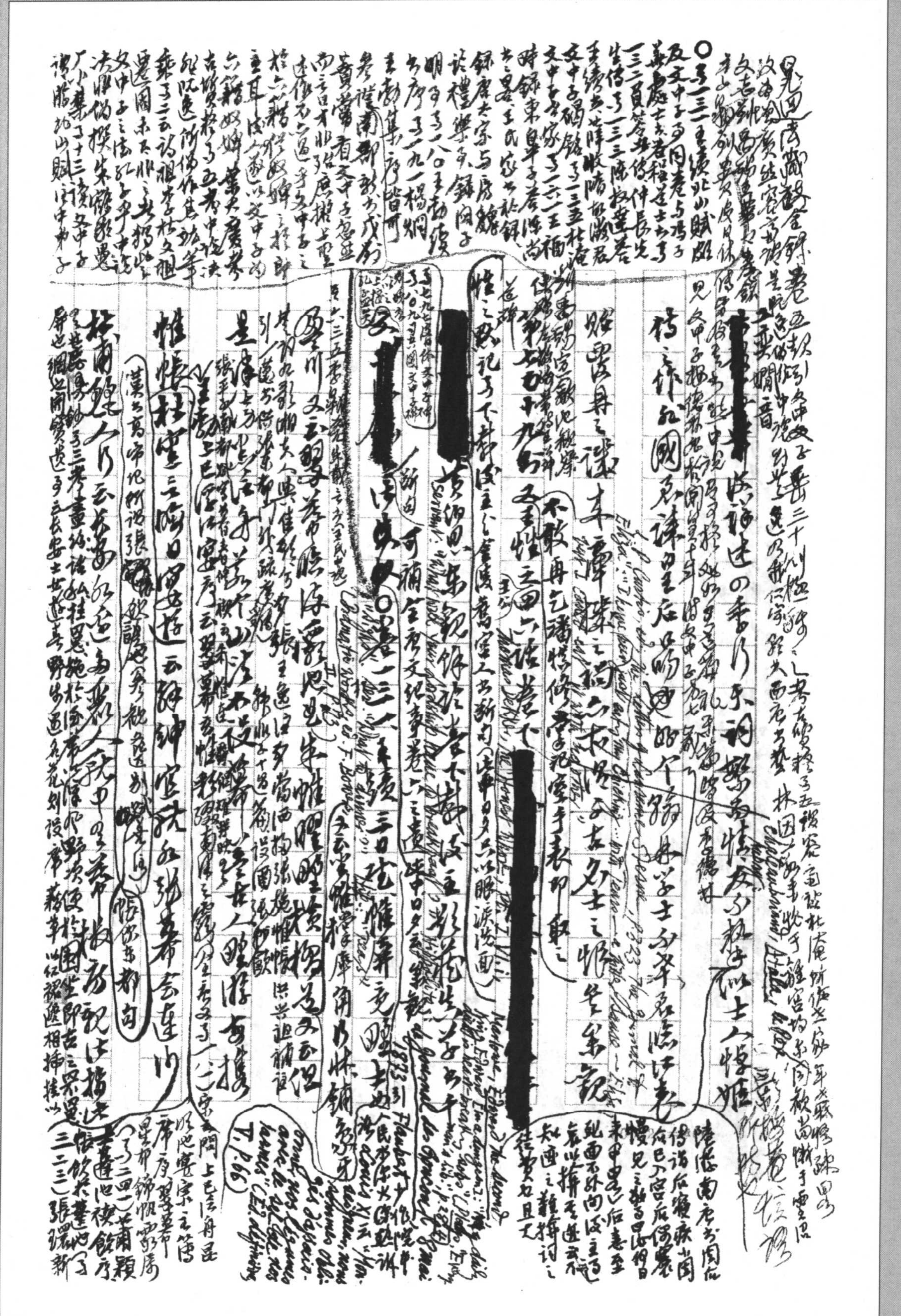
曲盡眼彩雍光

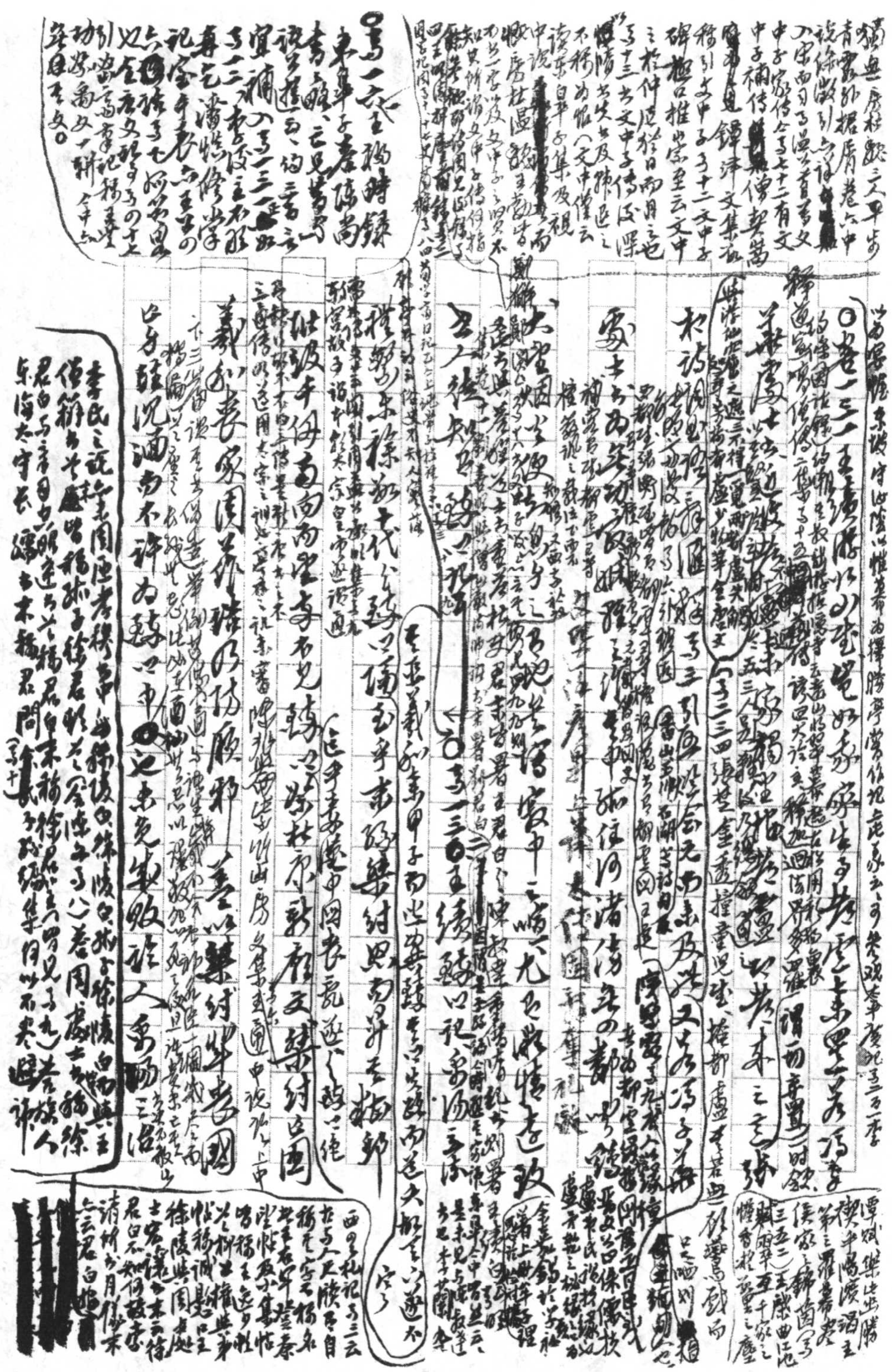
坑劍斷[redacted]毀天之情傳去隱稱憾來見才前蔭

風香

春媚

[illegible]





魏書一一四釋老志記：[illegible]每言太祖明叡好道，即是當今如來，沙門宜應盡禮，遂常致拜。謂人曰：能鴻道者人主也，我非拜天子，乃是禮佛耳。[illegible]

李嶠洛州昭覺寺釋迦牟尼佛金銅瑞像碑[illegible]（全唐文卷二[illegible]）[illegible]相[illegible]釋迦[illegible]

月儀帖凡十八通，每通首尾皆曰君白（全晉文卷八四）[illegible]

[illegible]

[illegible]卷一三三

傅奕益國利民事十一條：不[illegible]帝王，抗衡天子。即弘明集卷五[illegible]

十二 沙門不敬王者，沙門不應拜俗[illegible]廣弘明集卷二十五[illegible]

之中事：歐陽歸田錄卷一：太祖皇帝初幸相國寺，至佛像前燒香，問當拜與不拜，僧錄贊寧奏曰：不拜。[illegible]何故，[illegible]見在佛不拜過去佛。[illegible]

Cf. [illegible] Forman p. 230 [illegible] Bad tom [illegible]

地獄[illegible]

[illegible] Magazine [illegible] 31 [illegible]

不拜爲逆者[illegible]佛[illegible]懼[illegible]若[illegible]宗[illegible]上

[illegible]日[illegible]於大士[illegible]拜[illegible]不拜[illegible]

[illegible]宗[illegible]

[illegible]帝[illegible]佛[illegible]

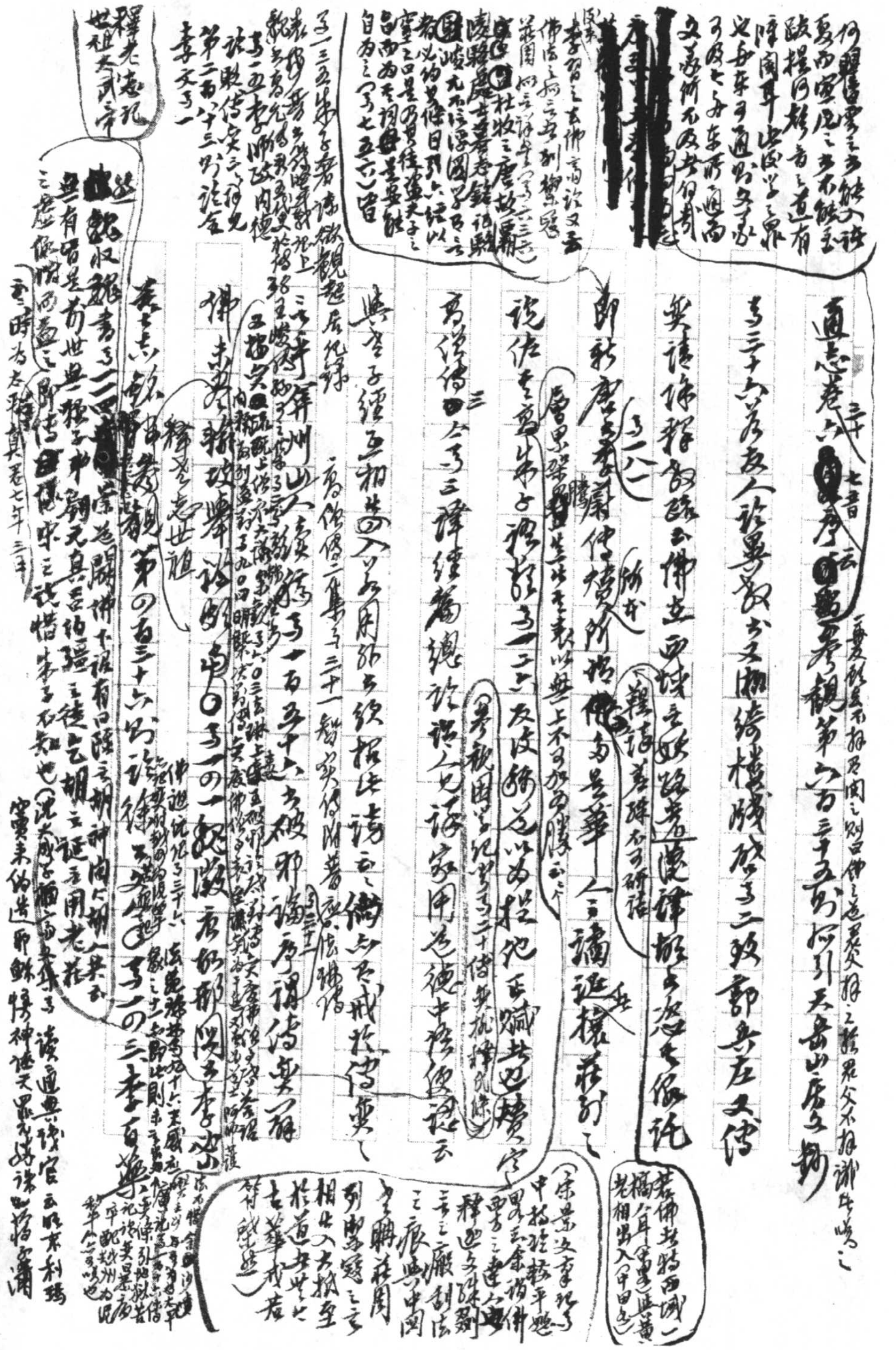
[illegible]佛[illegible]

佛骨表[illegible]

[illegible]

[redacted]

[illegible]



參觀卷一九一楊炯《群官尋楊隱居詩序》：「若夫太華千仞，長河萬里，此天下之山澤，非域中之藪也；[illegible]東京，四代，此天下之宮室，非人物之盛者。天下之動，今之序也；動及劇在茲，茲詞韻鏗鏘，是骨肉九變之雄[illegible]也；本助及勁，鏗鏘前藻綱羅[illegible]，庾信徒之，小才之健者也。」卷[illegible]梓州慧義寺重閣銘：「余[illegible]之千櫨萬栱[illegible]雜[illegible]備[illegible]」綢之煥之，六乘五章，李同文叔。卷一九二楊炯《大唐益州大都督府新都縣學先聖廟堂碑文》：「如王下之五精，知天下之五神，如王不[illegible]三五，知天下之聖文，如王不[illegible]三聖，樂如王下之[illegible]六大節[illegible]，[illegible]西北之天門近[illegible]，五帝處[illegible]三王居[illegible]，[illegible]東南之日觀也，[illegible]刻[illegible]漢帝[illegible]女媧氏補之於是乎[illegible]五石[illegible]西南[illegible]神曲[illegible]於是乎[illegible]四海。」卷一九三《[illegible]》[illegible]

諸藝錄卷三別錄：「余[illegible]問[illegible]丁巳宋人論佛經皆華人之論[illegible]」內外[illegible]中國之[illegible]西域之[illegible]中國之[illegible]三國演義[illegible]海外人[illegible]

封建議、綿構速興王之運，叙惠康、琺聖之紹隆，叙攜美

佛經[illegible]三國演[illegible]

之資，范高祿後之時，取正之道，觀顧推之，宗不能有也，[illegible]

本朝[illegible]善[illegible]之[illegible]謁[illegible]帝道之道，破之表，太宗許之，上高下政，非比情存

（[illegible]氏家訓[illegible]第三人[illegible]天下[illegible]而[illegible]）

祥瑞[illegible]守之，不可圖焉之[illegible]齊儒而[illegible]開八比矣，下文尚有何新

（卷四十六[illegible]義[illegible]）

之之理也，何別之之[illegible]也，二[illegible]卷一四八褚亮《十八學士

贊》[illegible]第五人，即[illegible]褚亮[illegible]贊曰[illegible]業峻，神[illegible]遠學

總之於文，並[illegible]東方[illegible]自[illegible]不好[illegible]非亮身為之也

卷一九一楊炯《梓州官僚贊》[illegible]司法參軍楊炯自贊[illegible]相較而見

卷一百九褚遂良《諫[illegible]表》[illegible]年已來[illegible]文[illegible]

並[illegible]日[illegible]心不[illegible]文[illegible]之[illegible]臣諫政[illegible]

陛下已[illegible]之[illegible]聞之不可，是已知者[illegible]不能[illegible]節[illegible]

[illegible]

[illegible]

譜且無據。卷一五一劉洎諫諍表察上三五五云況勒神機縱天辯飾辭以折其理，援古以排其議，欲令凡庶何階應答（中略）且多記損心，多語耗氣（中略）伏願略茲雄辯，浩然養氣，簡彼緗圖，澹焉怡自云云。二文杖發服相見庚文至辯博自喜，震駭才揚也云云。卷一三七房玄齡諫伐高麗表云：遠夷單使，一見不忘，小臣之名，未嘗再問（中略）知以當情

[illegible]

卷四八六大周降禪碑[illegible]

[illegible]

西郊尉又[illegible]鄉尉時已有書云流外又何[illegible]元之本[illegible]

內路於維揚少精熟於寬見起故云[illegible]閱書卷

（了一五六張乃宋諒夫字[illegible]古石陸下重德全是[illegible]宏書延題文武之[illegible]等[illegible]何[illegible]校[illegible]事功集云）

觀○卷一百九諸遵子故漢古吳目[illegible]傳高偃清嬉墓志跋

錢寄之藏硯了二已言

揚州碑[illegible]見平素[illegible]外搖肩巷五丈杭大宗

道古堂詩[illegible]十二卷觀書雅存閱妙蓮宋揭[illegible]

古夫于亭目[illegible]傳家陳清娛墓志銘古夫○卷一五〇李[illegible]

閱偶攜[illegible]存君曰先生說針古稀之論云

[illegible] the Word's Chance 34

[illegible]一卷[illegible]新[illegible]事時傳卽至文中一致之存君

者王彥[illegible]存君因先生[illegible]及其亡之際也日用云以為補云

吳[illegible]是說之論半朝日大家先生[illegible]書[illegible]

[illegible]

参文安、虞恭公温彦博碑，當據徐时栋《烟屿楼文集》卷卅五跋[illegible]虞恭公温彦博碑所附拓文，《全唐文續拾》一千三百八十字，又误字二十六。宋本二十五方九十六字，別字之號共十一篇，每卷釋標注第十篇[illegible]脫字误字[illegible]字作浴下为漢依大漢等之[illegible]不[illegible]語其二[illegible][illegible]上其二[illegible]闕[illegible][illegible][illegible]是[illegible]隋時多据上下[illegible]經論[illegible]乎經[illegible]上而漢[illegible]

玄而能通，故深亮於事物之理（图灵）（[illegible]）有君曰：大數入謀，明

人謀所以安[illegible]之玄之源泉果和家之其志安不~~[illegible]~~（[illegible]為可）所以

當餘地語之圓兩子（見《野叟曝言》第四十五回）然[illegible]至理所以入[illegible]

至《史記·伍子胥列傳》其日莫也，吾觀語力窮日月，晚[illegible][illegible]亢老者

深慮人力得 Arthur Clough: "Say not the struggle ~~[illegible]~~ naught availeth",

(The Oxford Book of English Verse, pp. 880-1) [redacted]

[redacted]

〇第一五五六　謝疊山詩　謝枋得[illegible]之新詩[illegible]尤

佳句不人[illegible]懷[illegible]切如此其新詩云：細[illegible]一[illegible]

[illegible] Publius Syrus, §186: "Etiam capillus unus habet umbram suam" (J. Wight Duff & Arnold M. Duff, *Minor Latin Poets*, The Loeb Classical Library, p. 38)

[illegible]

[illegible]二〇[illegible]

cf German: "Mit dem linken Bein zuerst aufgestanden sein" [illegible]: mürrisch, schlechter Laune sein.

[illegible]

Cicero, *De Divinatione*, II, 39: "Ita nobis sinistra videntur, Graiis et barbaris dextra meliora. Haec quanta dissensio est!" (See *MLN*, March 1974, pp. 133 ff.; [illegible] *Encounter*, April 1977, pp. 38 ff.)

[illegible] Satyricon, XXX [illegible] Trimalchio [illegible] (The Loeb Classical Library, p. 44)

[illegible]"Dextropede!" [illegible] Apuleius, *Metamorphoseon*, I, 5: "set, sinistro pede profectum, me spes compendii frustrata est." (Loeb, p. 8) [illegible] Carveth Read, *Man and his ~~Sp~~ Superstitions*, p. 161: "The Greeks assigned evil to the left hand while the Romans thought the right hand of danger. This contrariety has been explained as due to a difference of orientation in the formal taking of omens; the Greeks (i.e. Greek diviners) then faced northward & had the place of sunrise upon his right hand, while the Romans (Roman augurs) faced southward & had it on his left hand, i.e. the place of sunset." (Ludwig Hopf, *Tierorakel und Orakeltiere in alter und neuer Zeit*, 1888, S. 126) [illegible] Heinz Küpper, *Wörterbuch der deutschen Umgangssprache*, Bd. I, 3te Aufl. 1963, S. 160: "Mit dem falschen Bein zuerst aufgestanden sein = frühmorgens schlechte Laune haben. Fußt auf der alten abergläubischen Vorstellung, daß Falsch (= Links) das Ungünstige, Unheilvolle meint" usw.

Virgil, *Eclogue*, IX. 14-15: "quod nisi me quacumque novas incidere lites ante sinistra cava monuisset ab ilice cornix" (had not a raven on the left first, warned me from the hollow oak to cut short the dispute) (Loeb, I, p. 65)

○[illegible]

[illegible]

Goethe: "Einleitung in Die Propyläen": "Es ist mit der Einsicht nicht anders als mit der Ausübung; denn im Praktischen muß sich jeder bald bescheiden, daß ihm nur ein gewisses Maß von Kräften zugeteilt sei. … und weit mehreren Menschen … ihm zur Einsicht aber … fähig" usw. (Goethe the Critic, ed. G. F. Senior & C. V. Bock, p. 8);

文如其十六六朝梁武帝作子以枯樹賦與庾信也南陽公集（乃一六二）

序亦曰劉勰文心鍾嶸詩評異議蜂起高談不息人物西

凌廷堪校禮堂文集卷六祀古辭人九歌所括[illegible]

氏世人於文章[illegible]之宗[illegible]附南[illegible]辭翰

根據德祖之前說以爲南威之容乃可以論於淑媛[illegible]

Horace 則云石不能割而可以礪刀（評論不能詩者亦正須如此）（Ars Poetica, 304-6: "ergo fungar vice cotis, acutum / reddere quae ferrum valet, exsors ipsa secandi; / munus et officium, nil scribens ipse, docebo"; C. O. Brink, Horace on Poetry, p. 215）

A. Thibaudet, Réflexions sur la critique

E. E. Kellett, Fashion in Literature, pp. 99-100: "No one can criticize fairly who does not know the difficulties of the art; ... the critic ... really know them unless he has himself made the attempt. ... I would not say a man can criticize a poem ... unless he has failed as a poet ... But a critic must not have failed too completely: he must not be a mere incompetent ... The truth is that the critic must have a ... of the creative imagination, which ... the work ... with ... understanding."

Criticism": Charles Péguy: "Notre ... écrivains ... ceux qui ... jamais ... les œuvres ... les vies ..."

劉乃可以議於斷割

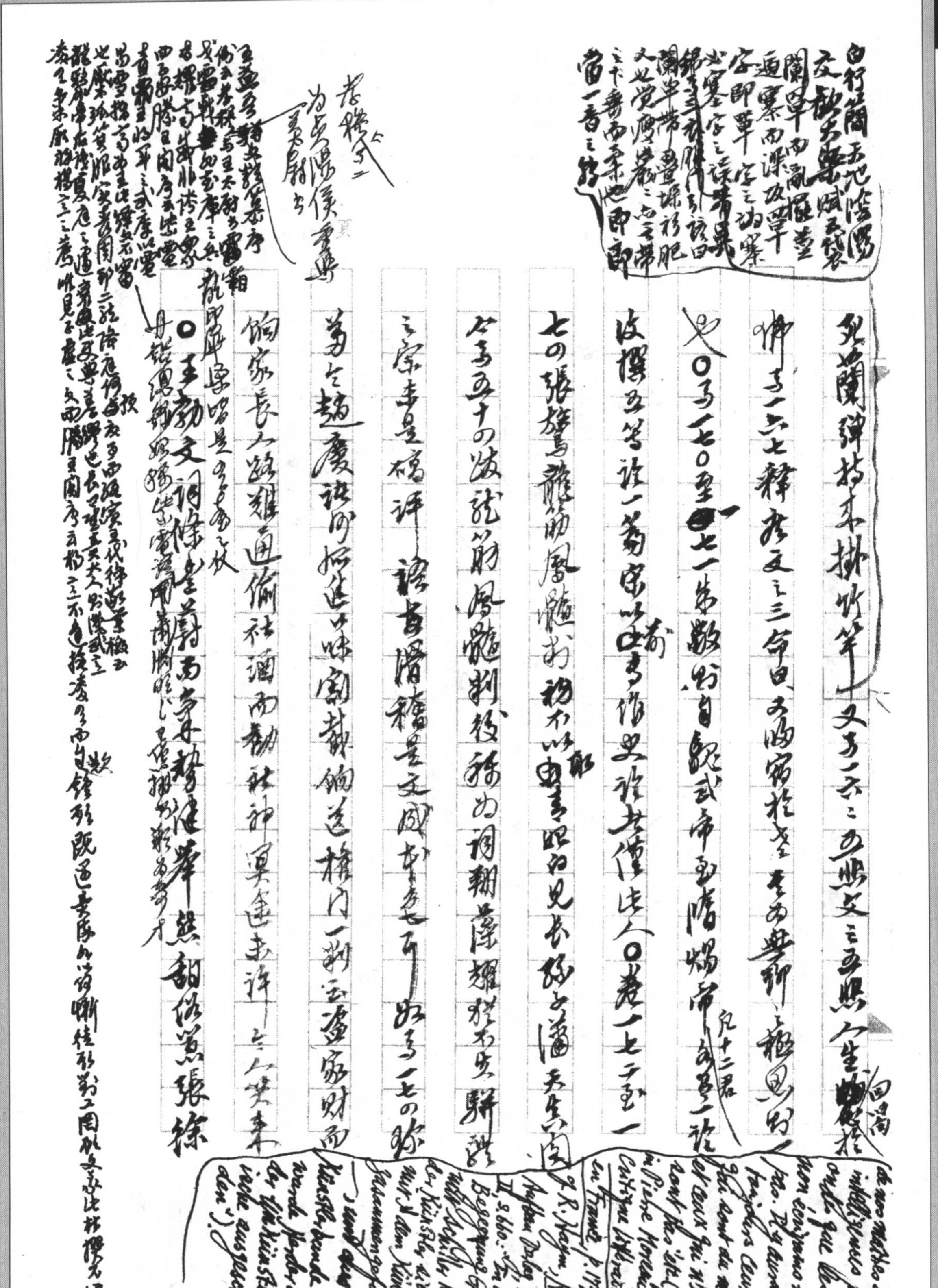
Critique", p. 131 又 George Watson, The Literary Critics, Pelican Books, p. 65: "Pope certainly proves, in propriety, the difficult conditions, including the radical demand that nobody should be allowed to criticize who has not already established himself as a poet: 'Let such teach others who themselves excel, And censure freely who have written well' (Essay on Criticism, 15-6)."

乃亦云七釋疾文之悲夫

草木扶疏兮如比條獨蘭草兮不自後挺攜以子元兮用適內（太平廣記卷一七五開天傳信記）

鬱二譯第二云破璞而兼蘭草先功蘇頲詠死鬼詩免之

〔王云：四三二張懷瓘書斷[illegible]容論記梅伯評番語嫌其指不若某[illegible]僕日[illegible]通自運重國吞家於精神何謂鍾王頌亦[illegible]且自許之至何境界與誰等倫漢晉之[illegible]物無有[illegible]理何觸[illegible]該常談不[illegible]理知之[illegible]且知其情[illegible]子能知[illegible]賞必不能[illegible]治程[illegible]藝[illegible]息[illegible]於藻鑒家[illegible]張[illegible]粗習[illegible]利[illegible]張氏家[illegible]〕



子一六四梓州慧義寺碑銘曰象正覺山告文殊之所發昌者宏化大方於內振德寺詩楊子□□之隨馬合遠字哉蘇衲唱之韻張融知之梁元伽藍識今則勤勉未許在

庾雅韻（子五五九上西里男子碑一六〇上吏部尚書解散上都督張黃帝六十一難理序）莫是之將周倩作其誤答華滁力足子（賞蕭滁寫西外）

安詞源不盡，遂為國新朝，博見與兔耳，子一七七（子一九一楊炯王勃集序謂子安諸君子力為宏也）

（王勃）釋迦佛誌，疏顏甚奇，不殊負賤耶，七文賦云：莊蟷高升（子一八五梓州通泉縣惠普寺碑云趙美燕姝）

佳篇出採蓮，誡云：美娃越艷，鄭姬燕姘，又象觀第七九八（廣東……彩色鮮，倒而生）

珠林詩序作〇子一八〇上勸上吏部裴侍郎啟文章之道（珠絲即國容進印絶之佳人國色也）（子二三五宮奏……子二四〇宋之問太平公主山池賦……）（三國）

又采蓮賦一題云非熱寶秀以清吐惟采蓮而已矣詳敘安治廣称子一六云江南道別琢題此錄琢唯剝而已量一類明珠中絕調子安猗之情韻不遂

自古媒難（中略），遂雅頌者子夏子為之，翁有一楊雄相和乎

如子以甄明，夫子乃卿，至於東漢（中略），古今來，嘗以文負潮，其死絕

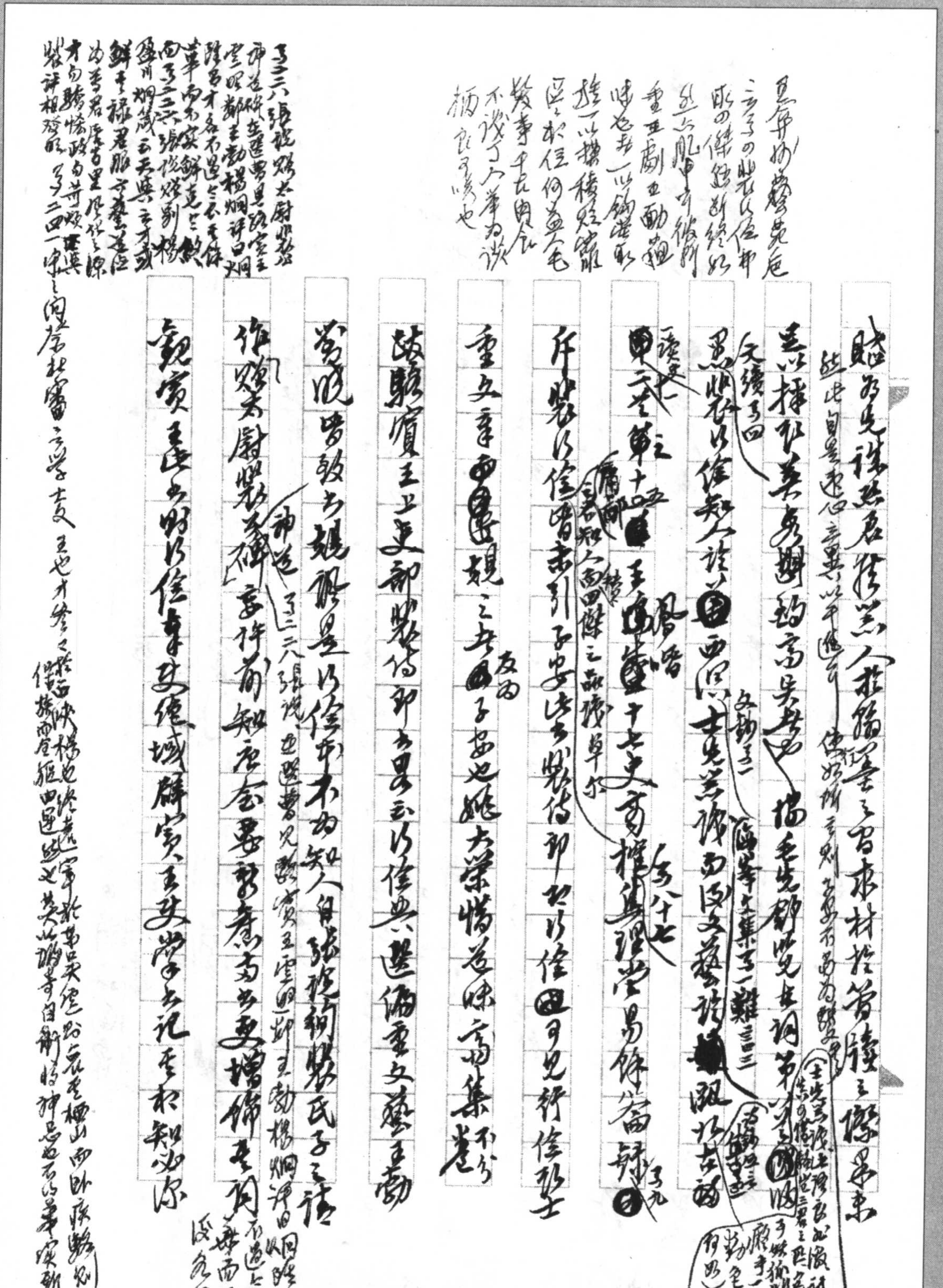
子一五五寄日暗別序，業觀七五八對詩柳永西墨缺

斷文採，樹屏字宇陵海於前，枚乎張衡之於後（中略）故魏文

用之，而中國衰矣，窮亦其南江東，而致使河朔曹述以兆高梁

之危，繼庾信覺之余，無以開陳之禍（中略）使見陵擢之次，其以詩

子一六一送劫赴太學序子一八二錄序 朝穀於剛剛 薛昇華序 判 訃大陳於 平長徹啟 於晉啟實 直作散行 注 文序啟 安史先 巍乎 九 五楊 七言 薛 焚 西 帶 州 材 史 伯 父朱年楊 公差說 子一九六 相母 果 仰 夫人零 成 蓉 老錄 中郎 沙隴公墓 援以狀



惟鶴纔乎山樂春暮嫌我去上北紫以位知人於在重人之必謂知人明頭三三紀但決之於[illegible]貴翻瀾閣已起之觀在過此邪御民

三三過其歲針位之鶯衛不熱御稍蟠長而扶以論大兵之紀表市如三先使士而果此宮子靡稱為貴色為長今來若好新子

家以方六月山六月山溪詩錄[illegible]

姍姍必來，猶及三年以後；處退去方比無望時，三招手勤揮盡

二子來譏何如，必無也，然甚之，謂甚去無誤以任筆云云，字以為之，一九七

駁實王之程將軍之說將其翔歸於已外為文辭是云有此說為之大星為文藝而重其

何義門集卷二十七先生譏而沒文叢稿印稿[redacted]行修[redacted]知人晚文接讀

談之禮

陸游無學也寄晚先生為孫以文稿之一二三[illegible]通於詩綠之[illegible]王字學者也

乎十鄭漆古先芻說殘而後才識其詩則[redacted]論幽子不免中

張宗泰魯巖所學集卷二十一跋稿以佳耗行世用益之至寧棟制律唐達者續國其未所不甚於文辭之至也

李方叔藝文略曰遇也以佳之○卷二十一六四王商翹冀州鎮家園序芳潤湍

又按宋史卷四十劉摯傳子弟記李之言曰士當以器識為先一號為文人無足觀矣正如摯家[illegible]先生論詩[illegible]命家以作文人[illegible]之一命為文人使無足觀又隱用[illegible]

而綠水春明月開而素秋放蕩又不能抑而隱士為玉山開

楚州水亭[illegible]宴序[illegible]而[illegible]白露下而江山遠

西匯子路卷一八一寒日登宋士宮安序竟風雲而江湖安樹

卷二二三張易之如日宴群公[illegible]日下而錢[illegible]息而留[illegible]歌卷二二一宋之問奉陪武[illegible]馬宴慶[illegible]岑序[illegible]而[illegible]峰[illegible]而[illegible]晚而[illegible]生[illegible]

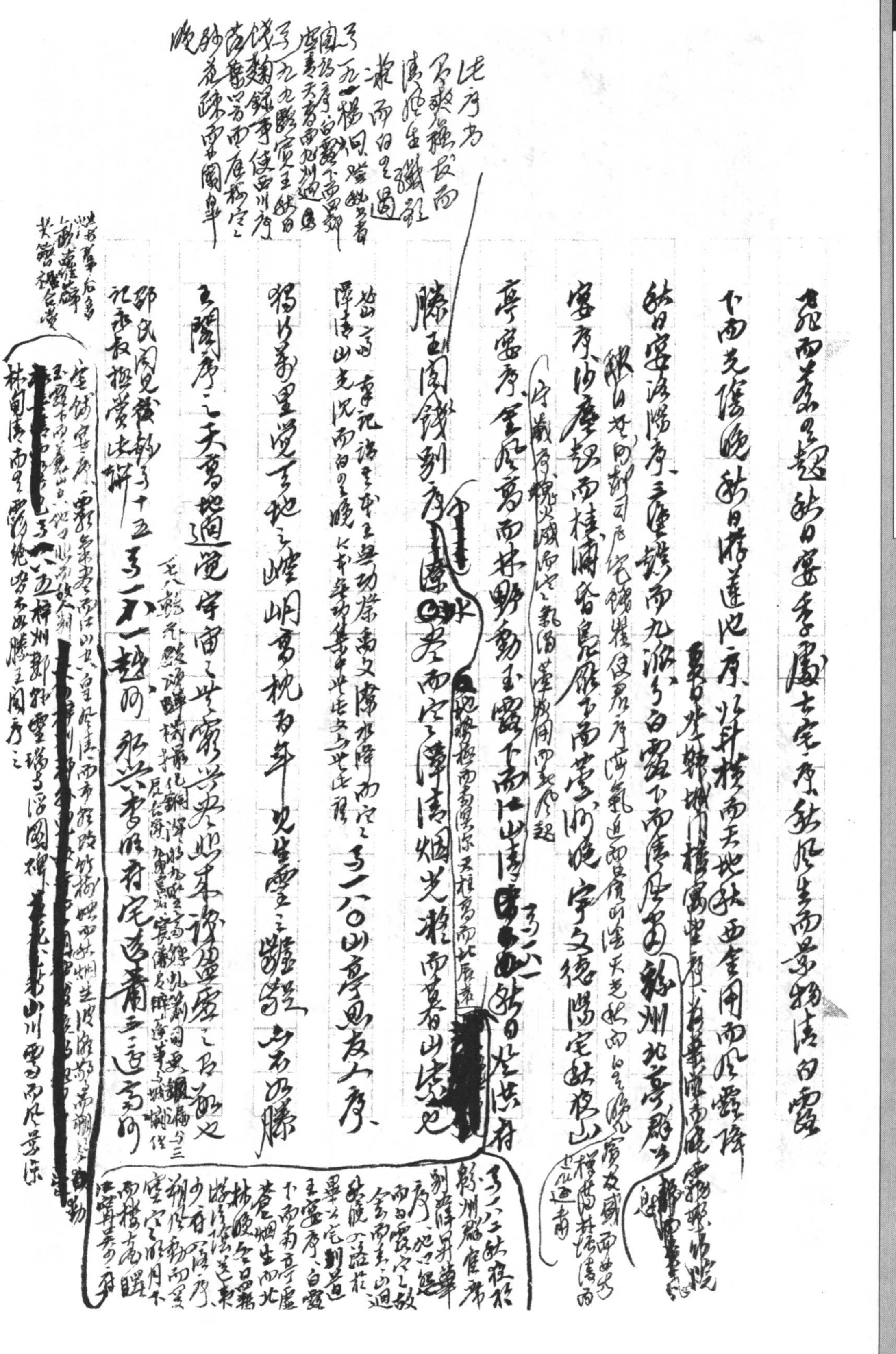
柳開而庭晚晚春日棠梨劉王宅宴序高林靜而霜鳥

危峰路晚而俱黎動遂卷十五序漢[illegible]而高宴陰[illegible]鳥

夏日遊[illegible]序[illegible]而[illegible]靜而[illegible]

落而群雲從夏日遊先見又說詩序黃臺而清風生白鷺

[illegible]而[illegible]開而[illegible]



飛雨蓋而四起　秋日宴季處士宅序：秋風生而景物清，白露下而光陰晚　秋日遊蓮池序：將軒騎而天地秋，西金用而風露降 [illegible]

秋日宴洛陽序、三霜[illegible]而九派[illegible]，白露下而清[illegible] [illegible]州北亭[illegible]宴序、沙塵起而桂浦昏，[illegible]下而[illegible]晚　宇文德陽宅秋夜山亭宴序、金風高而林野動，玉露下而江山清 [redacted] 參一八一　秋日登洪府滕王閣餞別序 [redacted] 水盡而寒潭清，煙光凝而暮山紫也

地勢極而南溟深，天柱高而北辰遠

[illegible]

[illegible]山光沉而白日晚 [illegible]　參一八〇　山亭思友人序、獨坐蒼[illegible]，覺天地之[illegible]，高枕百年，見生靈之[illegible]

[illegible]閣序：天高地迥，覺宇宙之無窮 [illegible]

參一八一　[illegible]

參一六五 [illegible]

綿州群官席別薛昇華序 [illegible]

又一八三益州德陽縣善寂寺碑：家寺碑 [illegible] 高 [illegible] 雁隨陽而來，水 [illegible] 天衢 [illegible] 猴池 [illegible]

又一八四梓州郪縣兜率寺浮圖碑：[illegible] 日 [illegible] 都 [illegible] 雲 [illegible] 色 又一八五梓州郪縣靈瑞寺浮圖碑：[illegible] 沙汀 [illegible] 花 [illegible] 共 [illegible]

庾、鮑細去，鶴收劉益而高飛，[illegible] 鳴共 [illegible] 舟而傍泛

三日上巳祓禊序、[illegible] 玉 [illegible] 斜 [illegible] 事 [illegible] 影 [illegible] 白

雲 [illegible] 宇文明府序、[illegible] 共 [illegible] 水 [illegible] 羽 [illegible]

夏 [illegible] 長 [illegible] 滕王閣序云：「落霞與孤鶩齊飛，秋水共長天一色」

又一九一 [illegible] 序 [illegible] 又 [illegible]

[illegible] 又一九九 [illegible] 又二〇 [illegible] 餞 [illegible] 序

[illegible] 中 [illegible] 又一八一 [illegible] 日

[illegible] 宅 [illegible] 序、宋五官 [illegible] 又 [illegible] 日宴 [illegible]

又一六二送白七序、[illegible] 又一八二

二姓亭 [illegible] 張二崔 [illegible] 云 [illegible]

又二四一 [illegible] 又四二六 [illegible]

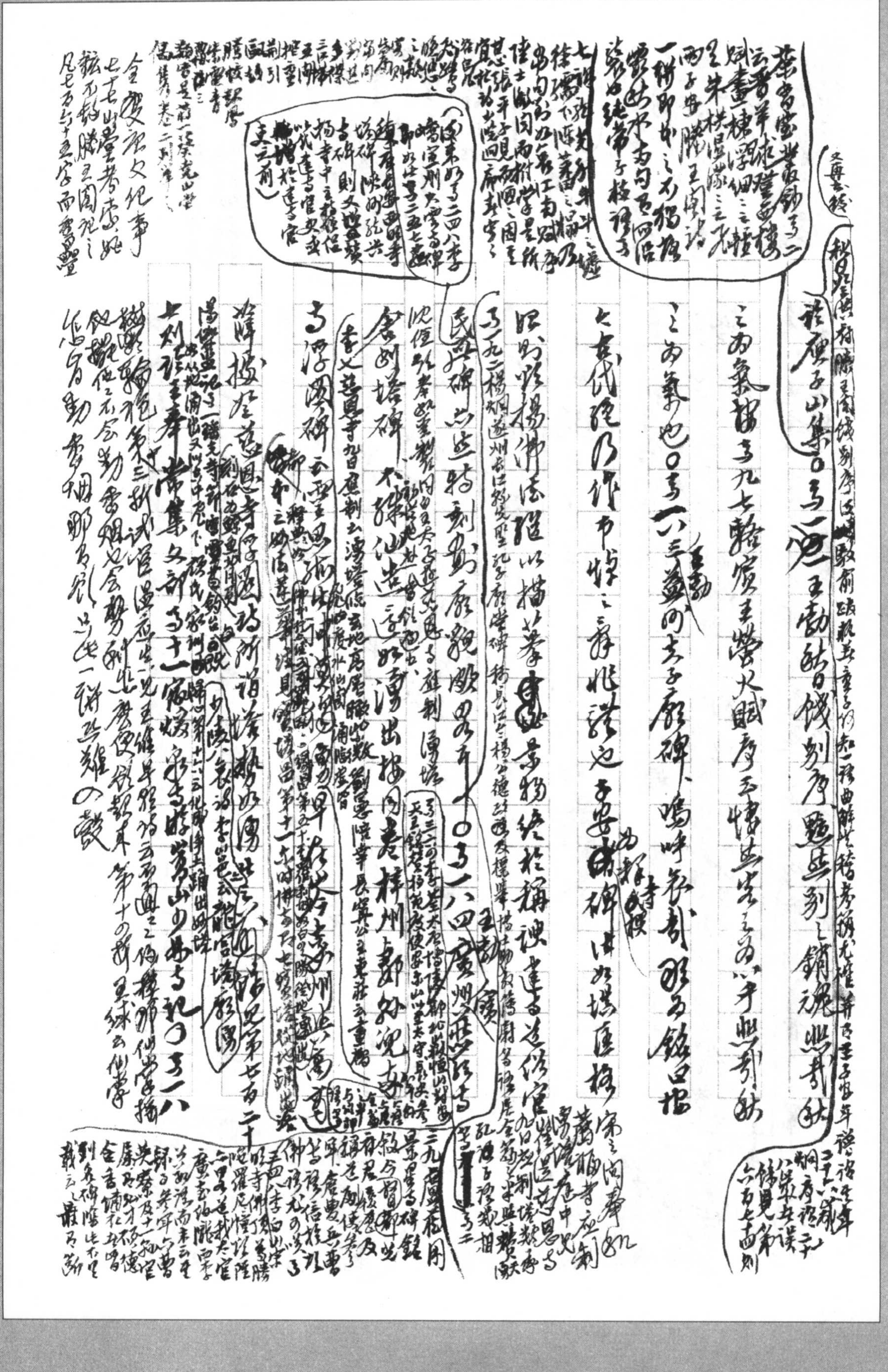
王勃秋日登洪府滕王閣餞別序、[illegible] 上 [illegible] 飛 [illegible]

[illegible] 序 [illegible] 云 [illegible]

庾 [illegible] 上 [illegible] 飛 [illegible] 下 [illegible] 又 [illegible] 四十一 [illegible]

又 [illegible] 卷十二王勃滕王閣序 [illegible] 王勃

蜀州 [illegible] 又三〇 [illegible]



用子及二乃五十八錄如吳之字君亞地之學昌六日生八字而三言又又洞碧斗牛又斷髮北辰之山一字而四之言又洞徹皇興又洞碧關函：白雲如峰，石乃時遐而玉，土石菩石之宇，勝地為常，一瓦霧靈，一道為以隨萬雲，羣敵霧之寒，意定之潭，漬在之地，霧蔽極，西罕為窟，疑似羣雲而翔，斗洪勝之，[illegible]之蔡[illegible]蔽[illegible]，[illegible]文苦之覺揩首之蔡，[illegible]

四梓州郪縣靈[illegible]寺碑銘：衛元嵩閉足江瀆，情多傳鄉

（見一九五楊炯注：錫果鑄表古吉鐵〇〇云天丹大果之星（中國史）地理大果之勝（中國史）八百大果之雛（中國史）尽果鳴）

祈主清談，曲衢恒之話，識攄於以南衆，都多鋪沈，已舞東坡

張右睇：年十五尚嘗要述古之作，詩敘瑰詩大茂當世

稱東菀之忙，以詩門明人應，翻詩意雲秋苕姓統譜無雅

甚乎〇多一八八本承慶靈龍樞，詳見第五三十九頁

廬山石子十三讀平陰錄，開境悲〇楊炯〔王〕詞親錄錢岂以府

張子安（皆）（敕鈔又楊中寫）金湖溝往工鋪（遊），此并不如雲雅，之（尚）儁異獨發奔（四傑）

中書鶴踏浚多異安，楊文得而雲，介度鈴爰補雅客，牧雲也

（今書 文子以）多一九〇浮證垂，集觀第三百五十七頁，詳洪平高公多回流深〇

高九（楊炯）李夫人山亭詩序：臨南之杓，鈸且為陳迹，俾千載而下，感於

斯文，在周王逸少蘭亭集敘。稽〇多一九八楊炯王勃集序。

（又子一九五益州長史影李君神道碑：以西倒歸泰山而東，霞嶺之趙，異稿前之[illegible]，圖改使令三字為以而子）

（剖腹來朝，彝通四川，壹子蹈之八面來，仙擬而激揚田，令疲篤以玉並士，澤之千百之）

（關子二三八盧雄之雅尚（中國史）長果球之雄，滿[illegible]碑銘在大都，智見材君名，材之宗平安卿，合蜀光明契，理於元之光音，造靈於生徑）

三二五王維送高判官
從軍赴河西序二
云蹤甚荀使畫劇
紛呼韓令北面

妙之矣。書總部為雅謔者衆，性說多矣，大之乾坤日月，張其文以何怨神者也，思長曲以擴之，滿紙著筆以廣其意，其宗王儉江南之風漸染河朔之新聲，和稱述畢識其源，蓋據述與北史（李延壽）文苑傳序參觀其言，楊李雖法北人，而其文則重南風也。又補談藝錄一七六頁。金以高文為三師，鄧蕭仁祖集序云：自從遠習情嘗謂自不諧，江北江南意製衣者應和論之，八劉敵磨辛德源。袁云：文章綺艷，聲調清華，前無強顏，自飾而無衰疾江南生之學源者。〇卷一九六楊炯中書令汾陰公薛振行狀：描寫一九一獄辯，雖右用典實，尚是駢儷，然文則記之理文古質生敘事者處，而將軍先安子雖默乃狀又例辭藻繁縟

蔣之奇竟出營偶集卷三六寶[illegible]王謝啟蕭[illegible]
乞雷同加上司刑太常啟、與上廉謙啟、上王少卿
啟、與上張司馬啟 卷三七

詩武氏檄云請看七月之城中竟是誰家之天下 椒[illegible]僭位[illegible]移社[illegible]
[illegible]文云七月旬日大幸[illegible]宮[illegible]讀者[illegible]
[illegible]長安[illegible]竟是誰家之[illegible]

於[illegible]社讀[illegible]四云在[illegible]城[illegible]訓武[illegible]
[illegible]明[illegible]檄[illegible]一抔之土[illegible]
[illegible]三云[illegible]
[illegible]君山之[illegible]

參四三
張[illegible]
神[illegible]
作[illegible]
[illegible]

之作也蒲澥元超於平[illegible]集序中云澥[illegible]○驗案手文[illegible]

潦稍識於手板[illegible]蘇實於宣[illegible]骨[illegible]舉如上吏部狀給事郎

卽[illegible]之[illegible][redacted]

參一九七

而[illegible]李[illegible]仍[illegible]情表意度[illegible]程[illegible]年[illegible]參[illegible]中書

參一九九、代李敬業討武氏檄、英[illegible]

之情[illegible]矣[redacted]大[illegible][redacted]又[illegible]物如[illegible]也○參二[illegible]

[illegible]

騎虞[illegible]識[illegible]長[illegible]版[illegible]

神[illegible]

文[illegible]

[illegible]

記大[illegible]與[illegible]年[illegible]事[illegible]○參二[illegible]五[illegible]

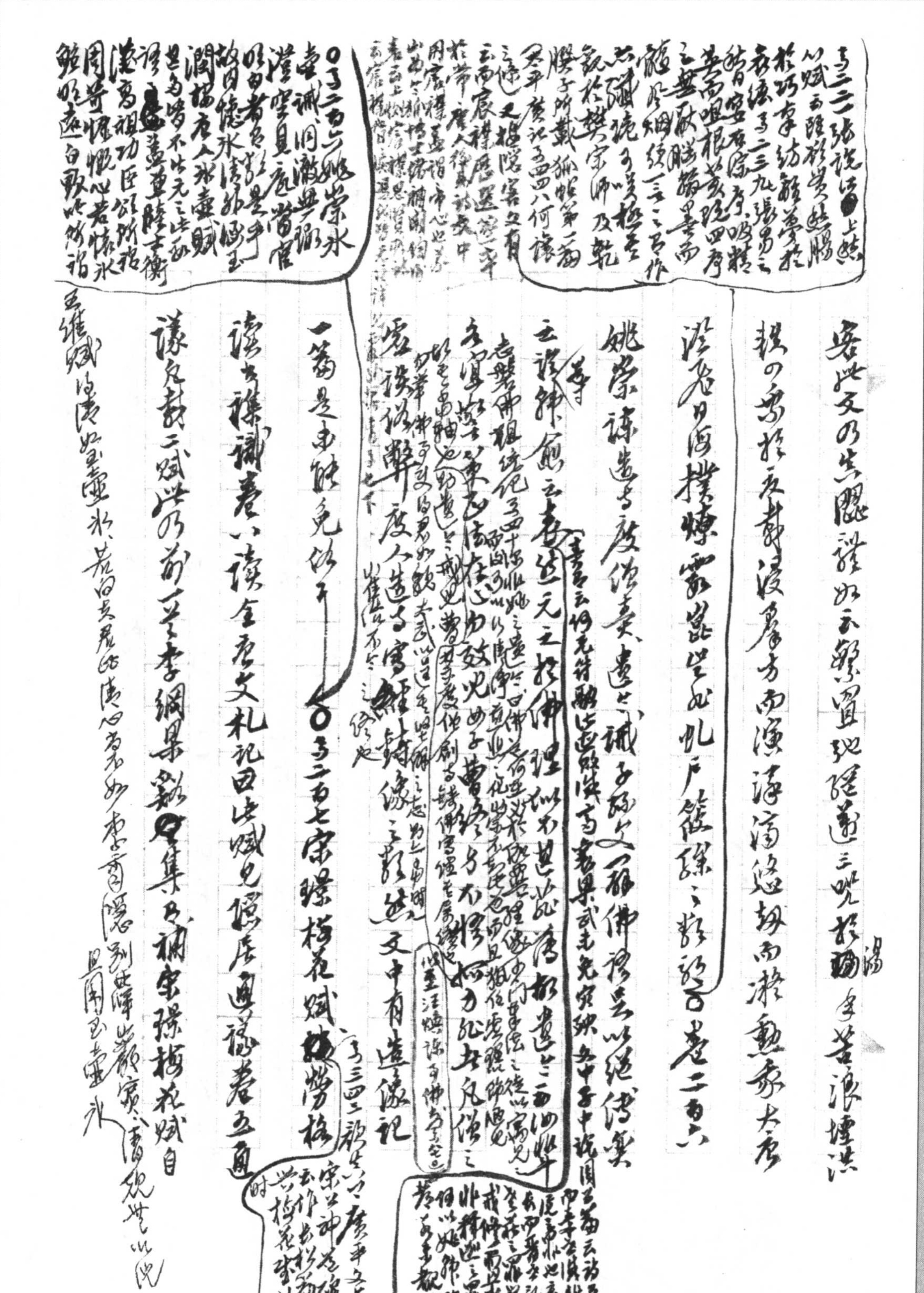
[illegible]記載[illegible]

沙門不應拜俗狀、擬[illegible]

交[illegible]

一九七[illegible]
[illegible]

三七 柳識[illegible]
[illegible]



直略先第作復清々絶不壺冰崖記雲芙蓉樓送辛漸一片冰心在玉壺寶〻之三補也三之也

杜少陵入奏行贈西山檢察使竇侍御云炯如一段清冰出萬壑置在迎風露寒之玉壺

序謂綠萼已後四序提要云據此則直齋書錄解題亦載僅序當書 物視

日札云以元鮮于樞手書綠萼爲傳錄之梅李文自至緣起本

（此賦見緣構果卷）

同卷六梅賦二之一（右以原作石）亦考見羅果鉨全集予之梅花賦[redacted]詞

（左克莊李忠定公文集選卷十七）

（內則大異西山因擬劉錄母氏之英俗也）

劉起潛諸錄南梅於隱通議中而詮一首紀姑山之逸遊起 攻

（實則李綱紀原作二子梅妃將鎮等稱字中物視亦當前去以免敗露）

固似於吟龐等句已早云楊湘宮如鉉飛庶不摘事字 多維祖

（若此類種種指張山明是宋時子若楊田似乃湘宮則湘宮玄未定郭空熟）

高似孫梅東二詩平生謗口尋常終不得見甚可惜也方虛谷瀛奎律髓別冊之

諸如數字楊絶

桐江集四跋宋廣平梅花賦云楊昔閒子監必法書審布附人作者

莊陵先傳其美文誄如日休所謂宋廣平之鐵腸將相郡等十

二字以後之兩綴之曰日明雖黃機殆偽意謂其人並梅賦不中

的也從後斷以己見謂草木等樂字之梅而生花屋屋子之栖逸

[illegible]

瀼源蜀醉山绝壁云以钜镂[illegible]因劉勤[illegible]見乎詞[illegible]

後来杨升庵全集為一大全錄李文墨此[illegible]

[redacted]

[illegible]通稱謂次高橫語云前輩作（卷四）

花詩多用美丈夫比之山谷酴醿詩露濕何郎試湯餅日烘

荀令之炷爐香乃用美丈夫之比參觀[illegible]林[illegible]詩雨過溫泉

洛妃子露濃湯餅試何郎[illegible]尤佳也[illegible]中[illegible]郎是

謂韓壽又[illegible]遊[illegible]文[illegible]珠[illegible]

[illegible]西詩[illegible]陳子昂[illegible]

[illegible]

[illegible]

[redacted]

[redacted]

[illegible]

容齋上四［illegible］（二/1）［illegible］又詩雅州［illegible］（23/2）及唐［illegible］［illegible］行而［illegible］

拔［illegible］且往此，不偏偶［illegible］言

二一五 梓州射洪縣武東山故居士陳君碑：［illegible］羅［illegible］吳之［illegible］竹笋［illegible］，［illegible］龍與禍然［illegible］胡［illegible］，鐵［illegible］則［illegible］

建希（?）［illegible］李觀文集［illegible］唐［illegible］陳［illegible］古［illegible］［illegible］雅［illegible］書之［illegible］情［illegible］全表［illegible］唐云（二八三）［illegible］是［illegible］情之［illegible］

［illegible］大墨多題，何必多數不題，不如兼稱也。二一〇 為人陳情

表與［illegible］王上吏部［illegible］何［illegible］明同意粗同而情文遠迹

强緣［illegible］力代庖［illegible］不［illegible］耶？二一一 ［illegible］存錄［illegible］

誌銘［illegible］郎［illegible］庭也，寥寥不及［illegible］數［illegible］何不遇［illegible］

二一四 陳［illegible］ ［illegible］

述東［illegible］而已［illegible］不及李方叔同［illegible］存［illegible］文［illegible］

［illegible］長［illegible］影云［illegible］

云元［illegible］設置妙手，［illegible］代［illegible］文［illegible］

二二一 李［illegible］故［illegible］學士李［illegible］郎［illegible］白［illegible］二三［illegible］一［illegible］二［illegible］曰［illegible］士上［illegible］不偶［illegible］李商隱［illegible］

李［illegible］以［illegible］州［illegible］部［illegible］卷一三［illegible］李［illegible］

二二五 唐［illegible］

［illegible］云［illegible］神［illegible］絕之及［illegible］人

［illegible］李［illegible］神［illegible］碑

［illegible］文［illegible］

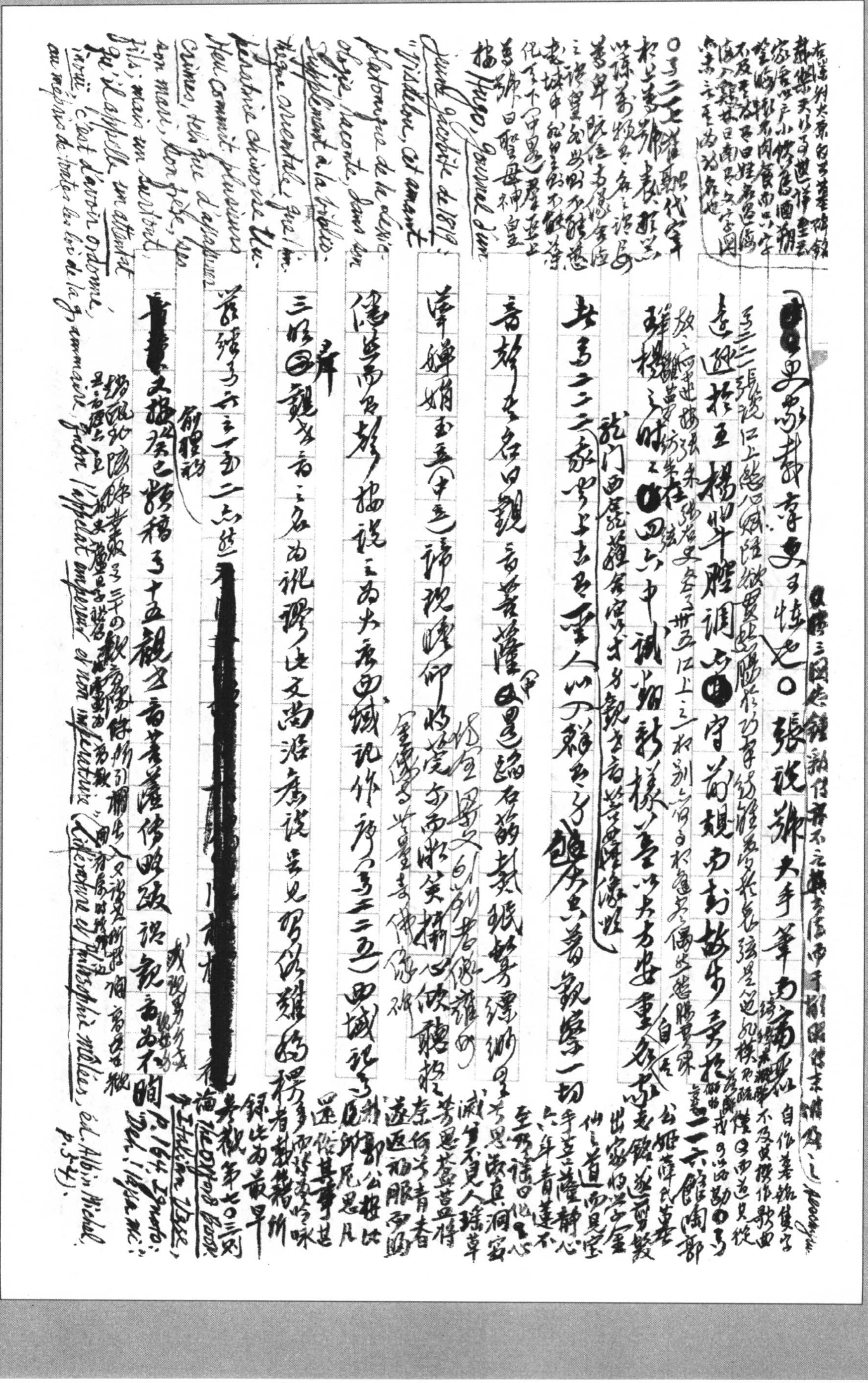
以［illegible］

［illegible］李［illegible］

傳［illegible］

［illegible］文（［illegible］）

［illegible］



[redacted]

Hugo, *Journal d'un jeune Jacobite de 1819*: «Fidelion, cet amant platonique de la déesse Logie, raconte, dans son *Supplément à la Trilogie Orientale*, que l'impératrice chinoise Ucu-Hou commit plusieurs crimes, tels que d'empoisonner son mari, son frère, ses fils; mais un surtout qu'il appelle un *attentat inouï*, c'est d'avoir *ordonné*, au mépris de toutes les lois de la grammaire, qu'on l'appelât *empereur* et non *impératrice*» (*Littérature et Philosophie mêlées*, éd. Albin Michel, p.54).

*The Oxford Book of Italian Verse*, p.164

野獲編卷二十七 ... 五代宋諸譯師，遂爲作傳二卷，譯經律師之聖，從無西降，不知何代人也。釋迦出觀音再生，則觀音爲男子

太子既女人，而好高者遂援三才圖以近觀音歟，示作女身，故云

宋長孫皇后小字觀音婢，說之法文婢娟，云云，亦是女

各部詩柳云，玉繩斜轉遠相照，便似觀音手裏時

五代大士亦紀 ... 女家，山房書林瑯嬛中之十種甄誌友

救楞嚴普門皆謂大士示同男女人形

引法苑珠林卷 ... 太平廣記 ... 大士 ... 皆不言女人

太平廣記（卷一一〇至一一三，觀音經）... 大士 ... 皆不言女人

徐應秋玉芝堂談薈卷十六觀音大士像作女人服 ... 觀音 ... 畫譜 ... 名字 ... 作婦人 ... 觀音 ... 禪師 ... 女人

大士象贊：巧笑倩兮，美目盼兮。彼美人兮，西方之人兮。宋代

俞文豹吹劍錄

觀音始作女像，出之東晉以後 ... 宋 ... 圖法師碑

相 ... 六朝唐宋 ... 觀音 ... 女身

靜庵觀音少選即變女像，白衣 ... 隋

俞文豹引此

李商隱 ...

太原圖法師碑文全唐文卷二〇一

蘭泉水跋云天竺一夢 ... 出山觀音是男像

~~白衣大人 ... 觀音 ...~~

~~... 女人 ... 氏 ...~~

竊謂六朝及唐觀音男女像皆有之，敦煌畫觀音像皆

態乃雲之命並對九圜，[illegible]則中景深血靜，則鬱葱文安動則蒼茫，似羅轡乎天之深海其雜乎中邊，唯智儀秉要，諸擴其心忘味九德之衡，做情所懸於之圜，和瑩出世海之意緩，智胡則懸之議息靈目，若夢紛脈之態清淨倉，參集之論，度將使更，亦之豪，斬於塵人耳，擺之紛，除于東京云云。

[illegible]收相呈此[illegible]，[illegible]雖[illegible]之[illegible]，用[illegible]大雅[illegible]，夫[illegible]城[illegible]，[illegible]為[illegible]，婦乃長名作屬之[illegible]，亂[illegible]自天生日婦，人皆以婦人干政為屬，[illegible]于石之[illegible]，[illegible]則婦人[illegible]國[illegible]，[illegible]里[illegible]動靜[illegible]，[illegible]因[illegible]則[illegible]不[illegible]用[illegible]

有鬚〈八〉，宋以後始多為女像，然如宋之劉松年天女獻花圖（故宮第十三期）、中大士〈八〉（故宮第四十期）、明之[illegible]蓮華大士像〈八〉（故宮第十三期），[illegible]為女觀而[illegible]之者，始[illegible]也。樊山集卷十八壬辰三月初九日詩：「雨入終南山第二之寶閻光寺，玉座觀音像雄好鬚。交領頤自在觀音多現美女身，此獨料數鬚呈見稀之」。

才傳無張燕公文亦[illegible]（可據而例）概也。○第二二五 張說唐昭容上官氏文集序，使（孫不稱題）之櫟為之，必追（仿）玉臺新詠序矣，夫君擬○（參觀江文通[illegible]賦）海國之節[illegible]為婦理，[illegible]如柔曼，而○正韓[illegible]子女媧之（窮窕）（匡君輔政，敷文德而繼武功）第子所稱在閨林者，都因勢利導，乃補說難之不（而萬乃男人可以）

及第二三一 昭容上官氏碑銘：甚哉晚未呈形容威德○第二三二

呂溫上官昭容書樓歌：「自言才藝是天真，不服丈夫勝婦人。歌闌舞罷閑無事，縱恣優遊弄文字。……紙上香多蠹不成，昭容題處猶分明。令人惆悵難為情」

[illegible]

○第二二七張說唐故高內侍碑揚高力士卒，雅得不知其母出，吾甚疑其臣楊氏矣。二三三為姑罕高力士文可參觀張叔未唐書論𤹝惠士言臣諱士碑呂云學士撰碑誰院謂精研其猿東陵仁集本最多類其見山海其面目孫膝顏新雁子

二二三

顏之推三云

六張說《錢本草》揭見第五百一則○卷二三八盧藏用考毛傑

慕李才情佳一學及毛綠雲其日神仙書何須評數憶人間一笑五七孫觀

六嘆莊生鯤鵬之論，以乾坤說焉之害可好差，壞及遊蕩

明六九之際其義甚隱，故其象明遊以前，縱君實其指[redacted]

[redacted]參觀第一三一續蒼稚蒼士云園亂

並述未嘗及文觀，何況方家。蒼荷國士方郭云：楊陸觀老方拙

性荒曩及易而已。金可補翻注易以來易經之成，其荒之外

為卷○第二三八盧藏用右拾遺陳子昂文集序：道喪五百

至於徐庾，天之將喪斯文也，後進之士若上官儀者繼踵而生，於是風雅之道掃地盡矣故

歲而得陳君，卓立千古，橫制頹波。第三一五李華蕭穎士

天下翕然，質文一變

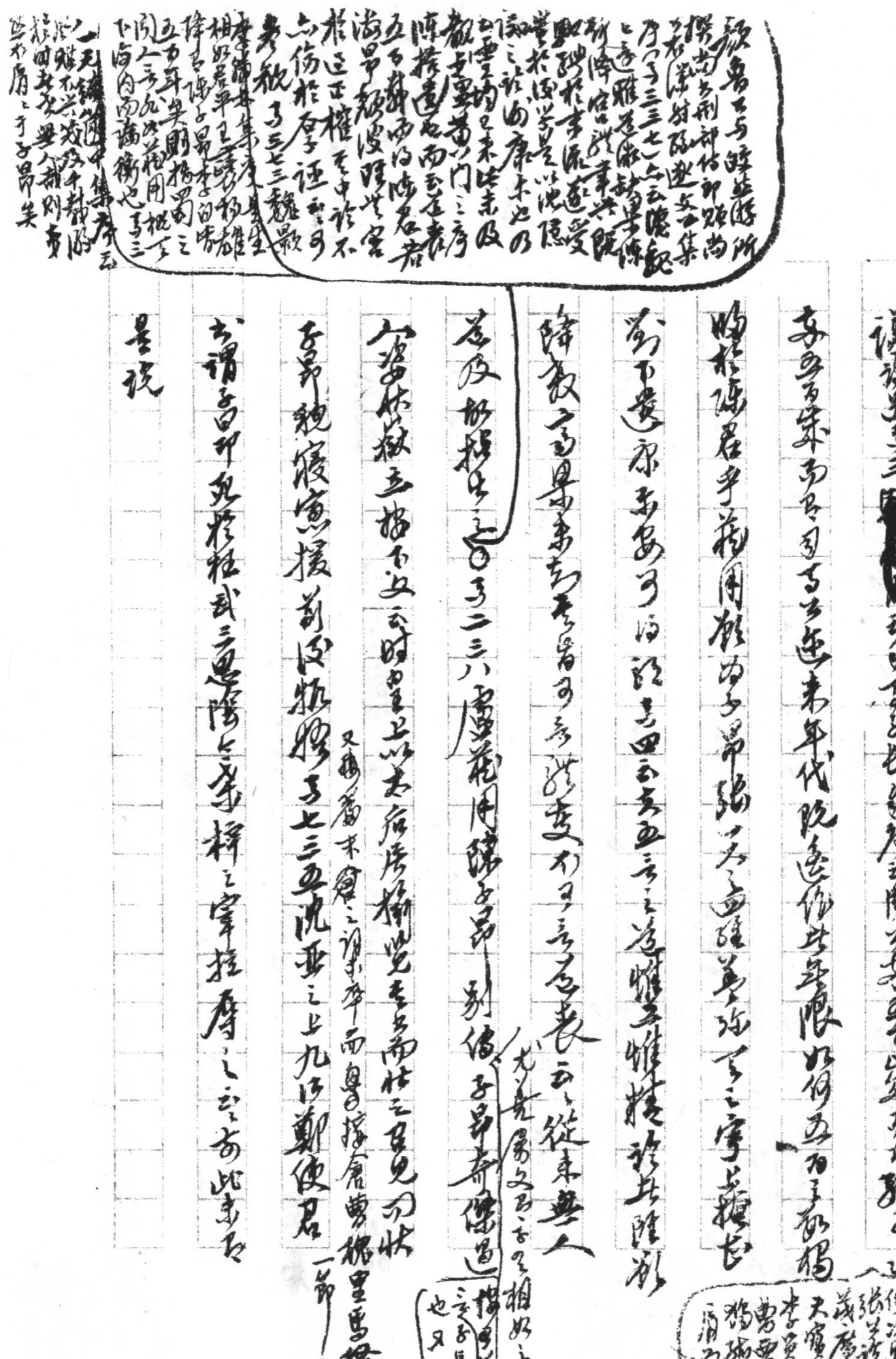
文集序紀穎士曰：近日陳拾遺子昂文體最正。為昌黎薦士詩

卷四四三李舟獨孤常州集序云：陳子昂

國朝盛文章，子昂始高蹈，法文章之道，唐人惟皎然此形精矣

獨孤及以趣清陳子昂五人梁肅補闕崔君前集序崔君天下文章三變

濟之以秦



陳拾遺集卷三[illegible]云：目可手書自賀云閑又安西尚宋[illegible]就子

安西尚宋奉使司馬出塞述來年代陵遲作此年限如何五百之數耶

時於陳君手蘭(?)用嘆西子昂張之名之西蹤莫強下之寧長[illegible]

[illegible]下遠原安安可得語其四云書五言之遙惜其雖精詩其雖彰

陳[illegible]高果來者昔可言詩交[illegible]之言忘表云從來無人

茫茫[illegible]云云二三八[illegible]用陳子昂别傳子昂奇偉[illegible]

一寥林嶽立[illegible]下坐云時向星上以未[illegible]而悟之見刃狀

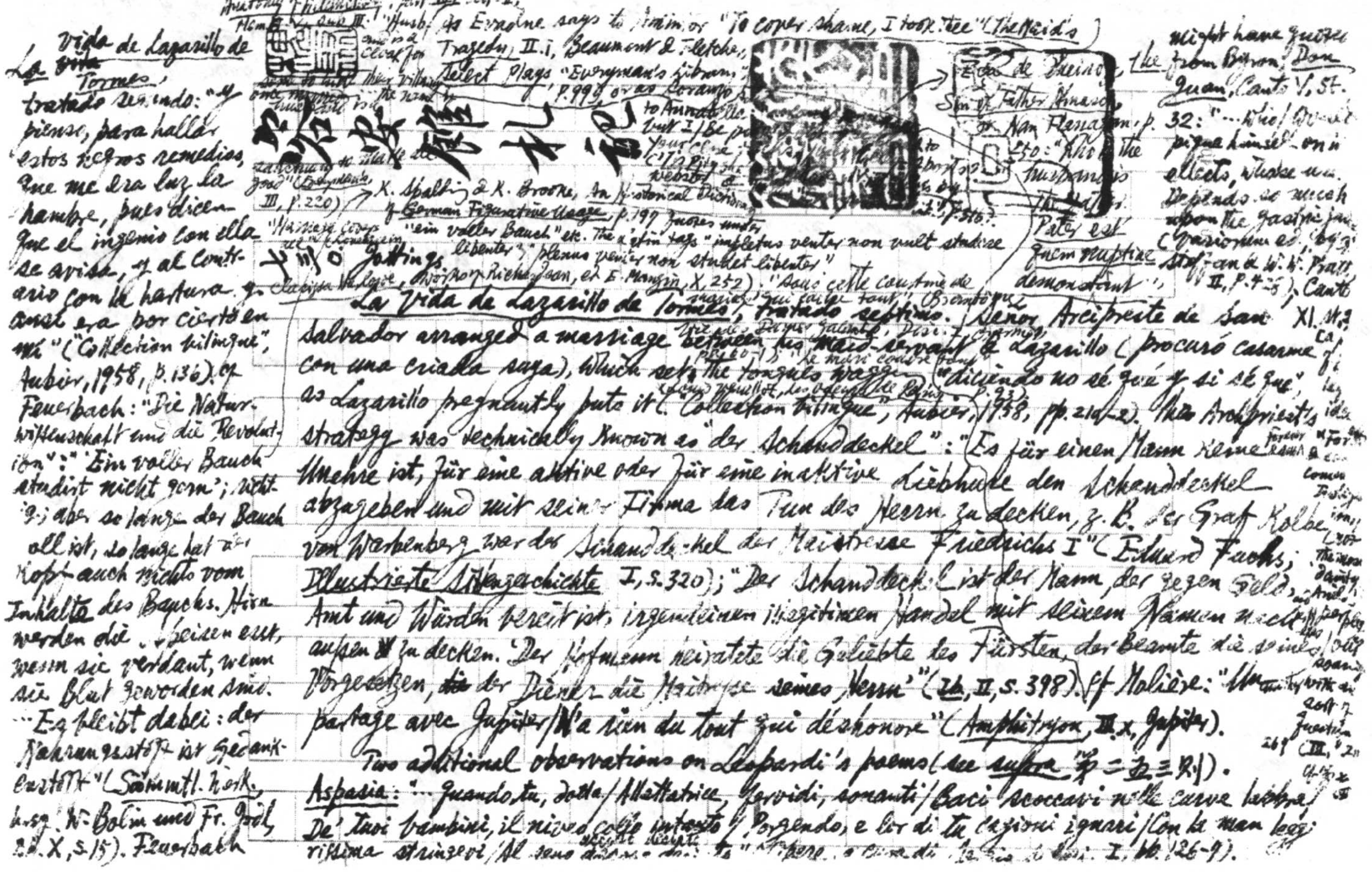
孟郊魏寢[illegible]援[illegible]卷七三五亞流亞之上九[illegible]鄭使君

云謂子昂[illegible]三[illegible]陰之[illegible]釋之宰[illegible]云奇此未見

是境

又[illegible]謂[illegible]而[illegible]一節

[illegible]



La Vida de Lazarillo de Tormes, tratado segundo: "y pienso, para hallar estos negros remedios, que me era luz la hambre, pues dicen que el ingenio con ella se aviva, y al contrario con la hartura, y así era por cierto en mí" ("Collection bilingue", Aubier, 1958, p. 136). cf Feuerbach: "Die Naturwissenschaft und die Revolution": "Ein voller Bauch studiert nicht gern"; richtig; aber so lange der Bauch voll ist, so lange hat der Kopf auch nichts vom Inhalte des Bauchs. Hirn werden die Speisen erst, wenn sie verdaut, wenn sie Blut geworden sind. … Es bleibt dabei: der Nahrungsstoff ist Gedankenstoff" (Sämmtl. Werk., hrsg. W. Bolin und Fr. Jodl, Bd. X, S. 15). Feuerbach

Anatomy of Melancholy, Part III, Sect. II, Mem. … Subs. III: "Husb… as Evadne says to Amintor "To cover shame, I took thee" (The Maid's Tragedy, II. i, Beaumont & Fletcher, Select Plays, "Everyman's Library", p. 999), or as Corango … to Annabella … but I / Be … Your close … ('Tis Pity She's …', Webster & …

K. Spalding & K. Brooke, An Historical Dictionary of German Figurative Usage, p. 197 quotes under "ein voller Bauch" etc. The Latin tags "impletus venter non vult studere libenter", "plenus venter non studet libenter"

容安館札記

七三〇 Jottings

La Vida de Lazarillo de Tormes, tratado septimo. Señor Arcipreste de San Salvador arranged a marriage between his maid-servant & Lazarillo (procuró casarme con una criada suya), which sets the tongues wagging "diciendo no sé qué y sí sé qué", as Lazarillo pregnantly puts it ("Collection bilingue", Aubier, 1958, pp. 210–2). The Archpriest's strategy was technically known as "der Schanddeckel": "Es für einen Mann keine Unehre ist, für eine aktive oder für eine inaktive Liebhaberin den Schanddeckel abzugeben und mit seiner Firma das Tun des Herrn zu decken, z. B. der Graf Kolbe von Wartenberg war der Schanddeckel der Maitresse Friedrichs I" (Eduard Fuchs, Illustrierte Sittengeschichte, I, S. 320); "Der Schanddeckel ist der Mann, der gegen Geld, Amt und Würden bereit ist, irgendeinen illegitimen Handel mit seinem Namen nach außen hin zu decken. Der Hofmann heiratete die Geliebte des Fürsten, der Beamte die seines Vorgesetzten, der Diener die Maitresse seines Herrn" (ib., II, S. 398). cf Molière: "Un partage avec Jupiter / N'a rien du tout qui déshonore" (Amphitryon, III. x, Jupiter).

Two additional observations on Leopardi's poems (see supra 第二五三則). Aspasia: "… quando, tu, dotta / Allettatrice, fervidi, sonanti / Baci scoccavi nelle curve labbra / De' tuoi bambini, il niveo collo intanto / Porgendo, e lor di tue cagioni ignari / Con la man leggiadrissima stringevi / Al seno ascoso e desiato" … I, pp. 126–7).

"Marriage covers all" … ("Bramtôme", Vie des Dames galantes, Disc. I … "Dans cette coutume de mariage qui couvre tout")

"Louis Veuillot, Les Odeurs de Paris, p. 93"

Echo de Dueños … Son of Father … Nan Flanagan, p. 550: "Who is the husband's … the father." Pater est quem nuptiae demonstrant.

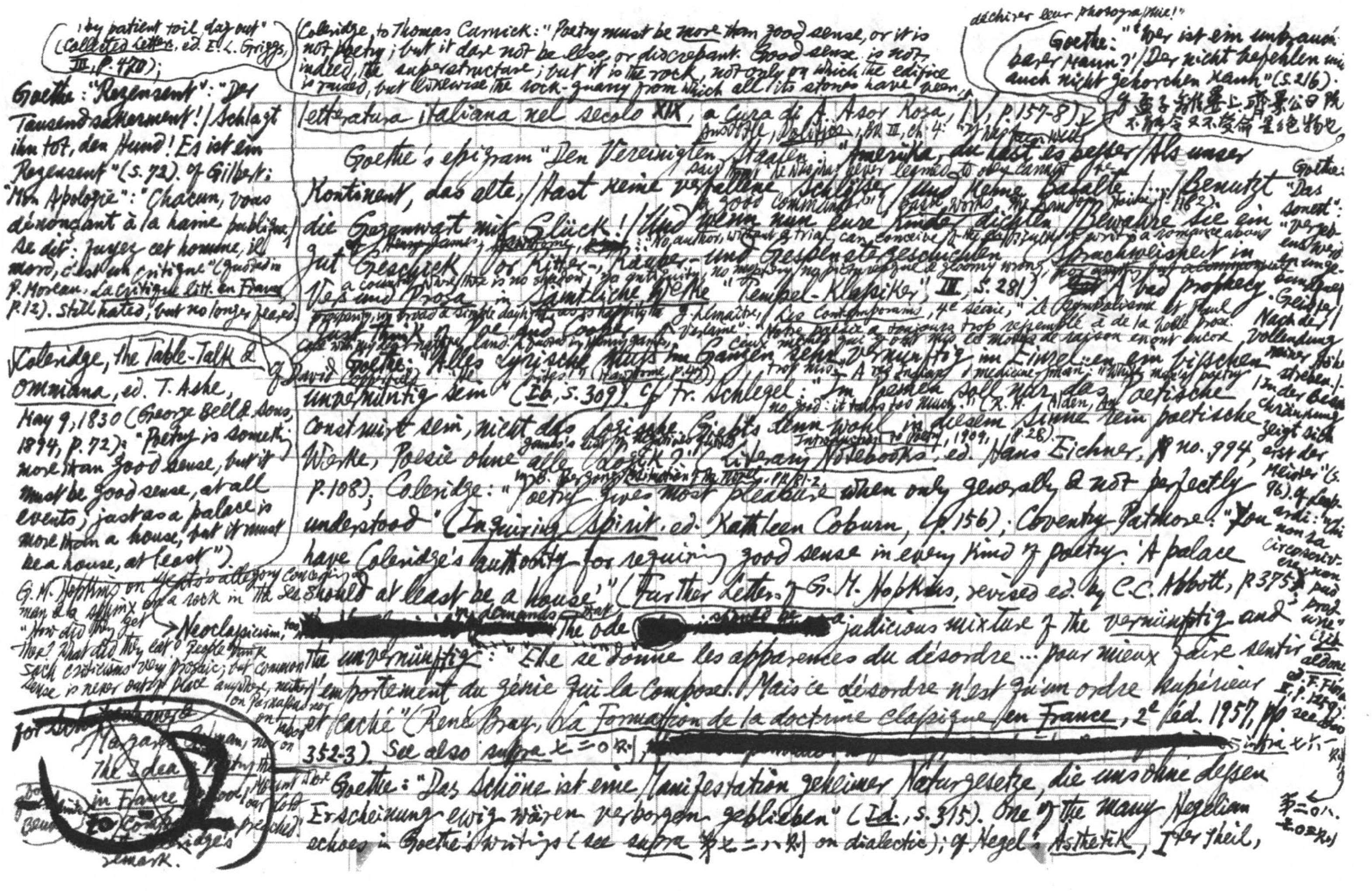
the … might have quoted from Byron, Don Juan, Canto V, St. 32: "… who / Would pique himself on intellects, whose use / Depends so much upon the gastric juice" (Variorum ed. by Steffan & W. W. Pratt, II, p. 425); Canto XI, …

The English editor Bickersteth refers in a note to "a charming 15th-century ballad", Leonardo Giustiniano's Regina del cor mio: "Talora tien la man sotto la golta / Tanto pietosamente: / Poi prendi un putto in braccio qualche volta / E baci dolcemente: / E poi vezzosamente / Tu me riguardi e ridi / Che tu m'alcidi e struggi di dolcezza" (The Poems of Leopardi, ed. Geoffrey L. Bickersteth, p. 471). For the sake of comparison, one may also refer to André Chénier's no less "charming" epigram: "Et sa main quelquefois, aimable et caressante, / Feignait de châtier une enfance imprudente. / C'est devant ses amants, auprès d'elle confus, / Que la fière beauté me caressait le plus. / Que de fois (mais, hélas! que sent-on à cet âge?) / Que de fois ses baisers ont pressé mon visage! / Et les bergers disaient, me voyant triomphant: / Oh! que de biens perdus! O trop heureux enfant!" (Épigrammes IV; Oeuv. Comp., "La Bibliothèque de la Pléiade", p. 79); note especially the similarity of touch between "e lor di tu cagioni ignari" & "mais, hélas! que sent-on à cet âge?" Cf., on the other hand, George Herbert, Outlandish Proverbs, no. 1032: "Hee that wipes the child's nose kisseth the mother's cheeke" (Works, ed. E. F. Hutchinson, p. 355); 《天真閣外集》三《阿儂》："戲逗阿儂啼笑語，郎操繡褓挽柔荑。" Chénier's Élégies XXIV can serve as a commentary on Leopardi's Bruto Minore: "A quelque noir destin qu'elle soit asservie, / D'une étreinte invincible il embrasse la vie, / Et va chercher bien loin, plutôt que de mourir, / Quelque prétexte ami de vivre et de souffrir. / Il a souffert, il souffre, aveugle d'espérance, / Il se ~~traîne~~ traîne au tombeau de souffrance en souffrance, / Et la mort, de nos maux ce remède si doux, / Lui semble un nouveau mal, le plus cruel de tous!" (op. cit. pp. 75-6) cf. 第四十四則 Propertius II. I. vii. ii lk. As De Sanctis shrewdly & bombedly says of Leopardi's poem: "Ragionando a quel modo, l'uomo dimostra la leggitimita del suicidio, ma non si uccide più … troppo saviezza per un suicida" (Storia della and Andrea de Nerciat has a story significantly entitled "Le Doctorat impromptu" (cf. oeuvre du sieur André de Nerciat, I, p. 123)

(cf. Kierkegaard: "Nowadays not even a suicide kills himself in desperation. Before taking the step he deliberates so long & so carefully that he literally chokes with thought … He does not die with deliberation but from deliberation" (Kierkegaard, selected by W. H. Auden, p. 25); Jules Renard, Journal, éd. NRF, p. 18: "Que de gens ont voulu se suicider, et se sont contentés de

Rousseau similarly has noticed: "Il est constant qu'elles se baisent de meilleur coeur, et se caressent avec plus de grâce devant les hommes, fières d'aiguiser impunément leur convoitise par l'image des faveurs qu'elles savent leur faire envier" (Émile, liv. V, Oeuv. Compl., éd. Armand-Aubrée, IV, p. ).

By the way, is it too fanciful to detect a classical reminiscence in the phrase "dotta allettatrice" (glossed by Solmi: "esperta nelle arti della seduzione" — p. 126)? Catullus, LVII: "uno in lecticulo erudituli ambo" ("The Loeb Classical Library", p. 66). Somewhere in Satyricon Giton is called "doctissimus puer". Cf. also Manzoni's ode Qual su le Cinzie Cime: "… a gli occhi miei / non ancor dotti d'amorose lagrime" (quoted in E. M. Fusco, La Lirica, II, p. 23)



"by patient toil day out" (Collected Letters, ed. E. L. Griggs, III, p. 470);

Goethe: "Rezensent": "Der Tausendsakerment! / Schlagt ihn tot, den Hund! Es ist ein Rezensent" (S. 72). Cf. Gilbert: "Mon Apologie": "Chacun, vous dénonçant à la haine publique, / Se dit: Jugez cet homme, il mord, c'est un critique" (quoted in P. Moreau, La Critique litt. en France, p. 12). Still hated, but no longer feared.

Coleridge, the Table-Talk & Omniana, ed. T. Ashe, May 9, 1830 (George Bell & Sons, 1894, p. 72): "Poetry is something more than good sense, but it must be good sense, at all events; just as a palace is more than a house, but it must be a house, at least").

G. M. Hopkins on Yeats's allegory concerning man & a sphinx on a rock in the sea: "How did they get there? What did they eat? People think such criticisms very prosaic; but common sense is never out of place anywhere, neither on Parnassus nor on Tabor" → Neoclassicism, too

for [illegible] Margaret [illegible] The Idea [illegible] in France [illegible] Coleridge's remark. [illegible] Mount [illegible] preached!

Coleridge to Thomas Carwick: "Poetry must be more than good sense, or it is not poetry; but it dare not be less, or discrepant. Good sense is not, indeed, the superstructure; but it is the rock, not only on which the edifice is raised, but likewise the rock-quarry from which all its stones have been [illegible]"

Letteratura italiana nel secolo XIX, a cura di A. Asor Rosa, IV, p. 157-8)

déchirer leur photographie!"

Goethe: "Wer ist ein unbrauchbarer Mann? / Der nicht befehlen und auch nicht gehorchen kann" (S. 216): 孟子離婁上：齊景公曰旣不能令又不受命是絕物也

Smollett, Dalifex, Bk III, ch 4: "[illegible]"

Goethe's epigram "Den Vereinigten Staaten": "Amerika, du hast es besser / Als unser Kontinent, das alte, / Hast keine verfallene Schlösser / Und keine Basalte. / ... / Benutzt die Gegenwart mit Glück! / Und wenn nun eure Kinder dichten, / Bewahre sie ein gut Geschick / Vor Ritter-, Räuber- und Gespenstergeschichten" (Spruchweisheit in Vers und Prosa in Sämtliche Werke "Tempel-Klassiker", III, S. 281). A bad prophecy.

say that he who has never learned to obey cannot be a good commander" (Basic Works, the Random House, p. 1182).

Cf. Henry James, Hawthorne: "No author, without a trial, can conceive of the difficulty of writing a romance about a country where there is no shadow, no antiquity, no mystery, no picturesque & gloomy wrong, nor anything but a commonplace prosperity, in broad & simple daylight, as is happily the case with my dear native land." (quoted in Henry James, Hawthorne, p. 47). Just think of Poe and Cooper. Cf. David Copperfield

J. Lemaître, Les Contemporains, 4e série, "Le Symbolisme et Paul Verlaine": "Notre poésie a toujours trop ressemblé à de la belle prose. Ceux mêmes qui y ont mis le moins de raison en ont encore trop mis."

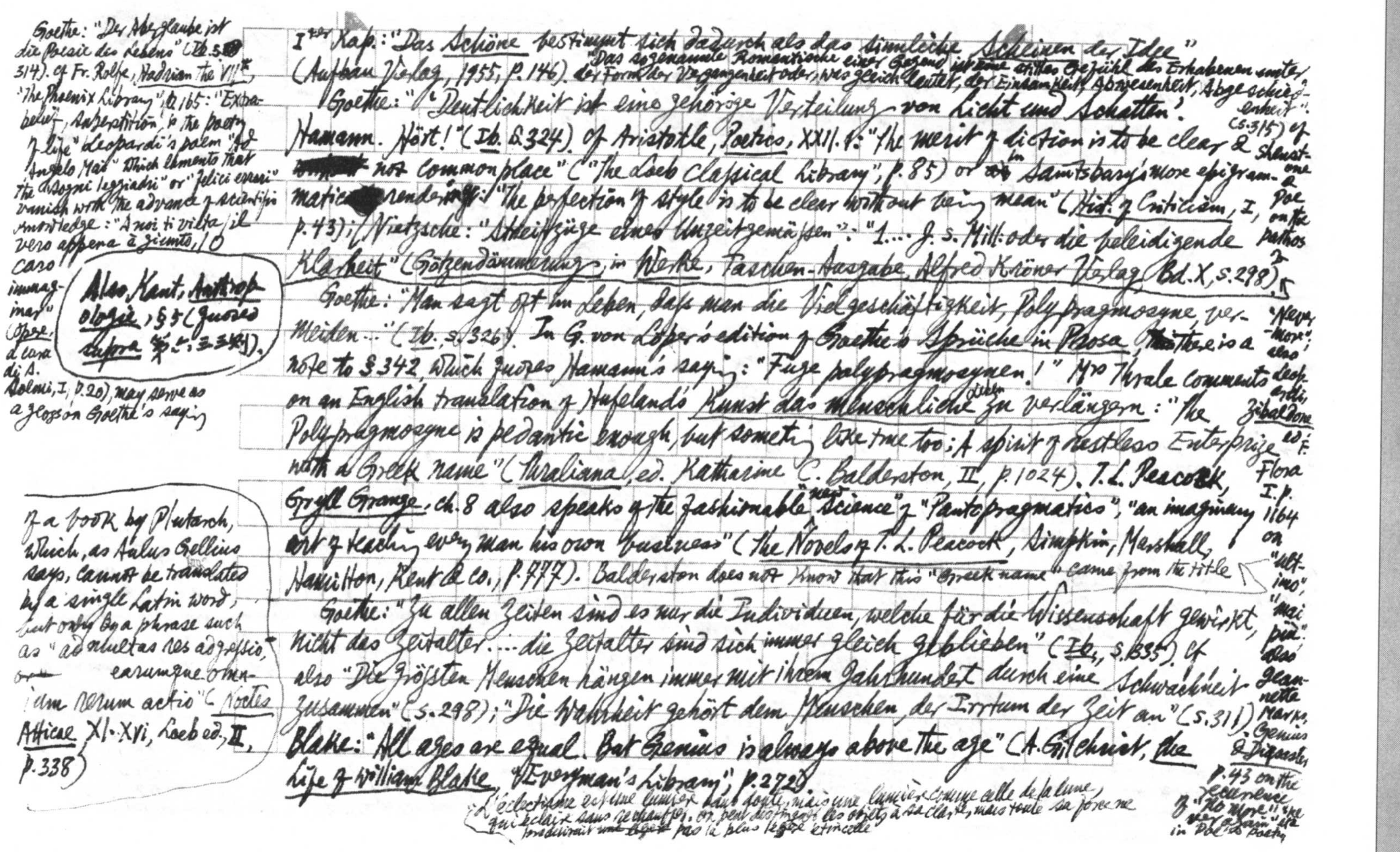
Goethe: "Alles Lyrische muss im Ganzen sehr vernünftig, im Einzelnen ein bisschen unvernünftig sein" (Ib., S. 309). Cf. Fr. Schlegel: "Im Poesien soll nur das Poetische construirt sein, nicht das Logische. Giebts denn wohl in diesem Sinne kein poetische Werke, Poesie ohne alle Logik?" (Literary Notebooks, ed. Hans Eichner, no. 994, p. 108); Coleridge: "Poetry gives most pleasure when only generally & not perfectly understood" (Inquiring Spirit, ed. Kathleen Coburn, p. 156); Coventry Patmore: "You have Coleridge's authority for requiring good sense in every kind of poetry. 'A palace should at least be a house'" (Further Letters of G. M. Hopkins, revised ed. by C. C. Abbott, p. 375).

A [illegible] Indian medicine-man: "White man's poetry no good: it talks too much." (R. M. Alden, An Introduction to Poetry, 1909, p. 28).

[redacted] demands [illegible] The ode [redacted] a judicious mixture of the vernünftig and the unvernünftig: "Elle se donne les apparences du désordre ... pour mieux faire sentir l'emportement du génie qui la compose. / Mais ce désordre n'est qu'un ordre supérieur et caché" (René Bray, La Formation de la doctrine classique en France, 2e éd. 1957, pp. 352-3). See also supra 七二○則, [redacted] infra 七六一則

Goethe: "Das Schöne ist eine Manifestation geheimer Naturgesetze, die uns ohne dessen Erscheinung ewig wären verborgen geblieben" (Id., S. 315). One of the many Hegelian echoes in Goethe's writings (see supra 第七二八則 on dialectic); cf. Hegel: Ästhetik, Iter Theil,

Goethe: "Das Sonett": "Vergebens werden ungebundne Geister / Nach der Vollendung reiner Höhe streben. / In der Beschränkung zeigt sich erst der Meister" (S. 96). Cf. Leopardi: "[illegible] non sa circoscrivere [illegible] non può [illegible]" (Zibaldone, ed. F. Flora, I, p. 1259); see also 第二○八、七○五則



I^ter Kap.: "Das Schöne bestimmt sich dadurch als das sinnliche Scheinen der Idee"
(Aufbau Verlag, 1955, p.146). "Das sogenannte Romantische einer Gegend ist ein stilles Gefühl des Erhabenen unter der Form der Vergangenheit oder, was gleich lautet, der Einsamkeit, Abwesenheit, Abgeschiedenheit" (S.315) cf Shenstone & Poe on the pathos of "Never-more"; also Leopardi, Zibaldone, ed. F. Flora, I. p.1164 on "ultimo", "mai più"; also Jeannette Marks, Genius & Disaster, p.43 on the recurrence of "No More", "Never again" etc in Poe's poetry.
Goethe: "'Deutlichkeit ist eine gehörige Verteilung von Licht und Schatten.'
Hamann. Hört!" (Ib. S.324). Cf Aristotle, Poetics, XXII.1: "The merit of diction is to be clear &
[illegible] not commonplace" ("The Loeb Classical Library", p.85) or in Saintsbury's more epigram-
matic [illegible] rendering: "The perfection of style is to be clear without being mean" (Hist. of Criticism, I,
p.43); Nietzsche: "Streifzüge eines Unzeitgemässen": "1. ... J. S. Mill: oder die beleidigende
Klarheit" (Götzendämmerung, in Werke, Taschen-Ausgabe, Alfred Kröner Verlag, Bd.X, S.298).
Goethe: "Man sagt oft im Leben, dass man die Vielgeschäftigkeit, Polypragmosyne, ver-
meiden..." (Ib., S.326). In G. von Löper's edition of Goethe's Sprüche in Prosa, there is a
note to S.342, which quotes Hamann's saying: "Fuge polypragmosynen!" Mrs Thrale comments
on an English translation of Hufeland's Kunst das menschliche Leben zu verlängern: "The
Polypragmosyne is pedantic enough, but something like true too; A spirit of restless Enterprize
with a Greek name" (Thraliana, ed. Katharine C. Balderston, II, p.1024). T. L. Peacock,
Gryll Grange, ch.8 also speaks of the fashionable "new science" of "Pantopragmatics", "an imaginary
art of teaching every man his own business" (The Novels of T. L. Peacock, Simpkin, Marshall,
Hamilton, Kent & Co., p.777). Balderston does not know that this "Greek name" came from the title of a book by Plutarch, which, as Aulus Gellius says, cannot be translated by a single Latin word, but only by a phrase such as "ad multas res aggressio, earumque omnium rerum actio" (Noctes Atticae XI.XVI, Loeb ed., II, p.338).
Goethe: "Zu allen Zeiten sind es nur die Individuen, welche für die Wissenschaft gewirkt,
nicht das Zeitalter. ... die Zeitalter sind sich immer gleich geblieben" (Ib., S.335). Cf
also "Die grössten Menschen hängen immer mit ihrem Jahrhundert durch eine Schwachheit
zusammen" (S.298); "Die Wahrheit gehört dem Menschen, der Irrtum der Zeit an" (S.311).
Blake: "All ages are equal. But Genius is always above the age" (A. Gilchrist, The
Life of William Blake, "Everyman's Library", p.272).
"L'éclectisme est une lumière sans doute, mais une lumière comme celle de la lune, qui éclaire sans réchauffer. On peut distinguer les objets à sa clarté, mais toute sa force ne produirait ~~une légère~~ pas la plus légère étincelle"

Goethe: "Der Aberglaube ist die Poesie des Lebens" (Ib. S.314). Cf Fr. Rolfe, Hadrian the VII^th, "The Phoenix Library", p.165: "Extra-belief, superstition, is the poetry of life". Leopardi's poem "Ad Angelo Mai" which laments that the "sogni leggiadri" or "felici errori" vanish with the advance of scientific knowledge: "A noi ti vieta il vero appena è giunto, O caro immaginar" (Opere, a cura di A. Solmi, I, p.20), may serve as a gloss on Goethe's saying.

Also Kant, Anthropologie, §5 (quoted supra 第六三三则).

Vigny, Journal d'un Poète (Oeuv. comp., la Pléiade, II, p. 877-8).

Charles Maurras, Prologue d'un essai sur la critique: "On l'[la complaisance] a décorée, comme il convenait, d'un mot impropre, et nommée Éclectisme, sans réfléchir que l'Éclectisme enferme au contraire une idée fort claire de choix intelligent et d'exacte sévérité" (Oeuvres capitales. III, p. 19).

(the Rambler, "Everyman's Library", p. 8)

(Collected Poems. "Everyman's Library", p. 72)

* cf. M. H. Abrams, The Mirror & the Lamp: "Expressive theory in Germany: art ~~Music~~ Music & Poesie" (pp. 91-4).

Goethe: "Eine eklektische Philosophie kann es nicht geben, wohl aber eklektische Philosophen" (Ib. s. 396). cf. Voltaire: "Mon ami, j'ai toujours été éclectique; j'ai pris dans toutes les sectes ce qui m'a paru le plus vraisemblable; L'Encyclopédie: "L'éclectique est un philosophe qui, foulant aux pieds le préjugé, la tradition, l'ancienneté, l'autorité ... ose penser de lui-même" (both quoted in P. Hazard, La pensée européenne au 18e siècle. II, p. 40).

Goethe: "Die wahre Vermittlerin ist die Kunst" (s. 352). cf. H. W. Garrod's fine passage on the ~~common~~ aim common to genius & learning: "the restoration of a broken unity of the human spirit"; i.e. ~~to bind~~ the filling of the gaps & fissures in the culture of nations" etc. (Scholarship: Its Meaning & Value, p. 11).

Goethe: "Alles Gescheite ist schon gedacht worden, man muss nur versuchen, es noch einmal zu denken" (Ib. s. 359). cf. "Die originalsten Autoren der neusten Zeit sind es nicht deswegen, weil sie etwas Neues hervorbringen, sondern allein, weil sie fähig sind, dergleichen Dinge zu sagen, als wenn sie vorher niemals wären gesagt gewesen" (s. 420). cf. Terence, Eunuchus, Prol. 40-3: "Denique nullum est jam dictum, quod non dictum sit prius, / quare aequum est vos cognoscere atque ignoscere, / quae veteres factitarunt, si faciunt novi"; Johnson, the Rambler, No. 2: "It is not sufficiently considered that men more frequently require to be reminded than informed"; cf. Pope, Essay on Criticism. 574-5 "Men must be taught, as if you taught them not, / And things unknown proposed as things forgot"; André Gide, Traité de Narcisse: "Toutes choses sont dites déjà; mais comme personne n'écoute, il faut toujours recommencer."

(For other examples of the romanticist dithyramb about music as "das Genie in jeder Kunst" (Bettina von Arnim), see P. Kluckhohn, Das Ideengut der deutschen Romantik, s. 168-9.)

Goethe: "Die Würde der Kunst erscheint bei der Musik vielleicht am eminentesten, weil sie keinen Stoff hat, der abgerechnet werden müsste. Sie ist ganz Form und Gehalt und erhöht und veredelt alles, was sie ausdrückt" (Ib. s. 368). Hegel, however, speaks as though this is [redacted] a defect: "Die Musik ... hat wenigen oder keinen geistigen Stoff im Bewusstsein vonnöten" (Ästhetik, s. 72); thus ~~[illegible]~~ a musician, he goes on to say, matures early & needs no experience of life. Goethe's view ~~anticipates~~ adumbrates the romanticist cult of music as the art of arts: "Jede Kunst hat ~~Musik~~ musikalische Principien und wird vollendet selbst Musik" (Fr. Schlegel, Literary Notebooks, § 1417, p. 147); ~~Sch~~ "Wie die Musik zu werden, ist das Ziel jeder Kunst" (Schopenhauer, quoted in M. Friedman, Stream of Consciousness, p. 88); cf. Schopenhauer, Die Welt als Wille und Vorstellung, III, § 52 (Sämmt. Werk. , hrsg. E. Grisebach, I, S. 340); "All art constantly [redacted] aspires towards the condition

"[die] Allgemeinheit bloßer Form, ohne den Stoff"

"For while in all other kinds of art it is possible to distinguish the matter from the form... yet it is the constant effort of art to obliterate it [the distinction]" of music." (Pater: "The School of Giorgione" in The Renaissance, The [illegible] Macmillan, p.140). Cf. Guido Morpurgo-Tagliabue, L'Esthétique contemporaine: une Enquête, tr. par Marcelle Bourrette Serre, p.175 on the modern tendency of substituti[redacted] The formula "poésie-musique" for the old one of "pictura-poësis" (cf. M. H. Abrahams, The Mirror & the Lamp, p.50). Schiller's view seems to me the most sensible & judicious: "... und es ist eine notwendige und natürliche Folge ihrer Vollendung, daß, ohne Verrückung ihrer objektiven Grenzen, die verschiedenen Künste in ihrer Wirkung auf das Gemüt einander immer ähnlicher werden... Darin eben zeigt sich der vollkommene Stil in jeglicher Kunst, daß er die spezifischen Schranken derselben zu

I. Babbitt, The New Laokoon, p.186

Gide, Journal, 1 mai 1926 (on l'abbé Brémond): "Son ut musica poësis est aussi mineur pour la poésie que le ut pictura d'Horace" (La Pléiade, p.1004)

[illegible] Fraser, The Background of Modern Poetry, [illegible] Paperback, p.23-4

Conrad, The Nigger of the "Narcissus", Preface: "It [the written word] must strenuously aspire to the plasticity of sculpture, to the colour of painting, & to the magic suggestiveness of music — which is the art of arts" (The Uniform Ed., p. ix)

Goethe: "Herrschen lernt sich leicht, regieren schwer" (Ib. S.444). Cf Louis Veuillot: "...d'où résulte la facilité de les [les peuples] dominer et l'impossibilité de les gouverner" (Les Odeurs de Paris, éd. P. Lethielleux, p.15).

Cf the old Greek proverb: "Men are good in one way, but bad in many" (quoted in ~~[illegible]~~, ~~[illegible]~~ ended, p.44, footnote) Aristotle, Nicomachean Ethics, Bk. II, ch.6 ("Basic Works of Aristotle", The Random House, p.959)

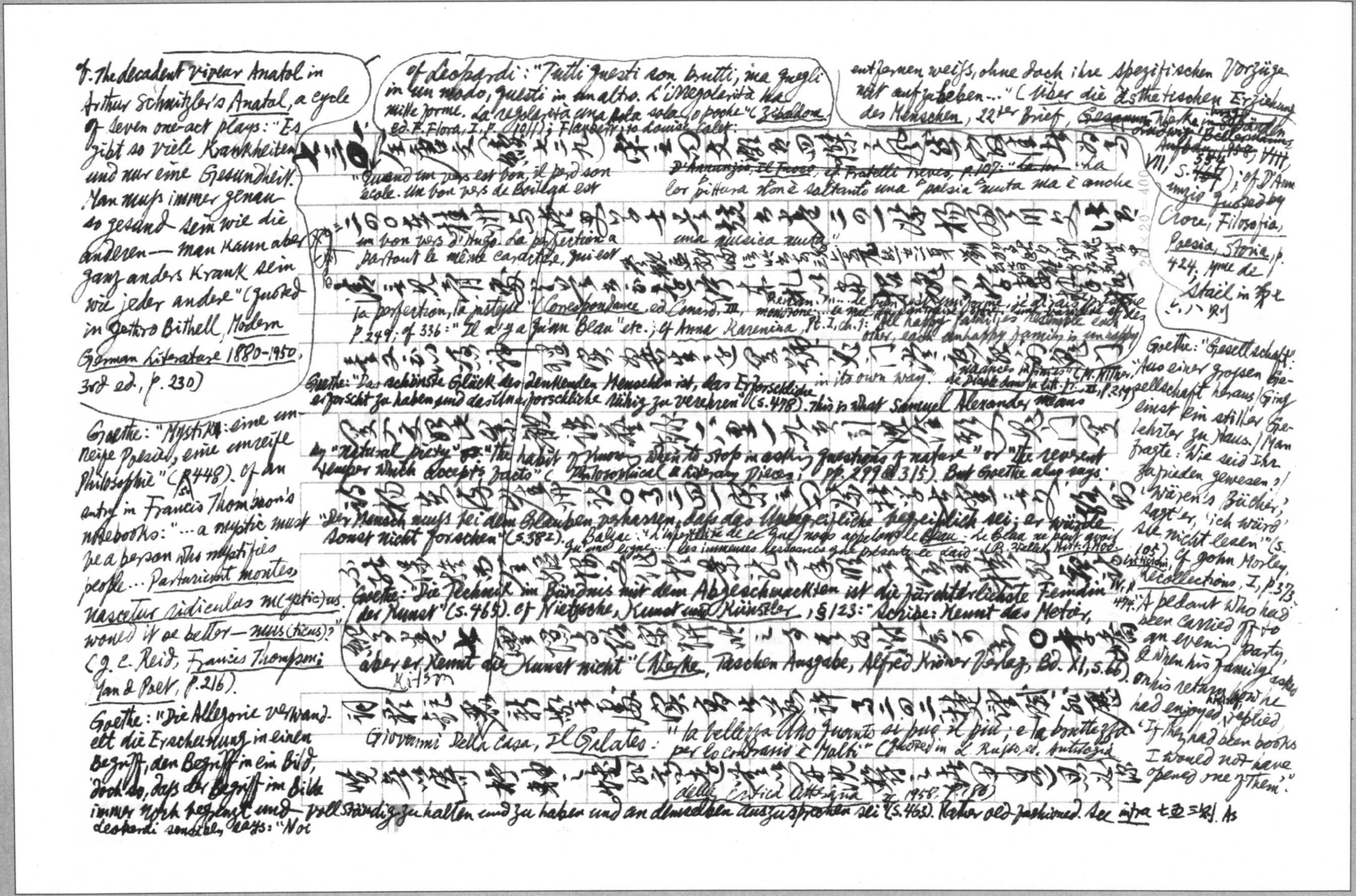
Goethe: "Das Wahre, Gute und Vortreffliche ist einfach und sich immer gleich, wie es auch erscheine. Das Irren aber, das den Tadel hervorruft, ist höchst mannigfaltig, in sich selbst verschieden und nicht allein gegen das Gute und Wahre, sondern auch gegen sich selbst kämpfend, mit sich selbst in Widerspruch. Daher müssen in jeder Literatur die Ausdrücke des Tadels die Worte des Lobes überwiegen" (Ib. S.451-2).

Goethe: "Die Sinne trügen nicht, das Urteil trügt" (Ib. S.476). Cf J. S. Mill: "For in almost every act of our perceiving faculties, observation & inference are intimately blended... there are none of them properly errors of sense, they are erroneous inferences from sense... the deception... is in my judgment. From my senses I have only the sensations, & those are genuine" (A System of Logic, Bk V, ch. 1, §2; New ed. Longmans & Green, 1904, pp.420-1). Aristotle had long before pointed out in De Anima III.3: "While the perception that [illegible] is white before us cannot be false, the perception that what is white is this or that may be false" (The Basic Works of Aristotle, The Random House ed., p.589) — Bentham: "Simple perception is not capable of erring; no, nor sensation neither. But judgment is exposed to error" (C. K. Ogden, Bentham's Theory of Fictions, p.66)

Leonardo da Vinci, Eine Auswahl aus seinen Schriften, hrsg. [illegible], S.761-2: "La sperienza non falla mai, ma sol fallano i vostri giudizi promettendosi di quella effetto tale che in e' nostri esperimenti causati non sono"

Croce [redacted] elaborates this ~~aperçu~~ view. [redacted] "Il giudizio estetico qualifica il bello e il brutto; ed è stato più volte oggetto di meraviglia che, nel far ciò, esso sia così povero di termini distintivi nel dire del bello e così ricco nel dire del brutto, e si è pensato alla naturale malignità, che ha cento occhi aperti sul male e uno solo e quasi socchiuso per il bene. Laddove non si tratta se non di una naturale conseguenza di quel che or ora si è dimostrato: che del bello in quanto bello non si danno distinzioni e divisioni etc." (La Poesia, 5a ed., pp.125-6). The following also throws some side-light on the [redacted] question: "Le peuple n'a guère de mots pour exprimer la beauté, il dit bath, 'c'est chouette' ou 'elle est gironde'; quand il a mille façons de traduire la laideur physique et morale: blèche, moche, tarte, tocard avec leurs dérivés et de nombreuses images plus ou moins pittoresques: gueule de raie, tranche en coin de rue, etc." (P. Guiraud, L'Argot, p.44).

Cf Montaigne, Essais, I, ix: "Si, comme la vérité, le mensonge n'avait qu'un visage, nous serions en meilleurs termes... Mais le revers de la vérité a cent mille figures et un champ indéfini" (Pléiade, p.52). Marcel Proust, A l'ombre des jeunes filles en fleurs: "Dans l'humanité, la fréquence des vertus identiques pour tous n'est pas plus merveilleuse que la multiplicité des défauts particuliers à chacun" (A la Recherche du temps perdu, Pléiade, I, p.741) Giovanni della Casa: "la bellezza è una quanto si può il più, e la bruttezza per lo contrario è molti" (Il Galateo, quoted in Eugenio Garin, L'umanesimo italiano, 1952, p.133)



Cf. The decadent viveur Anatol in Arthur Schnitzler's Anatol, a cycle of seven one-act plays: "Es gibt so viele Krankheiten und nur eine Gesundheit. Man muss immer genau so gesund sein wie die anderen — man kann aber ganz anders krank sein wie jeder andere" (quoted in Jethro Bithell, Modern German Literature 1880-1950, 3rd ed., p. 230)

Cf. Leopardi: "Tutti questi son brutti, ma quegli in un modo, questi in un altro. L'irregolarità ha mille forme. La regolarità una sola sola, o poche" (Zibaldone, ed. F. Flora, I, p. 1011); Flaubert to Louise Colet:

"Quand un vers est bon, il perd son école. Un bon vers de Boileau est un bon vers d'Hugo. La perfection a partout le même caractère, qui est la perfection, la justesse" (Correspondance, ed. Conard, III, p. 249; cf. 336: "Il n'y a qu'un Beau" etc.; cf. Anna Karenina, Pt. I, ch. 1: "All happy families resemble each other, each unhappy family is unhappy in its own way."

~~D'Annunzio, Il Fuoco, ed. Fratelli Treves, p. 107: "La lor~~ "La lor pittura non è soltanto una poesia muta ma è anche una musica muta."

entfernen weiss, ohne doch ihre spezifischen Vorzüge mit aufzuheben..." (Über die ästhetischen Erziehung des Menschen, 22ter Brief, ~~Gesamm~~ Werke in ~~zehn~~ Bänden, Bellermanns Aufbau, 1958, VIII, VII, S. ~~447~~ 554); cf. D'Annunzio quoted by Croce, Filosofia, Poesia, Storia, p. 424. Mme de Staël in 『…』

Goethe: "Gesellschaft": "Aus einer grossen Gesellschaft heraus / Ging einst ein stiller Gelehrter zu Haus. / Man fragte: Wie seid Ihr zufrieden gewesen? / 'Wären's Bücher,' sagt' er, 'ich würd' sie nicht lesen'" (S. 105). Cf. John Morley, Recollections, I, p. 373: "A pedant who had been carried off to an evening party, & when his family on his return asked how he had enjoyed himself, replied 'If they had been books I would not have opened one of them'."

Goethe: "Das schönste Glück des denkenden Menschen ist, das Erforschliche erforscht zu haben und das Unerforschliche ruhig zu verehren" (S. 478). This is what Samuel Alexander means by "natural piety" or "the habit of knowing when to stop in asking questions of nature" or "the reverent temper which accepts facts" (Philosophical & Literary Pieces, pp. 299 & 315). But Goethe also says: "Der Mensch muss bei dem Glauben verharren, dass das Unbegreifliche begreiflich sei; er würde sonst nicht forschen" (S. 382). Balzac: "L'infinité de ce que nous appelons le Beau. Le Beau ne peut avoir qu'une ligne... les immenses ressources que présente le laid" (R. Wellek, Hist. of Mod. Criticism, II, p. 494).

Goethe: "Mystik: eine unreife Poesie, eine unreife Philosophie" (S. 448). Cf. an entry in Francis Thompson's notebooks: "...a mystic must be a person who mystifies people... Parturiunt montes, nascetur ridiculus m(ystic)us. Would it be better — mus(ticus)?" (J. C. Reid, Francis Thompson: Man & Poet, p. 216).

Goethe: "Die Technik im Bündnis mit dem Abgeschmackten ist die fürchterlichste Feindin der Kunst" (S. 465). Cf. Nietzsche, Kunst und Künstler, § 123: "Schüler: Kennt das Metier, aber er kennt die Kunst nicht" (Werke, Taschen Ausgabe, Alfred Kröner Verlag, Bd. XI, S. 66). Kitsch

Giovanni Della Casa, Il Galateo: "la bellezza è uno quanto si può il più; e la bruttezza per lo contrario è molti" (quoted in L. Russo, ed. Antologia della critica letteraria, II, 1958, p. 180)

Goethe: "Die Allegorie verwandelt die Erscheinung in einen Begriff, den Begriff in ein Bild, doch so, dass der Begriff im Bilde immer noch begrenzt und vollständig zu halten und zu haben und an demselben auszusprechen sei" (S. 463). Rather old-fashioned. See infra 七五三則. As Leopardi sensibly says: "Noi possiamo interessarci per una ragione che sappiamo intra[illegible] frutto del poeta, [illegible] non [illegible] ec.; non possiamo per una che [illegible]amo allegoria [illegible] E. Flora, I, p. 1119

而深知其[illegible]也者，而言之必偽（中書選）[illegible]為[illegible]也矣人[illegible]

[illegible]植雜[illegible]為[illegible]

伊[illegible]惆悵[illegible]乎（中書選）[illegible]

[illegible]

[illegible]為[illegible]以情[illegible]山[illegible]

[illegible]注中[illegible]為佳[illegible]第七[illegible]

太平御覽卷四六九引鄒子云：王東海[illegible]登琅琊山[illegible]

[illegible]文[illegible]卷二三[illegible]

涵佛前歌：古不見古人，今時人莫之知也，窮[illegible]其時懷

此歌即[illegible]

第二五三則論 Leopardi, I Canti: XII: "L'Infinito"; XIII: "La sera del dì di festa"

挽之可以[illegible]山語友明之。○卷二四六：滄州路覺寺釋迦牟尼

佛生朝瑞像碑：除三川之水東去方由[illegible]也。[illegible]卷二四

一宋三司如[illegible]平以至五部[illegible]設高[illegible]佛文，趙為卿[illegible]

朝野僉載：[illegible]

燕庭鯨而語而瑰瑋（按大智度論卷十一釋初品中檀相義（韋羅摩宣世尊說）設大施，飲汁行船，以酪為池，米麵為山，酥油為河）○按蘇頲才華在張說之下，碑版文字體為辭譜而安之，諸序晦悶，不易句讀，若大不逮。以故典細組，出以切對；又燕許主和同而競於揚厲也。李以潘岳之緒（張曲江更遜）由致儷文，數十年中足激清思，又前與較陸法[illegible]

綺論代言，前蕭爾較，宜歎近碩，誇作切劌○卷二五四蘇頲處分朝集使敕三結語云：朕無戲言，卿等好去；六結語云：以副朕懷，並卽好去；七結語云：用紹庶績，人並宜好去；八結語云：三五日內辭識，並宜好去；九結語云：可不煩辭，並宜好去、、，則以穆經以之文者（卷二八三張九齡敕處分十道朝集使敕三篇皆云並卽好去；敕處分朝集使云卽好去；敕云而不用心卽宜好去）（別見七八九則論杜甫送張十二參軍赴蜀州）○卷二五七蘇頲章懷太子良娣張氏神道碑：良娣世家輿閥，鄒香轂蹉，委邀先於傅文而奠⑦

取學作學附）按三國志魏書卷十三鍾繇華歆王朗傳裴注云：劉寔以為肅方於事上而好下佞己，此一反也；性嗜榮貴而不求苟合，此二反也；吝惜財物而治身不穢，此三反也。世說新語品藻第九卞望之云：郗公體中有三反：方於事上，好下佞己；治身清貞，大脩計校；自好讀書，憎人學問，三反。可異處曰反，實則在情理中也

○卷三六李邕諫斷普田[illegible]韓[illegible]蒙[illegible]下大[illegible]若[illegible]著[illegible]其[illegible]敢生久視之[illegible]者[illegible]姚氏久[illegible]天下[illegible]陛下[illegible]日[illegible]而[illegible]天下[illegible]武[illegible]天下[illegible]里武[illegible]天下[illegible]左[illegible]二十年[illegible]景公[illegible]樂[illegible]而[illegible]死至[illegible]樂[illegible]者[illegible]日[illegible]者[illegible]死[illegible]君[illegible]著[illegible]氏[illegible]地（中略）[illegible]死[illegible]姚氏之樂[illegible]所[illegible]也[illegible]而[illegible]

閱李季与吳（子戌說）好十四年丙去寒遂并為所銘終以年四逮卒

高封敬向閱極因農又勸其神道碑、其諫弟守業（中略）

承節群弟業（中略）承務大夫諫業（中略）承先啟諫業（中略）

歷承先人保之，欽敬承翻遂其在陳州材名之元易也左

濮射志子歸唐瑾神道碑、遂承曾祖鍾騎大將軍

卷三五六、衰樂撒侍郎贈黄門監李文神道碑、其韓李公

皎為範之之師門為對子為程對（[illegible]）褒之四世其以貴御史

大夫贈右丞相程行謀神道碑、門闔南華叔之碑瀨

讀挑林之塋遷自其祖宗來承唐以代葬中[illegible]多處地（設）

讀他人之讀他人文[redacted]無據讀之漢末（不知何如）（昔以左傳讀如[illegible]仲子[illegible]我[illegible]而失之[illegible]）

卷六八七皇甫湜韓愈神道碑云：「交於人已而我負，終不計，比我當[illegible]」（使[illegible]之氣盈，紀切生動）「[illegible]之遺命喪葬無不如禮，俗習夷狄，畫寫浮圖，日以七數之，及拘」

○卷二六二李邕大照禪師塔銘 玄光了見，將次無疑（[illegible]）

[illegible]習性也。前草席遂[illegible]水[illegible]

智者大師摩訶[illegible] 喻未識因出觀[illegible]極，云滿更飲猶諸鏡分千水猶月[illegible]

支[illegible]謾曾於堅○卷二六三李邕大唐[illegible]碑 嗟代人以[illegible]其功[illegible]其[illegible]非其本也。是[illegible]論之末[illegible]

將[illegible]○卷二六四[illegible]神道碑、[illegible]

才不必用，文[illegible]鍾[illegible]神道碑、[illegible]

[illegible]常[illegible]之大[illegible]碑版文字如[illegible]見卷二六五[illegible]

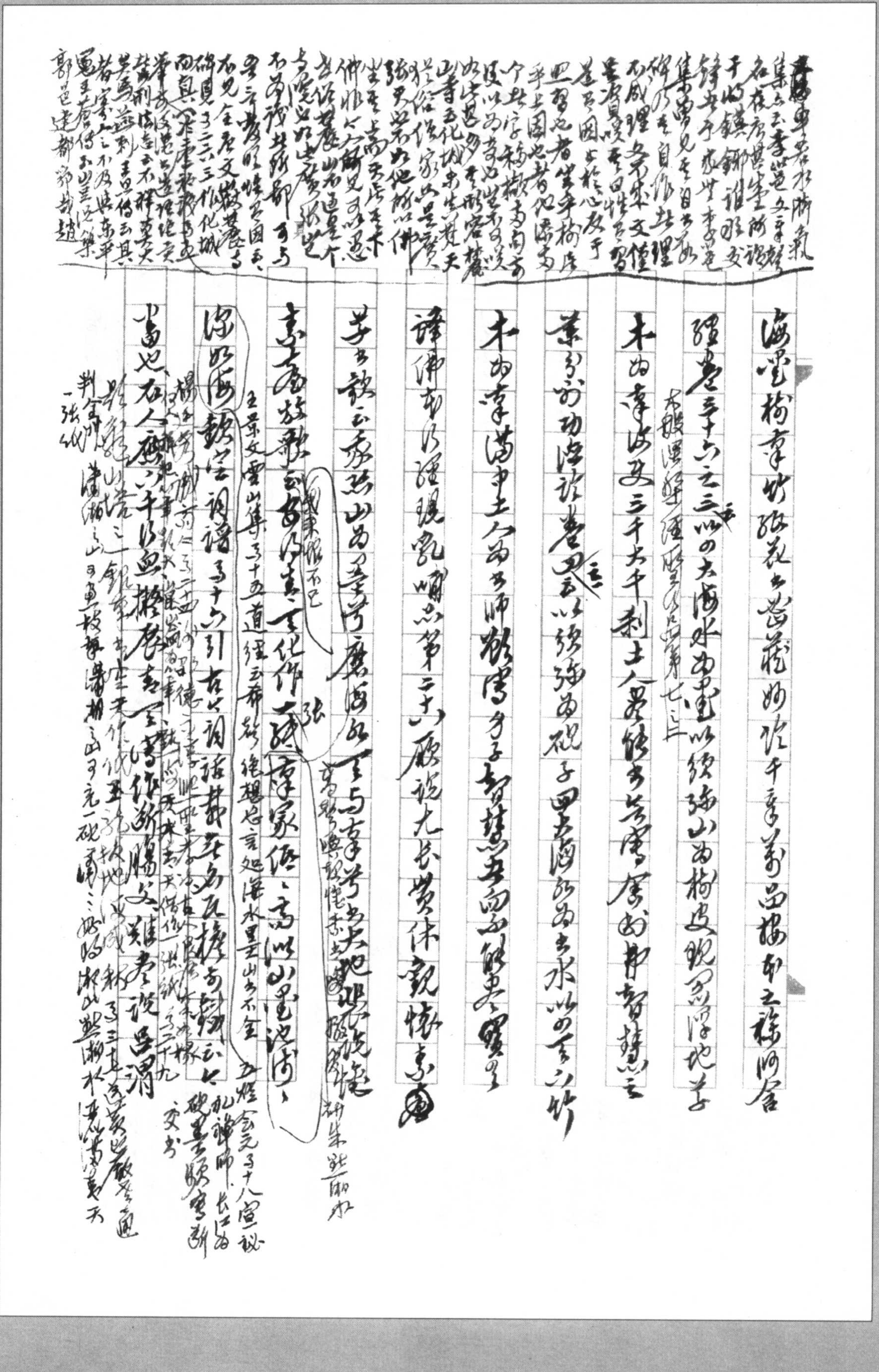
[illegible]碑[illegible]先生[illegible]

[illegible]宗[illegible]常也○卷二六四李邕[illegible]碑

○卷二六三李邕嵩岳寺碑 其所由來，所以[illegible]業若不以建[illegible]於[illegible]遺於秀、鐘於[illegible]聞[illegible]寓内[illegible]詞，皆不通，可笑。北海文中此[illegible]多，如同卷[illegible]州[illegible]羅[illegible]碑云[illegible]有情不忘[illegible]作夫[illegible]及其[illegible]則[illegible]有[illegible]加[illegible]皆[illegible]因[illegible]十家[illegible]一[illegible]

[illegible]

陸游[illegible]出一無何我[illegible]我字[illegible]墓誌銘云[illegible]姻友[illegible]不自[illegible]者必待我[illegible]衣食[illegible]婚娶喪葬[illegible]



[illegible]

海边树[illegible]岩花[illegible]千手[illegible]

碍处 卷十六之三：以四大海水为墨，以须弥山为树皮纸[illegible]

大般涅槃经[illegible]卷第七之上

木为之者，三千大千刹土人众能书者[illegible]

叶[illegible]功德[illegible]卷[illegible]之二云：以须弥为砚子，四大海水为书水，以四方竹[illegible]

木为之者，满中土人为书师[illegible]

[illegible]

李傳云三王亦又不同樂崔杜傳云社稷故其為墟等三書處字皆律（太平廣記卷二三二引盧氏雜說云李播判決祇郡人比之廣說皆云吃）㊥林決杂人下語曰豈合吃杖不合決作李口公何坐是助獨其之平者也何別如奪級

五 棋全宋四三三張志和稿鳥旗一篇仿莊子李三十卿假說有手者平鳥手數手之錫列 [illegible] 節亦甚矣了七五七石文壽白鹿卿村容村佛堂碑一叙云天竺人師儒胡行化衆生得悟永離苦海者則不我比也者有長幼大士（中書）慮相謂曰不誠毫白施檢無修功德頻告橋果者矣（中書）造祀甚善楊名程匠獅石故言不解矣（中書）又斯之地也東堂仲子之與吾之村學究筆更黑更無是低

張耒張右史文集卷三十三觀九江音黃樓中棒書僧定一月西風橫雨翦紺瀋然天姿以筆印忽然雁作鄉點

老卜算子云、縷縷說相思，不要寫箋，寫盡懷，一段愁煞樵

用天為紙、劉辰翁念奴嬌云、以我情懷、倩箋韻、恨不天為紙（全宋詞子九十九）

魏庭玉賀新涼云、耳自箋書無遞與、要倩青空為帋 全宋詞子

二三二 葛長庚菊花新云、清晨鴻字一兩三、天如書紙 全宋詞子

周濟川八聲甘州云、趁西湖好景、長空為紙、我發詩圖（隨隱漫錄卷三）

二八七 太平樂府卷六周仲彬蝶戀花云、紙如海樣寬、字比針

冥天地曾不足書其腸、詩為詞母、模糊子九、豐如瓦黃鐘

喜遷鶯云、指滄溟為硯、管城象健毫如椽、松煙為古山

化墨研、把萬里青天為錦箋、寫徹子平生傳、一家歌曲、

甌北詩鈔絕句二天河云、誰把星河作界牆、生將別恨鎖黃姑、青天為紙山為筆、倒寫長江萬星洞

畫不盡心頭、一會家許、君恩鰲思、那敢與詩敘了八

題輝華花舟云、章專萬、發花銘磨、移如木筆盡尖棱

明代小說馬學祖文頌下怪龍云、雲舁撐濤長天伸紙

吳騫學詩口子六、我以山經為峪歌云、我欲仰與大乘、我以筆天為繒

20×20=400

青天不化大張紙，此亦由封志誥身自山谷蜂蝶詩「以筆畫空化紙」

一種，尤爲詞人所沿用也。見談藝錄二三葉 E.M. Fubini, La Lirica, I [redacted]

Cf. Nursery Rhymes, pp. 436-8: "If all the world were paper, / And all the sea were ink", etc., 所本此例

p. 134 引 Leonardo Giustiniani: "Se li albori sapessen favellare, / E le lor foglie fussero lingue, / L'inchiostro fusse l'acqua dello mare, / La terra fusse carta e l'erbe penne, / Le tue bellezze non potria contare." 可參觀 A Toma e Peta, Chè, The Oxford Dictionary

〇二六七 續古文苑卷第七之九頁詩全唐文卷二百五王儉字

〇二六七 黃元之潤州江寧府瓦棺寺維摩詰畫像碑記頗長，唐畫壁多錄文語不工不醒龍。歷代名畫記卷五所載別是其人。又所謂顧君乃是招賢。翦爲熒下遍千萬印名畫記之直可刊刻，註可參矣

藹沙門不樵擇從快，南鄉塗欲遶進杖如子是逆爲[illegible]

雜槎重處以塵續，洪捲、廣歌漾作，閬廖攢構以戢 涼

蟠、引壽杭，蓋而翻譯、九牧之守、有壽之子、若不契雁提

蔫、攢條嘆軌、紛靄漾以儔匽、椒而過皇而位儗法於皆

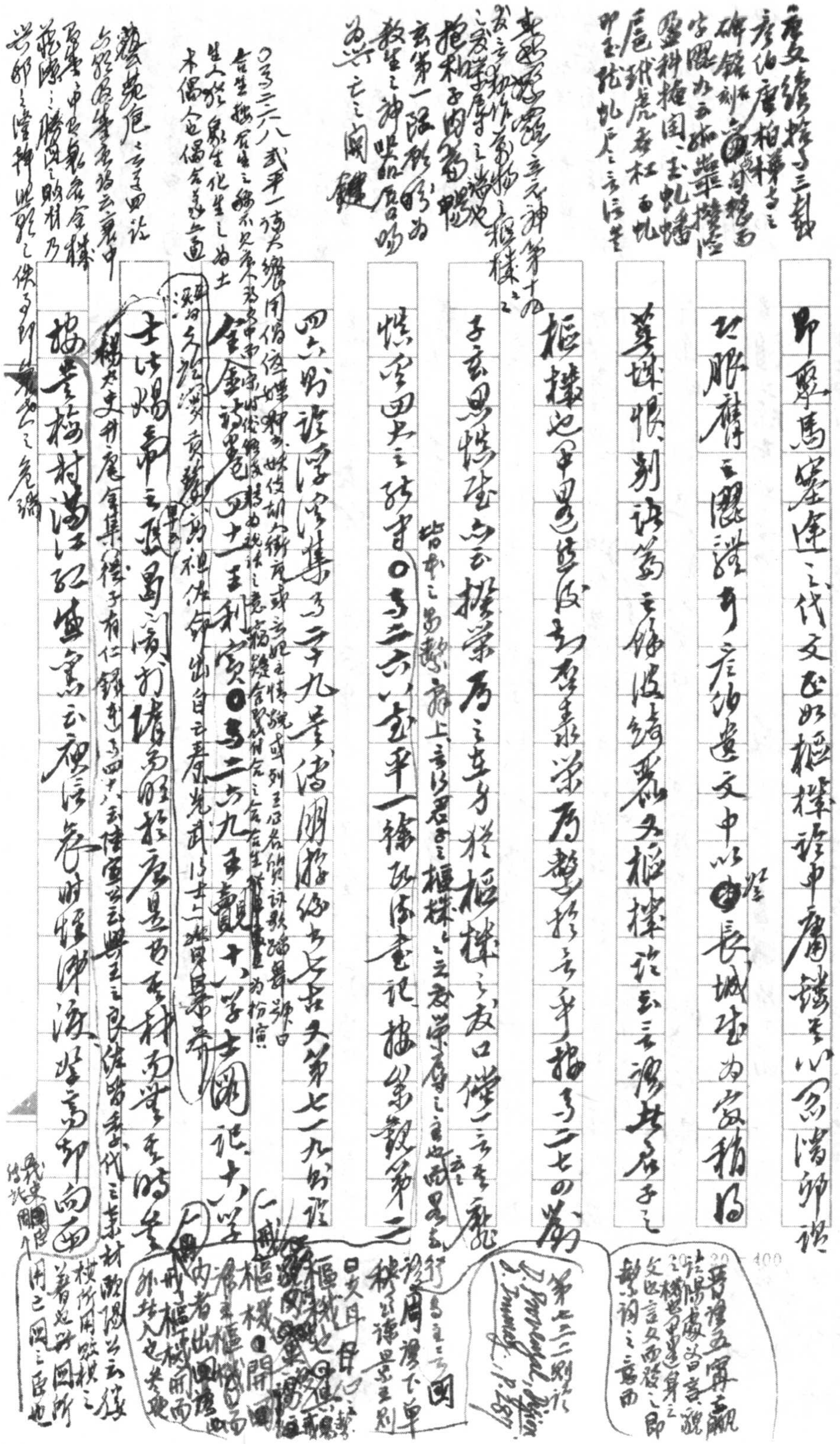
元次山說柱仍叢墓、之嵽嵲巉巖，東噴湲鶻，汲漪回盤泉旋把崖，兩谷艤艖舫，饑艘之印

陵墓枯少陵有句於南鄉驢之毗，兩腳讚桂宵紫燎，箕瑰騃春辟赫，蔬斜晦蹟，霤纏屈并雪飛星碎拂，句使灘耿瞑旋之，潫等語，亦不能皆學楚騷也 君伯

邐迤[illegible]彭雁而南上，再樊紹述，譯寺在閬池記之提

參七三〇

鵰彭疑碭趙，任岸去踏危，求註所未詳[illegible]攢騰嘆軌



[illegible]

[illegible]

風灑叨罕毋由至於相和河人之陳其利沿鎮因而以虞也○一百

二六九張廷珪諫白司馬坂營大像表按與卷二七○呂元泰

諫廣修佛寺疏（卷二七二辛替否諫時政疏）合觀此路援據釋典以子攻盾因勢利導

辛替否又一奏又姚崇諫造寺度僧奏（卷二○六）實為相輪○卷二七四

李德裕[illegible]論（卷七○○）自注所論出於釋氏[illegible]則[illegible]大較也

劉子元衣冠乘馬議褒衣博帶革履高冠本非馬上所施

自是車中之服（卷二七四）議者皆云秘閣有梁南郊圖多

有衣冠乘馬者此則近代故事不得謂無其文臣案此圖是後（[illegible]）

人所為非當時所撰且觀代間有古今圖畫者多矣如張僧繇畫

群公祖二疏而兵士有著芒屩者閻立本畫昭君入匈奴而婦

人有著帷帽者夫芒屩出於水鄉非京華所有帷帽創於隋代非

[illegible]

董康《書舶庸譚》、《珠英集》有劉知幾五言詩三首，次首《神龍[illegible]一艛》，見《夜亭溫泉不進宮夜被湯詩》、《讀漢書作》詠史

讚寫所作，皆可激賞，二畫以為妙實，無[illegible]指[illegible]，序述歷代名（宋[illegible]明[illegible]錄[illegible]近人[illegible]遂[illegible]閣[illegible]）

畫記卷二情[illegible]於閣[illegible]芝[illegible]，[illegible]亦宜亦上一人知此（[illegible]中[illegible]畫[illegible]）

○辯文 劉劭[illegible]能析（[illegible]）攝理風友劍銘意無不中（車若水腳氣集[illegible]公謹[illegible]劉知幾[illegible]）

飞故不容[illegible]偶詞也，彥和文心尚未攝是（姚先生叢[illegible]子二[illegible]）○卷二七四春鄭（劉子玄）

惟史才論，指三長中學與才，比[illegible]，於識獨缺

好是正無忘必於實高，婉[illegible]文[illegible]，參觀第七二二

以言物理論○卷二十四劉子玄自敘[illegible]史通內篇第二十六

之篇末云吾[illegible]潛士劉子[illegible]標作敘傳，每自比於揚[illegible]通者

三事，子雄不得擬之窮，比於揚子[illegible]四[illegible]據之[illegible]傳者

標自序自比揚雄三[illegible]，四實云云，實紀左文觀[illegible]作自以析理識為絕倫，而且[illegible]不[illegible]過為煩碎（及史通[illegible]數才第三十一[illegible]）

[illegible]人[illegible]羅[illegible]絕祖[illegible]雌 [illegible]一九[illegible] 平[illegible]畫記破 [illegible]仕女 圖[illegible] 間[illegible]畫[illegible] 人物[illegible] 子兄[illegible] 款手[illegible] 宮[illegible]娘[illegible] 見在畫[illegible] [illegible] 手[illegible] 葉[illegible] 序[illegible]第二[illegible] [illegible]閣中[illegible] 照[illegible]夜宴圖 [illegible]圖中[illegible] [illegible]方歌[illegible] 不[illegible] [illegible] 畫[illegible] 宗[illegible] [illegible]山[illegible]畫 [illegible]

〔推而知之〕魏也。近人余嘉錫《論學雜著》下冊《讀已見書齋隨筆》亦引

果然，南史□傳及文選李善注以證〔三國四賢〕特其序之三策

南齊書高李萬宋傳作日序爲張子不孝情未激

〔又按子雲嘗據史記自爲太史公列傳之相好，自敍傳則自傳之作，昉於大子也〕

知幾史篇〇卷二十七王褒傳、唐書吳君錄揚子雲傳詞惠

連綴古家文所謂「了漢君爲之辭」，亦然說云不規碑

〇卷二七六、李咸用獲三狐賦：又若脫入窟，未有肉以爲味，猶狐肉味肴饌聊

碣以家姓氏爲詞以唐字與婢〔聽也〕直多事〇卷二七六高邁

〔卷四五八李道男祭外舅君文，出錄則是自稱也〕

長明燈頌：東日之晝，太陽之精，中明是炬，明沒爲燭，長明燈爲沒月

之根太陰之精，燃明觀之，明是我長明燈，亦是播安般若淨明

〔妙法蓮華經序品第一（文句記卷七）：尔時有佛號日月燈明，次復有佛亦名日月燈明，次復有佛亦名日月燈明，如是二萬佛皆同一字，號日月燈明〕

子講堂一云：先出未嚴，當二十萬，修撰璡象尚行，前見岸燭也

因之佛名曰日月燈光明佛，燈光明名曰日月壺，前日日燈

即敘世之說稀說書先後三二九則詩則堂今子五照成談敘人多翻奉主懶鈍洞業府子○之翻據引賭取之說高秀美短之羅維桂燈之妝柳開紅袖便串場掩翻影扇將成串收落淡粧玉相香由蘭處別燈家誰數春嬉管典亡百年總是逢場戲

畫月燈樹燈煌當樹日月所不及又有大小無異實高也

續字卷十一說呂去甫謝朓莊子外物篇月固不勝火之

言諸說二高難說為上說東坡詩東年燈謎詩史夜云睛為燈日之

汝陽為賓月二十六夕蕃枝映空背年燭當代明時云目靜

土只剌比李多子多梵步為四隊約玉日出館明月畫而見兩無

胡仏灑木蘭花慢燈影始信燭光亡千古試看取星娥奔……千人燈影偈攔花燭石光月陰燭一盒金元詞六九言之六精抱外

重陰之夕月既明於枝而亦既照燦然云中仙以燈日月之

照共和燈爭放語之日月燈光佛表相漸西村人稱今為

六燈光玉積燦以光不殊無日月功自同歲謹日無爭宙無月

指板門錦帛多多中千四說漢仙付高秀之四六枝花陪以上陪高秀作陶未集詞諸御仍旋動態之乙說江傾白石揮開說萬三陵春隔劉動末子詞之上卯校方今

照爭枝燈光照爭畫枝○為二十六、劉禹錫佛大日寺古

金瓶梅……

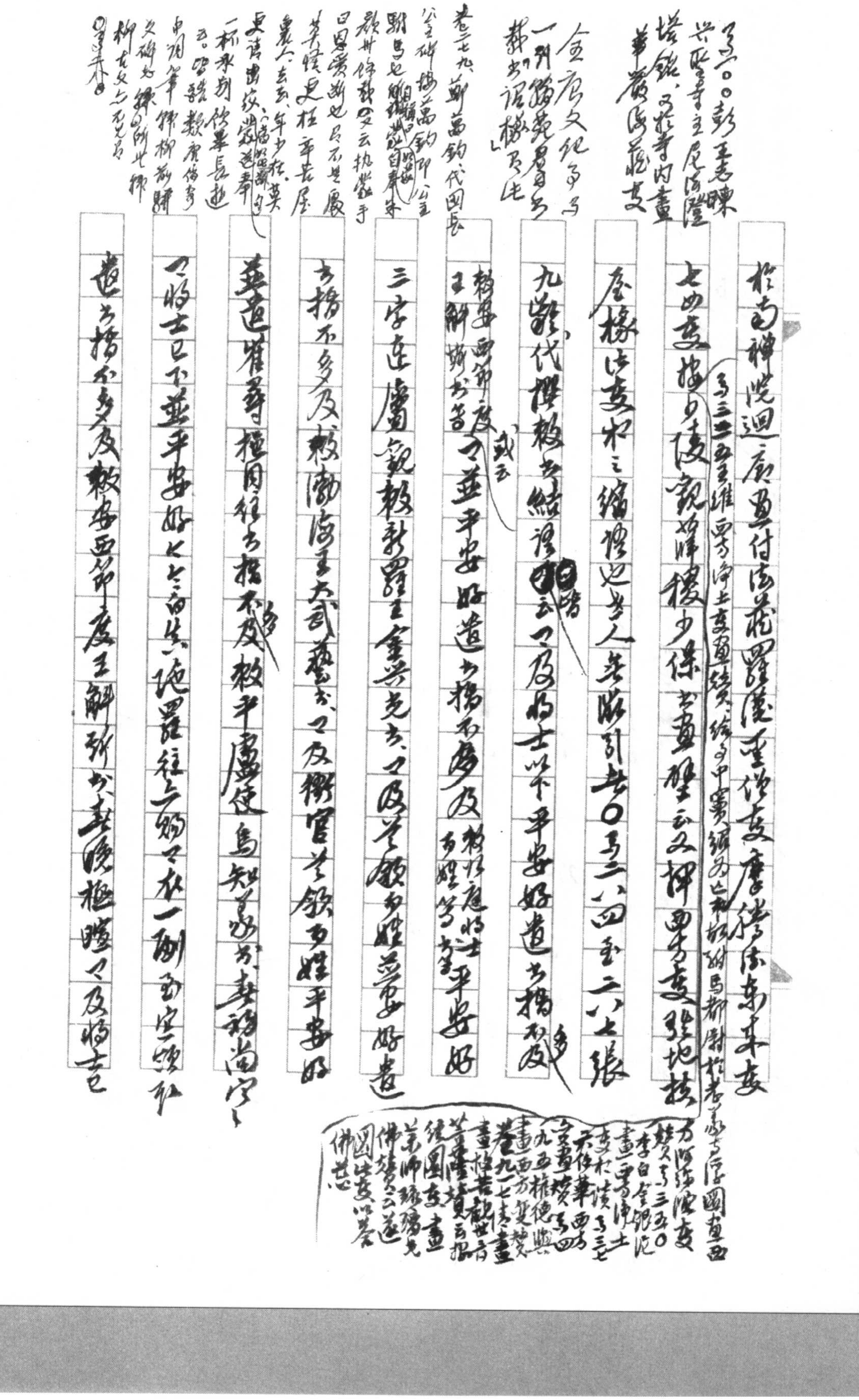
全唐文吉師光看燈女限花燈說華陽集晴晴水黃宮口分知千載可清陽堪然九賦文

刹功德碑因於常中西西淨土東西化地獄燈高燈垂（中興）

畫夢月明時寶

燈照同月明……（全唐文）……

即歐燈女文之數



見六〇〇彭王志謙、興聖寺主尼法澄塔銘，又於寺內畫華嚴海藏變

全唐文紀事卷四一引[illegible]見君[illegible]都为谓撫及此

卷二七九、鄭萬鈞、代國長公主碑：據萬鈞即公主駙馬也，（[illegible]）自奉朱顏冊作碑，又云執紫手曰：因是殯殮也，其不足屬，其情更在卒去屋，象人去矣、年少在莫（[illegible]）更請出政，常遂奉一杯承別，飲畢長逝，云。此說數語甚[illegible]，中間筆鋒柳新歸，文衡如鏤，所以柳在文之光者。

於西禪院迴廊畫付法藏羅漢變、摩[illegible]東來變

七曲變、挍少陵、觀彌勒樓少傑，云又押眾方變、雙地挍（見三二五、維摩淨土變、彌勒變、維摩中寶經、多心經、[illegible]附馬都尉於[illegible]者[illegible]圖畫西方阿彌陀變，贊見一三五〇，李白金銀泥畫西方淨土變，文見杜牧讀，見三三七，又釋華西方，見四[illegible]九五、[illegible]德[illegible]畫西方變[illegible]，卷九一七，[illegible]畫[illegible]菩薩觀世音[illegible]，續圖[illegible]畫[illegible]佛[illegible]之，圖此變以[illegible]佛恭）

屋椽作畫本之繪像之美人無騎射，見二八四至二八七張

九驛代將校[illegible]云又及將士以下平安好遺書稱不及多

校安西節度王解[illegible]等（戊云）又並平安好遺書稱不多及，校將庭將士書姓等平安好

三字在廣觀校彰羅王全安見云、又及全領書姓並平安好遺書

書稱不多及、校潮州王大武藝等、又及衙官等領書姓平安好

華邈崔專植同行書稱不及多，校平盧使島知[illegible]等書稱當字

又將士已下並平安好，又七女生施羅經各一部，令於一部取定額[illegible]

道書稱不多及，校安西節度王解[illegible]等書稱又及將士

要[illegible]於[illegible]集、守大和初從了斷四體呈基本為[illegible]及因於詞人優劣之意，人之譽世無根醴泉好之源張曲[illegible]形虛廣翰之[illegible]蒙[illegible]結以其為靈也之行平成的靈翰合果於天之[illegible]

[illegible]並平安，每之賜物，衣一副，至宜領取，遣書指不多及。二八五 皆兄弟

敕吐蕃贊普：春晚極暄，贊普及平章事首領並平安好。[illegible]物，[illegible]書具悉，遣書指不多及。敕金城公主：春晚極暄，想念如宜，諸下並平安好。內常侍竇元禮往，遣書指不多及。皆兄弟二八六 因卷 敕突騎施可汗書：[illegible]可汗[illegible]及平[illegible]首領部落並好，宜遣書指不多及。敕劍南節度王昱：[illegible]暄

又此好宜遣書指不多及 敕吐蕃贊普：春季尚寒，贊普及首領[illegible]並平安好，宜知此乎。季夏及首領以下並平安好，使內常侍竇元禮往，遣書指不多及。

敕吐蕃贊普書：春晚漸熱，贊普及平章事首領百姓並平安好。其物別具來書，至宜領取，遣書指不多及。敕西南蠻大首領蒙歸義：春中漸熱，卿及首領部落百姓並平安好，卿[illegible]內

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後來唯白樂天第諷中郵同此旨（卷六六四與元九書）……以平安昭遠……書指不爲及（卷六六二五與時書）……金陵立功昭古……（卷七三八封數與契丹王觀成書）……（卷二二……啟寫者……）……集韓愈宗李……玉進討……勒玉……（熱可汗平安……）……（卷四……天盼手踢毛）……

給士承訓經之日星遺書揭示不爲及（二八七汗見卷）可見子學不違六

讀故載者不安矣（卷二八六張九齡讓起復中書侍郎同平章事表）

章事表）等士並九齡言指其古功營塊云言人夜親表上

表法以告有稱（卷二九六吳兢讓秩尊禮表云先之始云共為士臣鼓

（卷三〇五庫秘監讓起復表亦云等士臣……卷三四六王鉷讓起復表……等士臣鐵）

云曰（卷二九四王諲論薦書與御史高君宇書）一心生廣樓云

（再議……卷三八〇元結表云第十士臣……獨孤及……第二……等士臣……）

（……應……追數……不可……文……數……）

卷三〇四……搖（三之上）卷二千小求遠氣如大云以勤思先……無然卑詞

以請嗟罵衆數好學士雅生謹之安態諫自生業不得以見諸

（又云文辭不逃萬目稱著上仰之於是）

（相……曰……年八月……）

俚之數病之議（卷……東方朔傳云四方士上書自衒鬻者以千數自目力

（……觀……事之……東……）

信一書遊必以自衒自媒者楷模處士中好（卷一一五五買弟年時）（與安州……長史書）

（三七六任華與庾中丞書……上嚴大夫牋書）

情表（卷三三三蕭穎士贈韋司業書）（卷三三四……李白與韓荊州書）

三九六）奉先上中書姚令公元崇書……

諫書穎士……安徽……

李……（卷……與……部……）

（上司空頔書……卷六八三鄭太穆……卷七三四沈亞之與薛……）

(Indeed, Hegel says somethi to the same effect in connexion with the priority of poetry to prose: "Sie [die Poesie] ist ~~d~~ das ursprüngliche Vorstellen des Wahren, ein Wissen, welches das Allgemeine noch nicht von seiner lebendigen Existenz im einzelnen trennt, Gesetz und Erscheinung, Zweck und Mittel einander noch nicht gegenüberstellt und aufeinander dann wieder räsonierend bezieht, sondern das eine nur im anderen und durch das andere faßt usw." (Ästhetik, Aufbau Verlag, 1955, S. 879).

浙東之僅謂第十五太少而乃梏當仰澤之亦尚未明大穆之指數勒赤）者敢弟七豐潤旋胡賀

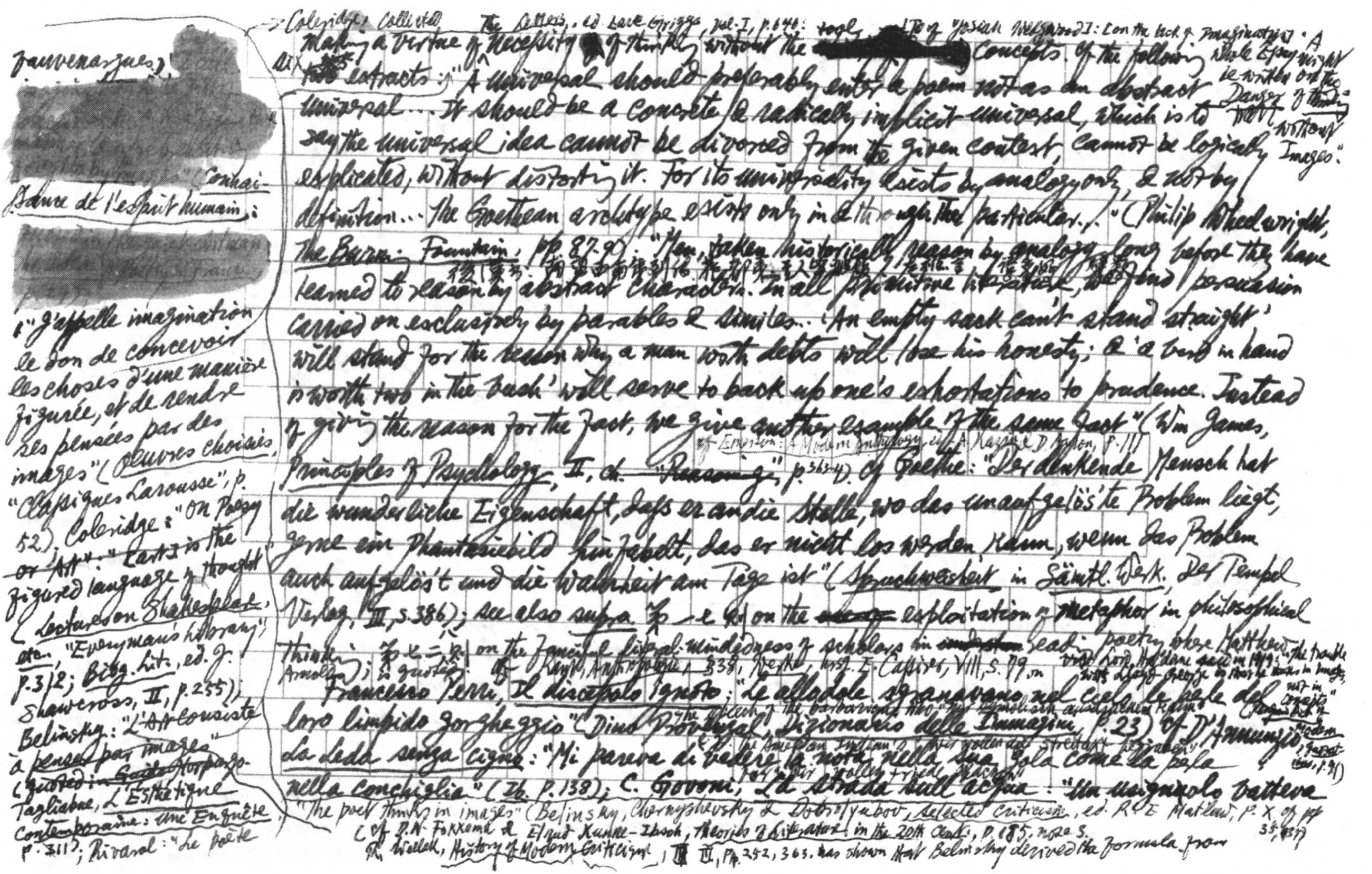
## 七明川 Jottings.

An article in Philological Quarterly, April 1957, after having demonstrated the undeniable influence of Warburton's discussion of the primitive language on French writers like Court de Gebelin, A.-Y. Goguet, the President de Brosses & others (pp. 221-230), argues that The Divine Legation, rather than ~~the~~ Principj di Scienza nuova, was the ultimate source of the emotionalist & expressionist theories of language (p. 232). One up to poor old Warburton, the arrogant & pretentious pedant (see Mark Pattison, Essays, "The New University Library", II, pp. 107-8)! [redacted] What interests me more than the question of priority is: Does Vico mean by "caratteri poetici" or "universali fantastici" all that his modern exegetes have made them out to mean? "... i primi uomini, come fanciulli del genere umano, non essendo capaci di formar i generi intelligibili delle cose, ebbero naturale necessità di fingersi i caratteri poetici, che sono generi o universali fantastici, da ridurvi come a certi modelli, o pure ritratti ideali, tutte le spezie particolari a ciascun suo genere somiglianti..." (Scienza Nuova, § 209, in Opere, a cura di F. Nicolini, ed. Riccardo Ricciardi, p. 453; cf. § 401, § 402, p. 517-8; § 412-27, pp. 527-30; § 460, p. 551). This is rich in implications; one can read into it the Hegelian "das sinnliche Scheinen der Idee", the ~~or~~ even the Eliotean "objective correlative" (cf. supra 第七〇—七 à propos of Goethe's "Mignons Lieder"). Erich Auerbach, e.g., equates the universali fantastici with "the concrete & sensuous expression of general conceptions" (Studia Philologica et Litteraria in Honorem Leo Spitzer, 1958, p. 36); the Hegelian undertone is [redacted] quite audible. To me, Vico seems to ~~be~~ talking not so much [redacted] of "archetypal imagination" ~~[illegible]~~ as

; cf. also PMLA, Dec. 1960, p. 530 on ~~Condill~~ the theory of the priority of poetic language held by Condillac, Rousseau, Diderot, etc.) One can imagine Croce's reaction to that.

Wm. von Humboldt, Ausgewählte Philosophische Schriften, hrsg. J. Schubert, "Über die Aufgabe des Geschichtschreibers", S. 98: "Zwei Dinge: dass in allem, was geschieht, eine nicht unmittelbar wahrnehmbare Idee waltet, dass aber diese Idee nur an den Begebenheiten selbst erkannt werden kann";

Coleridgean "class individualized" or "genera intensely individualized" (T. M. Raysor, ed., Coleridge's Shakespearean Criticism, I, pp. 72, 137; II, p. 33), and



Vauvenargues:

[redacted]

"Connaissance de l'esprit humain":

[redacted]

"J'appelle imagination le don de concevoir les choses d'une manière figurée, et de rendre ses pensées par des images" (Œuvres choisies, "Classiques Larousse", p. 52). Coleridge: "On Poesy ~~or "Art"~~": "[Art] is the figured language of thought" (Lectures on Shakespeare, etc., "Everyman's Library", p. 312; Biog. Lit., ed. J. Shawcross, II, p. 255); Belinsky: "L'Art consiste à penser par images" (~~quoted in Gaëtan~~ Morpurgo-Tagliabue, L'Esthétique Contemporaine: une Enquête, p. 311); Rivarol: "Le poète

→ Coleridge, Collected The Letters, ed. Earl Griggs, Vol. I, p. 640: [To Josiah Wedgwood]: [on the lack of Imagination]: "A whole Essay might be written on the Danger of thinking ~~with~~ without Images."

Making a Virtue of Necessity [illegible] of thinking without the [redacted] Concepts. Cf. the following Dix ~~two~~ extracts: "A universal should preferably enter a poem not as an abstract universal... It should be a concrete & radically implicit universal, which is to say the universal idea cannot be divorced from the given content, cannot be logically explicated, without distorting it. For its universality exists by analogy only, & not by definition... The Goethean archetype exists only in & through the particular..." (Philip Wheelwright, The Burning Fountain, pp. 87-90). [illegible] "Men, taken historically, reason by analogy long before they have learned to reason by abstract characters. In all primitive literature, we find persuasion carried on exclusively by parables & similes... 'An empty sack can't stand straight' will stand for the reason why a man with debts will lose his honesty; & 'a bird in hand is worth two in the bush' will serve to back up one's exhortations to prudence. Instead of giving the reason for the fact, we give another example of the same fact" (Wm James, Principles of Psychology, II, ch. "Reasoning", p. 363-4). Cf. Emerson: A Modern Anthology, ed. A. Kazin & D. Aaron, p. 111. Cf. Goethe: "Der denkende Mensch hat die wunderliche Eigenschaft, daß er an die Stelle, wo das unaufgelöste Problem liegt, gerne ein Phantasiebild hinfabelt, das er nicht los werden kann, wenn das Problem auch aufgelöst und die Wahrheit am Tage ist" (Spruchweisheit in Sämtl. Werk. Der Tempel Verlag, III, S. 386); see also supra 第一七[illegible] on the ~~[illegible]~~ exploitation of metaphor in philosophical thinking; 第七二八則 on the fanciful literal-mindedness of scholars in ~~[illegible]~~ reading poetry where Matthew Arnold is quoted. Cf. Kant, Anthropologie, § 38, Werke, hrsg. E. Cassirer, VIII, S. 79 on what Lord Haldane said in 1919: "The trouble with Lloyd George is that he thinks in images, not in concepts" (Chapin's Book of Modern Essays, p. 91).

Francesco Perri, Il discepolo ignoto: "Le allodole sgranavano nel cielo le perle del loro limpido gorgheggio" (Dino Provenzal, Dizionario delle Immagini, p. 23). Cf. the speech of the barbarians who [illegible] & of the American Indians [illegible]. Cf. D'Annunzio, La Leda senza cigno: "Mi pareva di vedere la nota nella sua gola come la perla nella conchiglia" (Ib. p. 138); C. Govoni, La strada sull'acqua: "Un usignuolo batteva

"The poet thinks in images" (Belinsky, Chernyshevsky & Dobrolyubov, Selected Criticism, ed. R. E. Matlaw, p. X, cf. pp. 35, 83). Cf. D. W. Fokkema & Elrud Kunne-Ibsch, Theories of Literature in the 20th Cent., p. 185, note 5. R. Wellek, History of Modern Criticism, 第 III, pp. 252, 363, has shown that Belinsky derived the formula from

n'est qu'un sauvage très ingénieux et très animé chez lequel toutes les idées se présentent en images" (Conversation notée par Chênedollé, in Rivarol, Écrits politiques et littéraires, choisis par V.-H. Debidour, p. 58); Condillac, Logique: "...et la réflexion

Gentucca, Il giardino: "un pazzo imperversar di risa, come / cento perle sgranate" (Ib. p. 746);

qui fait ces images prend le nom d'imagination" (Oeuvr. philosophiques, ed. G. Le Roy, II, p. 385). cf. Wundt, Grundzüge der physiologischen Psychologie, 6te Aufl. Bd. III, S. 606: "so ist die Phantasietätigkeit ein Denken in Bildern". ~~Joubert, Pensées, Maximes et Essais, éd. Librairie Hatier, "Les classiques pour Tous", p. 51: "Le talent poète~~ Freud, The Interpretation of Dreams, tr. James Strachey, p. 49: "According to Schleiermacher [Psychologie, 1862], what characterizes the waking state is the fact that thought-activity takes place in concepts & not in images. Now dreams think essentially

A.W. Schlegel "bildlich anschauender Gedankenausdruck" & K.F.E. Trahndorff ("Die Poesie denkt in Bildern") (Dilthey, Das Erlebnis und die Dichtung, p. 183 on "pragmatismes" "ein Denken in Bildern" (Wellek, vol. IV, p. 324)

Ada Negri, Fatalità: "Al ciel velato gli alberi tendono i rami storti, / come preganti braccia di scheletri contorti" (Ib. p. 19). Cf. Jules Renard, Journal, éd NRF, p. 327: "Saules. Des troncs d'arbres sans branches sortent de terre comme des poings"; p. 717: "L'arbre ébranché, tout nu, montre le poing"; Histoires naturelles, p. 41: "Les peupliers se dressent comme des doigts en l'air et désignent la lune". Ada Stefania Plona, Botte vecchia vino nuovo: "Ci[pre]ssi che davanti il cimitero, — alti nell'aria, fate al cielo i gesti del silenzio col lungo dito nero" (p. 20). Wm Blake's [illegible] of the lightning-scathed oak, which "threatening Heaven with vengeance holds out a withered hand", quoted in Gilbert & Kuhn, Hist. of Esthetics,

~~instancabilmente col suo martellino d'argento sulla sua incudine di diamante, facendo sprizzare in giro tante tante scintille di lucciole~~" (Ib. p. 943); G. Mazzoni, Poesie: "Perle vocali ne' gorgheggi effonde" (Ib. p. 944); F. Paolieri, Il libro dell'amore: "Perle salirono contro la gran coppa azzurra rovesciato sul mondo fervente, / gemme iridescenti ne ricaddero, sgranandosi in una successione di note sul vetro del cielo" (Ib. p. 944). Odd enough, Provenzal has left out the following bravura passage in D'Annunzio's L'innocente: "L'usignolo cantava. Il primo fu come uno scoppio di giubilo, melodioso, un getto di trilli facili, che caddero nell'aria con un suono di perle rimbalzanti su per i vetri di un'armonica." cf. George Du Maurier, Trilby: "Every separate note was a highly-finished gem of sound, linked to the next by a magic wand" (Everyman's Library ed., p. 251); G.M. Hopkins's graphic poem "The Sea & the Skylark" (Poems, ed. R. Bridges, p. 11; his explanation: "The skein & coil are the lark's song, which from his height gives the impression (not to me only) of something falling to earth & not vertically quite but tricklingly or wavingly" etc., in C.C. Abbott, ed. The Letters of G.M. Hopkins to R. Bridges, p. 164). (See supra 第七〇一則 on Annette von Droste-Hülshoff's poem "Im Grase" & my article "通感".)

Wordsworth justifying Coleridge in The Excursion, VI. 19: "Spires whose 'silent fingers point to heaven'"

Wundt, Völkerpsychologie, Bd IV, 3. Aufl. S. 33: "Die Subsumtion unter den Begriff des Symbols ... hängt auf das engste mit jenem 'Denken in Bildern' zusammen, das dem Mythus zugeschrieben wird"; Th. Vischer, "Das Symbol" (Kritische Gänge, ed. Robert Vischer, IV, 432 ff.)

F. Cazzamini Mussi, Lacrime e Sole: "Ad uno ad uno cadono dal ramo / della vita / che incalza, / come le fogli nell'autunno tardo / i vecchi amici" (Ib., p. 26). cf. [illegible] 笠集卷一《秋來路人》：中庭樹一日秋來一日疏。Thomas Moore: "Oft in the Stilly Night": "When I remember all the friends so link'd together / I've seen around me fall / like leaves in wintry weather"

Carlo Dossi, Note azzurre: "[Amicizia] è come l'ombra che ci segue finché dura il sole" (Ib. p. 27). cf. Hugo: "La plupart des amis sont comme le cadran solaire. Ils ne marquent que les heures où le soleil vous luit" (Littérature et Philosophie Mêlées, "Reliquat", p. 509)

in images" (Nun denkt der Traum hauptsächlich in Bildern. — Die Traumdeutung, 6te Aufl. S. 34)

John Cleveland's riotous promis~~cuity~~ Unity of the senses in "The Hecatomb to his Mistress": "As the philosophers to every sense / Marry its object, yet with some dispense, / And grant them a polygamy with all, / And these their common sensibles they call: / So is't with her who, stinted unto none, / Unites all senses in each action. / The same beam heats & lights; to see her well / Is both to hear & feel, to taste & smell. / For, can you want a palate in your eyes, / When each of hers contains a double prize, / Venus's apple? Can your eyes want nose / When from each cheek buds forth a fragrant rose? / Or can your sight be deaf to such a quick / And well-tuned face, such moving rhetoric? / Doth not each look a flash of lightning feel / Which spares the body's sheath, & melts the steel? / Sweet magic, which can five senses lie / conjured with the circle of an eye!" (Cf. Saintsbury, ed. The Caroline Poets, III, p. 23); G. L. Sempronio's "Non poteva aver dalla sua donna altro che sguardi" seems to contain a hint for Cleveland's poem: "Parlo con gli occhi a' suoi begli occhi, e spesso / Con gli occhi ancora i suoi

Éd. Albin Michel, p. 227). See also Donne's ingenious "A Lecture upon The Shadow" (Complete Poetry & Selected Prose, ed. John Hayward, p. 54). Cf. A. de Caillavet et R. de Flers, L'Amour veille, I. xiii: "Une femme ne peut être préservée que par l'amour, non pas celui qu'elle inspire, mais qu'elle ressent."

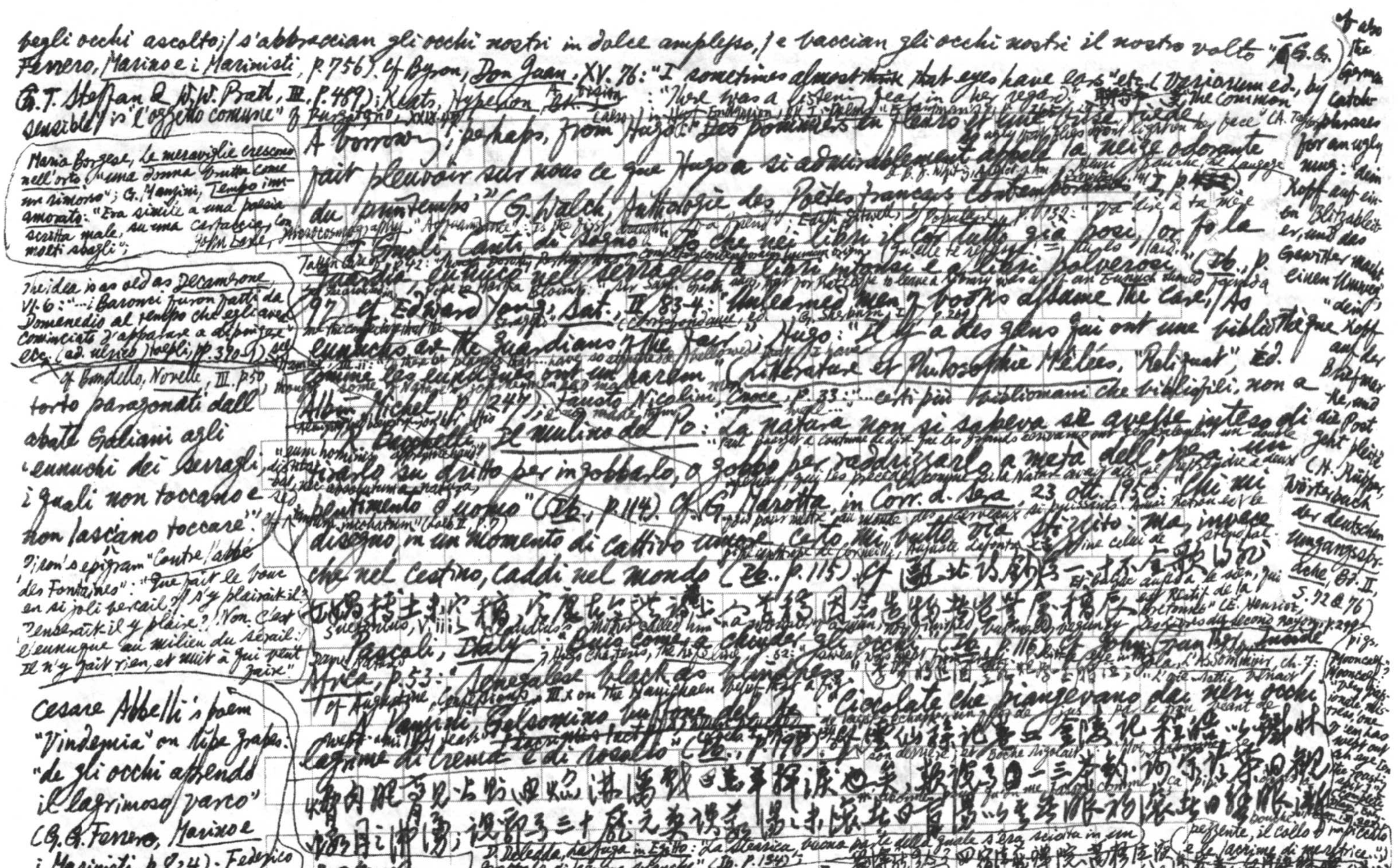
Pitigrilli, Mammiferi di lusso: "L'amore è per gli uomini ciò che l'aceto è per i cetriolini: li conserva" [i.e. un uomo innamorato si mantiene sempre giovane] (Ib., p. 34). cf 定盦續己亥襍詩：一番心上溫黁過，明鏡明朝定少年；何士顒萬園詩鈔卷一偶題：老尚多情或奇拔；Goethe, Spruchweisheit in Vers und Prosa: "Einem bejahrten Manne verdachte man, dass er sich noch um junge Frauenzimmer bemühte. 'Es ist das einzige Mittel', versetzte er, 'sich zu verjüngen, und das will doch jedermann.'" (Sämtl. Werke, "Tempel-Klassiker", III, S. 294).

G. Manzini, Venti racconti: "È come migbe una bocca offuscata da baffi umidicci che cerca una gotta" (Ib., p. 76). A fine example of "transferred epithet", reminiscent of Marino's "Ma tu, sasso!, non senti, / perchè sorda ha la vista, i miei lamenti" ("La Ninfa avara", in G. G. Ferrero, Marino e i Marinisti, p. 529). Cf. D. Garrone, Sorriso degli Etruschi: "Egli ci guarda, masticandoci lentamente con le palpebre" (Ib., p. 807); A. Gatto, La Coda di paglia: "[Gente intimidita] Balbettavano perfino con gli occhi" (Ib., p. 808). See also 參七〇三頁 à propos of Goethe's "Römische Elegien", V.

~~Cf. A. de Caillavet et R. de Flers, L'Amour veille, I. xiii: "Une femme ne peut être préservée que par l'amour, non pas celui qu'elle inspire, mais qu'elle ressent."~~

V. Brancati, Don Giovanni in Sicilia: "Quel pezzo di donna che fa fermare gli orologi" (Ib., p. 93, under the heading "Beltà"). What a "false friend" for translators! ~~the~~ In English, ~~usage~~ on the contrary, "a clock-stopper", "clock-stopping", "a face to stop the clock or train", etc. refer to ugliness (see Lester V. Berrey & Melvin van den Bark, The American Thesaurus of Slang, 2nd ed., 1954, pp. 37, 136, 372); for a couple of examples: "But then there's one or two faces 'ere that 'ud stop a clock, never mind a party" (J. B. Priestley, When We Are Married, Act III, The Plays of J. B. Priestley, II, p. 214); "She had a face that would stop a clock" (H. S. Keeler, The Five Silver Buddhas, p. 96). The Cambridge Italian Dictionary (1962) does not ~~register~~ ~~record~~ record the phrase. Cf. K. Spalding & K. Brooke, An Historical Dictionary of German Figurative Usage, p. 552: "der Eierkopf, imbecile ... in strange contrast to Am. 'egg-head'"; cf. infra 287 marginalia on "saccenti".

A. Orvieto, Primavera della Cornamusa: "Il biancospino, / neve odorosa" (Ib., p. 96). Cf. D'Annunzio, Il piacere: "[Certe rose] parevano pezzi di neve odorante" (Ib., p. 765).



pegli occhi ascolto; / s'abbraccian gli occhi nostri in dolce amplesso, / e bacciano gli occhi nostri il nostro volto" (G. G. Ferrero, Marino e i Marinisti, p. 756). Cf Byron, Don Juan, XV. 76: "I sometimes almost think that eyes have ears" etc. (Variorum ed., by T. G. Steffan & W. W. Pratt, III. p. 489); Keats, Hyperion, Bk. I: "There was a listening fear in her regard"; "the common sensible" is "l'oggetto comune" of Buzzatgno, [illegible]

Maria Borgese, Le meraviglie crescono nell'orto: "una donna brutta come un rimorso"; G. Mangini, Tempo innamorato: "Era simile a una poesia scritta male, su una cartaccia, con molti sbagli";

The idea is as old as Decamerone, VI. 6: "...i Baronci furon fatti da Domenedio al tempo che egli avea cominciato d'apparare a dipignere" etc. (ed. ulrico Hoepli, pp. 390-1); cf Bandello, Novelle, III. p. 50

A borrowing, perhaps, from Hazlitt: "Les pommiers en fleurs [illegible] la neige odorante [illegible] fait pleuvoir sur nous ce que Hugo a si admirablement appelé [illegible] du printemps" (G. Walch, Anthologie des Poètes français contemporains, I. p. [illegible]) [illegible] T. Gnoli, Canti di [illegible]: "Io che nei libri ho [illegible] tutto già posi, [illegible] [illegible] entra [illegible] nel serraglio [illegible] libri intonsi e libri polverosi" (Ib. p. 97) Cf Edward Young, Sat. II. 83-4: "Unlearned men of books assume the care, / As eunuchs are the guardians of the fair"; Hugo: "Il y a des gens qui ont une bibliothèque comme les eunuques ont un harem" (Littérature et Philosophie Mêlées, "Reliquat", éd. Albin Michel, p. 247); Fausto Nicolini, Croce, p. 33: "...certi più bibliomani che bibliofili, non a torto paragonati dall'abate Galiani agli 'eunuchi dei serragli, i quali non toccano e non lasciano toccare'"; cf Piron's epigram "Contre l'abbé des Fontaines": "Que fait le bonze en si joli bercail? / S'y plairait-il? Penserait-il y plaire? / Non. C'est l'eunuque au milieu du sérail: / Il n'y fait rien, et nuit à qui peut faire"

R. Bacchelli, Il mulino del Po: "La natura non si sapeva se avesse inteso di tirarlo su dritto per ingobbarlo, o gobbo per raddrizzarlo a metà dell'opera, [illegible] abbozzo di sentimento d'uomo" (Ib., p. 114). Cf G. Marotta, in Corr. d. Sera, 23 ott. 1950: "Chi mi disegnò, in un momento di cattivo umore, certo mi buttò via [illegible] [illegible] Ma invece che nel cestino, caddi nel mondo" (Ib., p. 115)

Pascoli, Italy: "Buio come a chiuder gli occhi" (Ib. p. 116)

Africa, p. 53: "Senegalese black as blackness" [illegible] cf Augustine, Confessions, III. x on the Manichaean [illegible]

A. Panzini, Gelsomino, buffone del re: "Cioccolate che piangevano dai neri occhi lagrime di crema e di [illegible]" (Ib., p. 198)

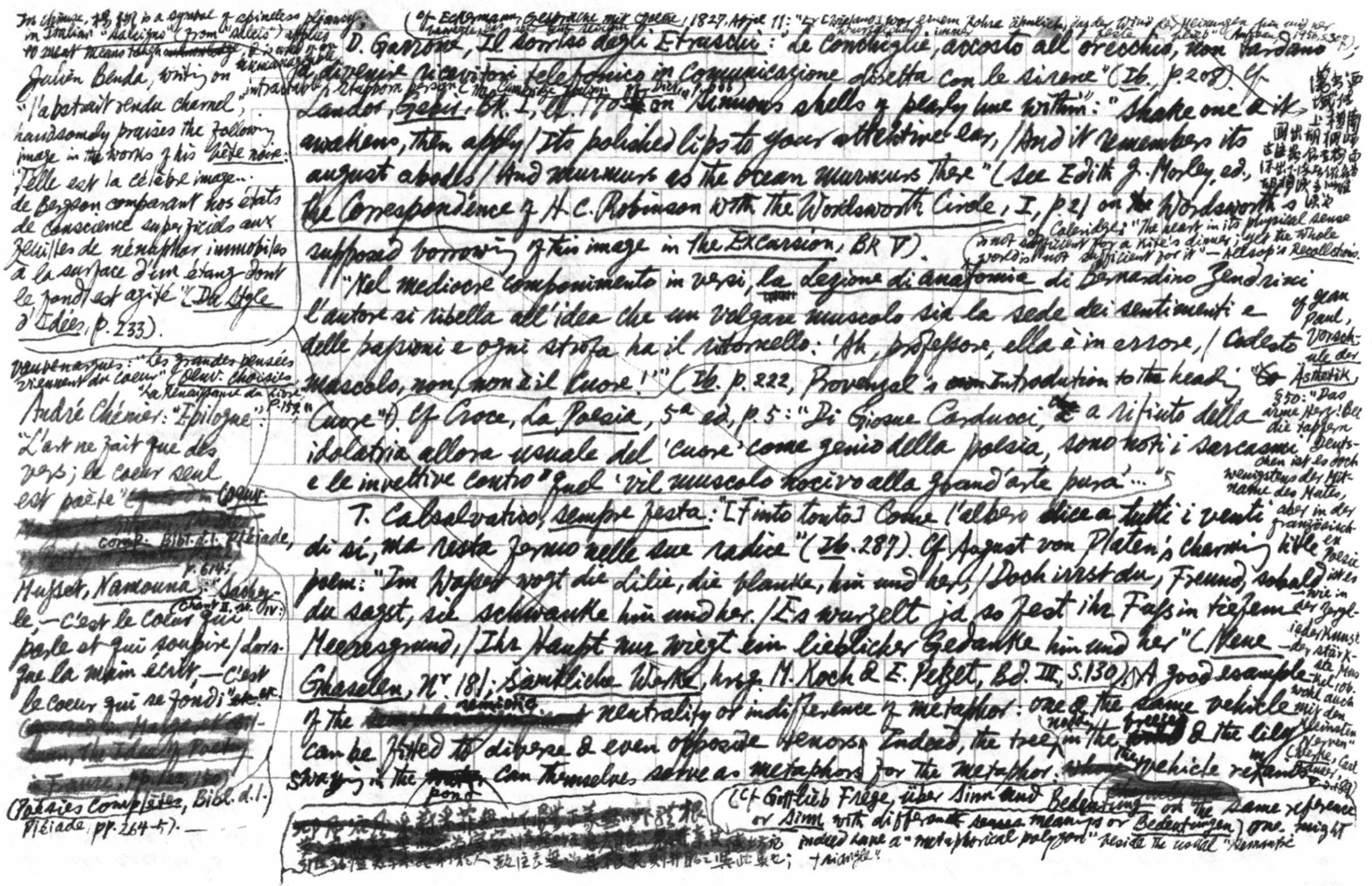
D. Deledda, La fuga in Egitto: "La stearica, buona parte della quale s'era sciolta in un grappolo di lagrime bianche" (Ib. p. 134)

Cesare Abbelli's poem "Vindemia" on ripe grapes: "de gli occhi aprendo il lagrimoso varco" (G. G. Ferrero, Marino e i Marinisti, p. 824); Federico Meninni's "Gli alberi e la sua donna" on ripe figs: "per dolcezza d'amore il fico piange" (ib. p. 1048; cf Basile, Il Pentamerone, tr. B. Croce, ed. 1957, II. p. 145: "...alcune fichi [illegible] con la [illegible]"

[illegible] Ben Jonson, Bartholomew Fair, II. i: Ursula: "How do the [illegible]

"dein Kopf auf einen Blitzableiter, und das Gewitter macht einen Umweg"; "dein Kopf auf der Briefmarke, und die Post geht pleite" (H. Küpper, Wörterbuch der deutschen Umgangssprache, Bd. II, S. 72 & 76)

Zola, L'Assommoir, ch. 7: [illegible]



In Chinese, [illegible] is a symbol of spineless pliancy; in Italian "salcigno" (from "salcio") applied to meat means tough ~~[illegible]~~, & is said of the unmanageable, intractable [illegible]

Julien Benda, writing on "l'abstrait rendu charnel", handsomely praises the following image in the works of his bête noire: "Telle est la célèbre image... de Bergson comparant nos états de conscience superficiels aux feuilles de nénuphar immobiles à la surface d'un étang dont le fond est agité" (Du Style d'Idées, p. 233).

Vauvenargues: "Les grandes pensées viennent du coeur" (Oeuv. choisies "La Renaissance du Livre", p. 157)

André Chénier: "Épilogue": "L'art ne fait que des vers; le coeur seul est poète" [redacted] coeur [redacted] comp. Bibl. d.l. Pléiade, p. 614; Musset, Namouna, Chant II, st. IV: "Sachez-le, — c'est le coeur qui parle et qui soupire / Lorsque la main écrit, — c'est le coeur qui se fond" [redacted] Poésies Complètes, Bibl. d.l. Pléiade, pp. 264-5). —

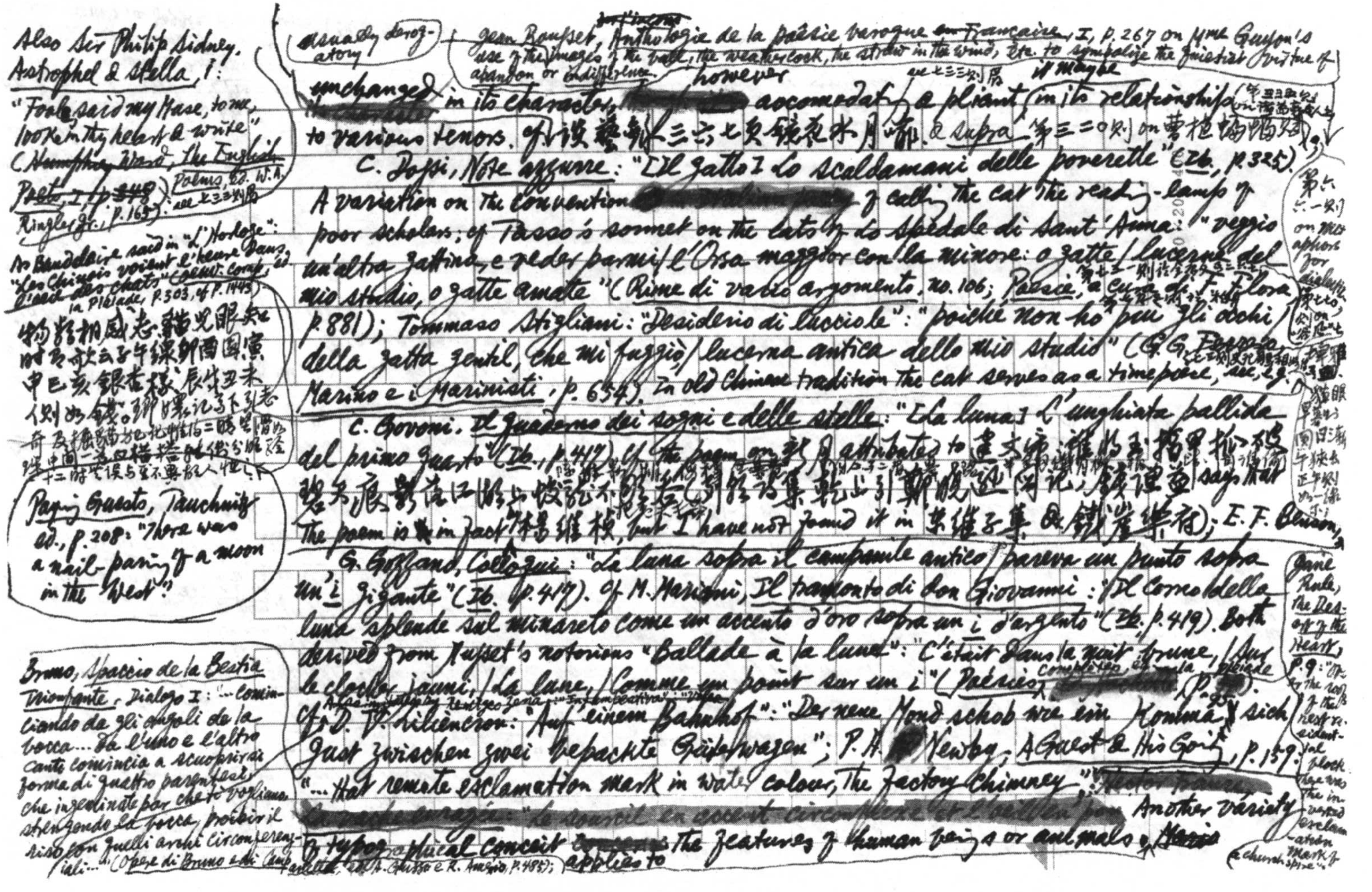
(Cf Eckermann, Gespräche mit Goethe, 1827, April 11: "Er [Wieland] war einem Rohre ähnlich, das der Wind der Meinungen hin und her bewegte, das aber trotz seiner Beweglichkeit immer fest auf seinem Würzelchen blieb" (Aufbau, 1956, S. 308).)

D. Garrone, Il sorriso degli Etruschi: "Le conchiglie, accosto all'orecchio, non tardano a divenire ricevitori telefonici in comunicazione diretta con le sirene" (Ib., p. 208). Cf Landor, Gebir, Bk. I, ll. 170 ff on "sinuous shells of pearly hue within": "Shake one & it awakens, then apply / Its polished lips to your attentive ear, / And it remembers its august abodes, / And murmurs as the ocean murmurs there" (see Edith J. Morley, ed., The Correspondence of H. C. Robinson with the Wordsworth Circle, I, p. 2) on Wordsworth's supposed borrowing of this image in The Excursion, Bk V). (Of Coleridge: "The heart in its physical sense is not sufficient for a kite's dinner; yet the whole world is not sufficient for it" — Allsop's Recollections.)

"Nel mediocre componimento in versi, la Lezione di anatomia di Bernardino Zendrini l'autore si ribella all'idea che un volgare muscolo sia la sede dei sentimenti e delle passioni e ogni strofa ha il ritornello: 'Ah, professore, ella è in errore, / Codesto muscolo, non, non è il cuore!'" (Ib. p. 222, Provenzal's ~~[illegible]~~ introduction to the heading "Cuore"). Cf Croce, La Poesia, 5ª ed., p. 5: "Di Giosue Carducci, ~~[illegible]~~ a rifiuto della idolatria allora usuale del 'cuore' come genio della poesia, sono noti i sarcasmi e le invettive contro quel 'vil muscolo nocivo alla grand'arte pura'..." (Cf Jean Paul, Vorschule der Ästhetik, §50: "Das arme Herz! Bei die tapfern Deutschen ist es doch wenigstens der Mitname des Mutes, aber in der französischen Poesie ist es — wie in der Englischen Kunst — der stärkste Muskel ... wohl auch mit den Kleinaten 'Nerven'" (Werke, Carl Hanser, I, 189).)

T. Calzolvatico, Sempre festa: "[Finto tonto] Come l'albero dice a tutti i venti di sì, ma resta fermo nelle sue radice" (Ib. 287). Cf August von Platen's charming little poem: "Im Wasser wogt die Lilie, die blanke, hin und her, / Doch irrst du, Freund, sobald du sagst, sie schwanke hin und her. / Es wurzelt ja so fest ihr Fuss im tiefen Meeresgrund, / Ihr Haupt nur wiegt ein lieblicher Gedanke hin und her" (Neue Ghaselen, Nr 18; Sämtliche Werke, hrsg. M. Koch & E. Petzet, Bd. III, S. 130). A good example of the ~~[illegible]~~ semiotic neutrality or indifference of metaphor: one & the same vehicle can be fitted to diverse & even opposite tenors. Indeed, the tree in the breeze & the lily swaying in the ~~water~~ pond can themselves serve as metaphors for the metaphor: ~~[illegible]~~ the vehicle remains [illegible] (Cf Gottlieb Frege, über Sinn und Bedeutung ~~[illegible]~~ on the same reference or Sinn with different senses meanings or Bedeutungen, one might indeed have a "metaphorical polygon" beside the usual "semantic triangle".)

[redacted] [illegible] 數注之 [illegible] 此義也；



Also Sir Philip Sidney, *Astrophel & Stella*, I: "Foole, said my Muse, to me, looke in thy heart & write" (~~Humphry Ward, The English Poets, I, p. 348~~ *Poems*, ed. W. A. Ringler Jr., p. 165). see 七三三則

As Baudelaire said in "L'Horloge": "Les Chinois voient l'heure dans l'oeil des chats" (*Oeuvr. comp.*, éd. la Pléiade, p. 303, cf p. 1445).

物類相感志：貓兒眼知時，有歌云：子午線，卯酉圓，寅申巳亥銀杏樣，辰戌丑未側如錢。琅嬛記高下引老[illegible]及[illegible]貓[illegible]二時[illegible]借如[illegible]中[illegible]十二時皆誤與至不[illegible]人性[illegible]

*Paying Guests*, Tauchnitz ed., p. 208: "There was a nail-paring of a moon in the West".

Bruno, *Spaccio de la Bestia Trionfante*, Dialogo I: "... cominciando da gli angoli de la bocca... da l'uno e l'altro canto comincia a scuoprirsi forma di quattro parentesi, che ingeminate par che ti vogliano, stringendo la bocca, proibir il riso con quelli archi circonferenziali..." (*Opere di Bruno e di Campanella*, ed. A. Guzzo e R. Amerio, p. 485);

(usually derogatory) Jean Rousset, *Anthologie de la poésie baroque ~~en~~ française*, I, p. 267 on Mme Guyon's use of the images of the ball, the weathercock, the straw in the wind, etc. to symbolize the quietist virtue of abandon or indifference.

unchanged in its character, [illegible] however accommodating & pliant, if maybe, in its relationship to various tenors. cf 談藝錄 三六七頁 鏡花水月喻. & supra 第三二〇則 on 曹植 [illegible]賦 (see 七三三則; 第[illegible]則 on [illegible])

C. Dossi, *Note azzurre*: "[Il gatto] lo scaldamani delle poverette" (*Ib.*, p. 325). A variation on the convention [illegible] of calling the cat the reading-lamp of poor scholars; cf Tasso's sonnet on the cats of lo Spedale di Sant'Anna: "veggio un'altra gattina, e veder parmi / l'Orsa maggior con la minore: o gatte / lucerne del mio studio, o gatte amate" (*Rime di vario argomento*, no. 106; *Poesie*, a cura di F. Flora, p. 881); Tommaso Stigliani: "Desiderio di lucciole": "poiché non ho più gli occhi / della gatta gentil, che mi fuggiò, / lucerna antica dello mio studio" (G. G. Ferrero, *Marino e i Marinisti*, p. 654). In old Chinese tradition the cat serves as a timepiece, see, e.g., 猫眼早暮則圓，日漸午狹長，正午則如一綫耳。

第六六一則 on metaphors for dialectic; 第七七〇則 on [illegible]

C. Govoni, *Il quaderno dei sogni e delle stelle*: "[La luna] l'unghiata pallida del primo quarto" (*Ib.*, p. 417). Cf the poem on 新月 attributed to 建文帝: 誰將玉指甲，掐破碧天痕，影落江湖上，蛟龍不敢吞（錢謙益列朝詩集乾上引鄭曉遜國記，錢謙益 says that The poem is in fact 楊維楨, but I have not found it in 東維子集 & 鐵崖樂府）; E. F. Benson,

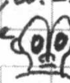
G. Gozzano, *Colloqui*: "La luna sopra il campanile antico / pareva un punto sopra un i gigante" (*Ib.*, p. 417). Cf M. Mariani, *Il tramonto di Don Giovanni*: "Il corno della luna splende sul minareto come un accento d'oro sopra un i d'argento" (*Ib.*, p. 419). Both derived from Musset's notorious "Ballade à la lune": "C'était dans la nuit brune, / Sur le clocher jauni, / La lune, / Comme un point sur un i" (*Poésies complètes*, éd. de la Pléiade, p. 85). Also [illegible] by Remigio Zena: "[illegible]" Cf D. v. Liliencron: "Auf einem Bahnhof": "Der neue Mond schob wie ein Komma / sich / Just zwischen zwei bepackte Güterwagen"; P. H. Newby, *A Guest & his Going*, p. 159: "... that remote exclamation mark in water colour, the factory chimney". ~~[illegible]: "le sourcil en accent circonflexe et l'oeil en point"~~ Another variety of typographical conceit applies to the features of human beings or animals & [illegible]

Jane Rule, *The Desert of the Heart*, p. 9: "On the roof of the next residential block there was the inverted exclamation mark of a church spire".

E. Praga, Memorie del presbiterio: "Mi pareva [il campanile] un punto d'interrogazione lanciato nell'infinito da una [illegible] rivolta del "gallo che non risponde"" (Lib. p. 132). Cf. Hop-[illegible] Campo: "Il fumo" salì nell'aria come un punto di domanda" (p. 314).

E. De Marchi, Nuove storie: "con una piccola virgola al posto della barba" (Provenzal, p. 87); A. Gatti, Ilia ed Alberto: "Aveva un barbiglio a punta che, quando la bocca si schiudeva, cadeva giù come un punto esclamativo" (Ib. p. 87); L. Morio

C. Salsa, Il Ritorno degli amanti: "La finestra era aperta sul cielo: una rondine indiavolata sprazzava di virgole quella pagina celestrina" (Ib. p. 761).

Bettinotti in Secolo XIX, 12 febbr. 1948: "La coda del maiale sembra una virgola che si snodi fra due parentesi" (Ib. p. 704); Maria Luisa Astaldi, Una ragazza cresce: "La piccola ruga, come una virgola all'angolo della ~~bocc~~ bocca" (; F. Bondioli, Cecilia o gli affetti perduti: "Due rughe le chiudevano ai lati la bocca tra due parentesi..." (Ib. p. 969); Willy Dias, L'Ora di amare: "Le rughe le mettevano una parentesi dolorosa sulle guance, presso la bocca" (Ib. p. 770); Gianna Manzini, Tempo innamorato: "La virgola di una ruga vicino alla tempia" (Ib. p. 771); Pitigrilli, Oltraggio al pudore: "Le rughe verticali che le mettevano tra parentesi la bocca" (Ib. p. 772). cf. Hector France, La vache enragée: "Le sourcil en accent circonflexe et l'oeil en point d'interrogation" (quoted in Richard Burton, the Book of the Thousand Nights & a Night, X, p. 171). Dante's wonderful simile in Purgatorio, XXIII, 31-3 is the archetype of all these: "Parean l'occhiaie anella senza gemme; / chi nel viso degli uomini legge omo, / bene avria quivi ~~conto~~ conosciuto l'emme" (Opere, ed. E. Moore & P. Toynbee, p. 86; "OMO dei" ~~was~~ were supposed the words to be legible on the human face , see Dorothy L. Sayers, tr. The Divine Comedy, "Penguin Classics", II, p. 251) cf 第三九八則.

(p. 314); C. Salsa, Il Ritorno degli amanti: "La finestra era aperta sul cielo: una rondine indiavolata sprazzare di virgole quella pagina celestrina" (p. 761)

Cf. Maggiore, Figli occhi cancergiani: "un sorriso chiuso tra due parentesi oscure ai due lati della bocca" (p. 853). [illegible]

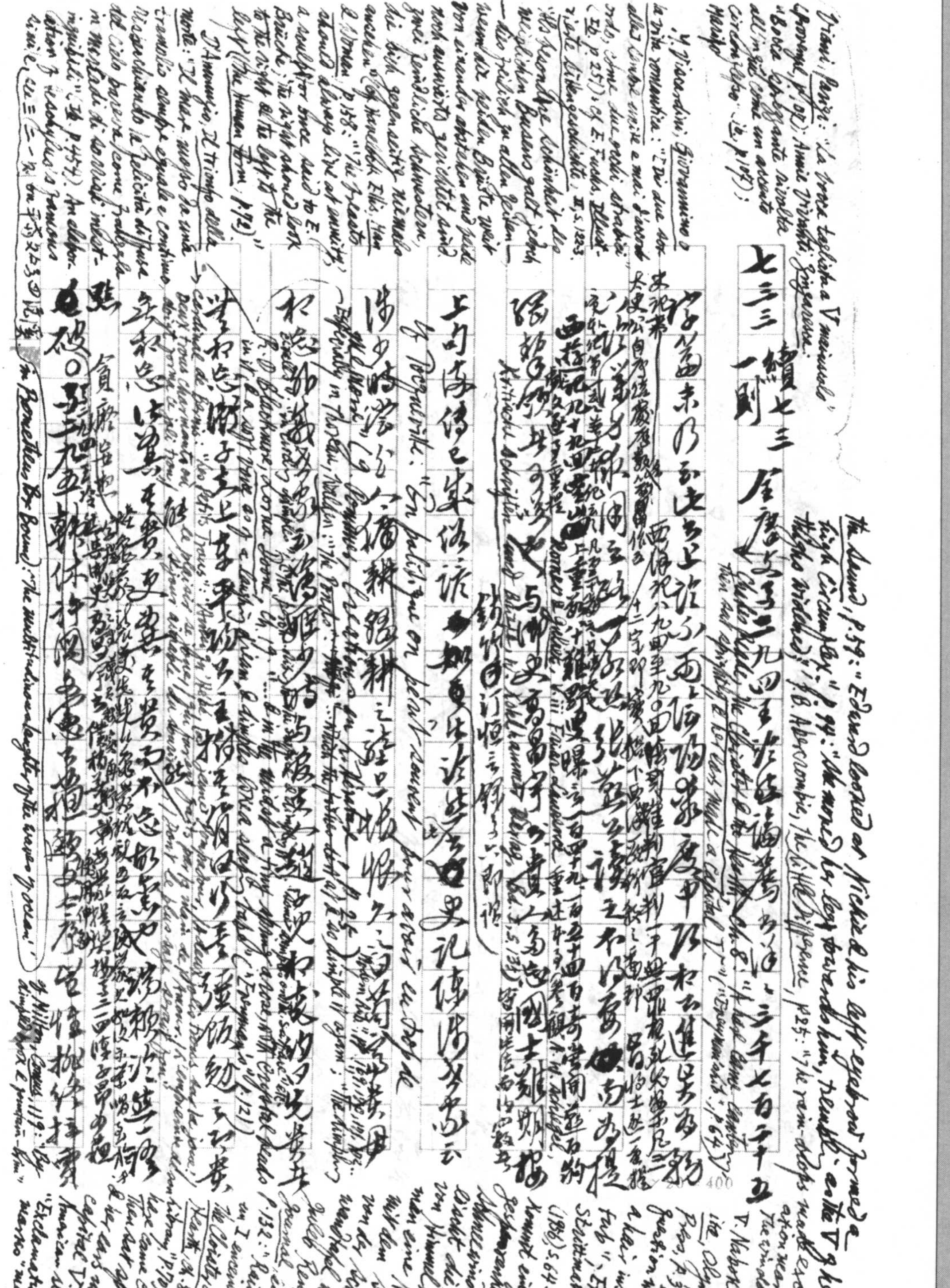
Gianna Manzini, Rive remote: "Le rondini, con nette gugliate di volo, trapungevano il cielo" (Ib. p. 960). cf 石林詩話引唐末諸子詩"魚躍練川拋玉尺，鶯穿絲柳織金梭".

[redacted]

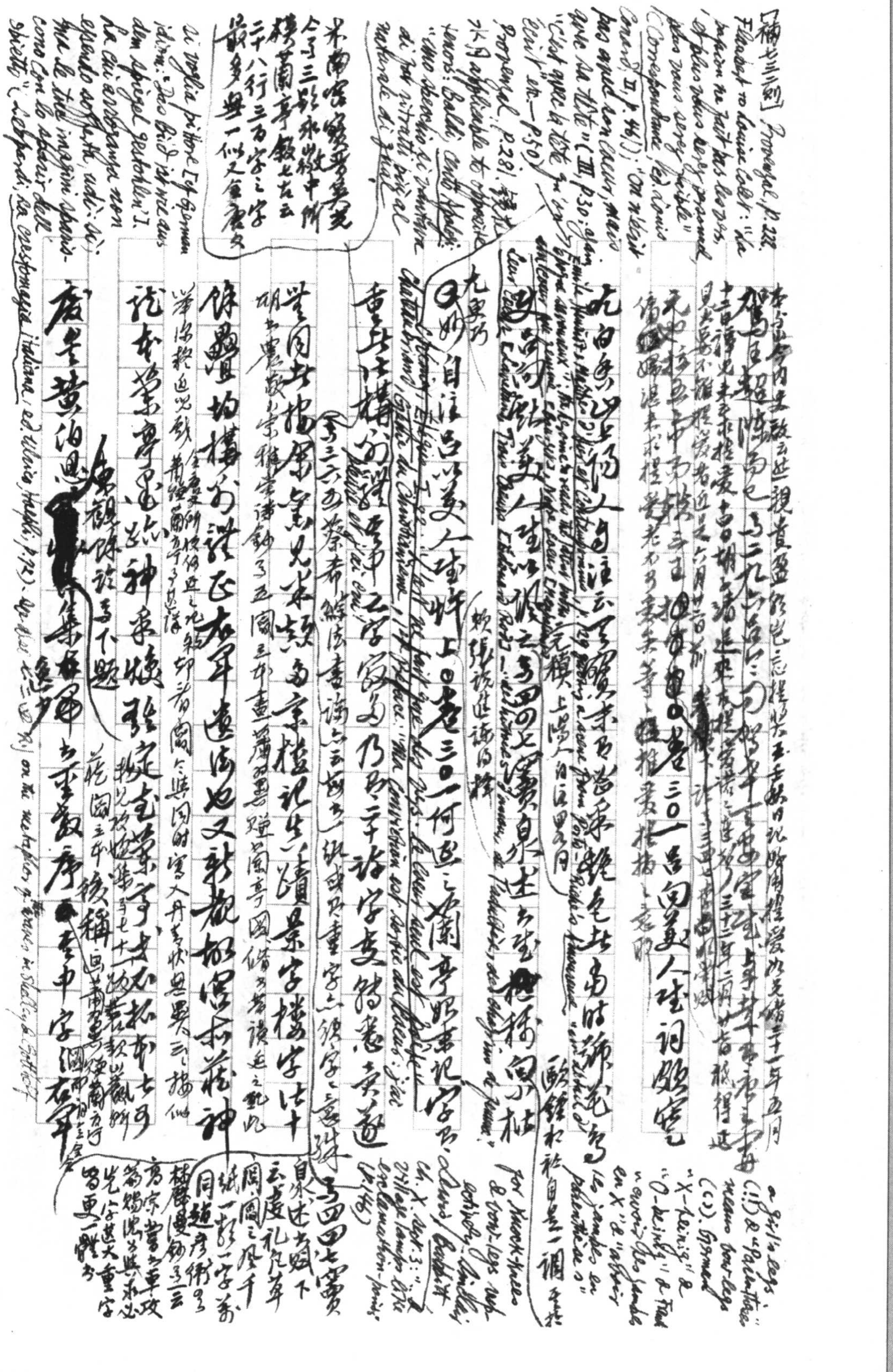
Anthony Burgess, Honey for the Bears, p. 92: "The Kohled girl gave a loud yawn, a huge red capital O." Dashiell Hammett, The Maltese Falcon, "Modern

E. R. Curtius quoted Dante's lines as an example of the Buchstabensymbolik (Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S. 333) but did not pursue its ramifications & elaborations. Paolo Zazzaroni's ingenious conceit in his sonnet "Per un neo bruno, ch'aveva la sua donna nel volto": "Ch'Amore, in fermar faccia sì bella, / lasciò de l'opra al fin quel neo per punto" (Cf. G. Ferrero, Marino e i Marinisti, p. 977). Manzoni, I promessi sposi, cap. i: "La strada si divideva in due viottole, a foggia d'un ipsilon" (Ed. Ulrico Hoepli, p. 7);

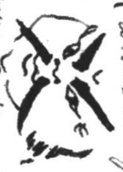
Luigi Pirandello, Uno, Nessuno e Centomila, lib. I, cap. V: "Le mie sopracciglia parevano sugli occhi due accenti circonflessi, ^^..." (Opere I, a cura di C. Alvardo, Tutti I Romanzi, p. 1285); V. Nabokov, The Gift, p. 153: "she was slowly mixing a white exclamation mark of sour cream into her borsch"; Katherin Perutz, A House on



七三三　續七三一則



補三十六 Proverbial, P.417 Hugo, Toute la lyre: "La Fantaisie" 18. "Macaron": "Il avait le / front bas, le [illegible] d'un pirate, / le poil noir, l'œil chinois, / la mine scélérate; / Un turban / le coiffait comme un Vostra- / [illegible]; / Et, de ce signe / propice à son gros nez / [illegible], [illegible] of / [illegible] d'une énorme / [illegible] lui dessinait / un X à travers la figure"



Œuvres Poétiques Complètes, [illegible]: Éditions Bérangère / [illegible], P. 1174), cf. P.751c

Les Années funestes, 10. "Bord de la mer": "La lame qui descend les / plaines de la grève, ouvre en se rencontrant les deux traces de l'Y grec / par où les chariots vont chercher du varech"; → Nathaniel West, The Dream Life of Balso Snell: "His mouth formed an O ..." [illegible]

遺帖所有鐵[illegible]支背之[illegible]之神說於中紫字係字形字

觀字者字[illegible]字[illegible]字[illegible]字[illegible]字[illegible]字[illegible]字

與臺觀[illegible]序中字不遠[illegible] [redacted] [illegible]神說於[illegible]

又恢仁横字之核來居之確[illegible]神說在之設在右

平生[illegible]目之○卷三○四韓琥上[illegible]字[illegible]

[illegible]卷二三四[illegible]

[illegible]

[illegible]

拙卷二九五[illegible]大[illegible]

[illegible]李式[illegible] [redacted] [illegible]士[illegible]○[illegible]張[illegible]

Antony & Cleopatra IV.vii, Scarus: "I had a wound here that was like a T, / but now 'tis made an H". Complete Works, Kittredge, P.1818

庚子推遷[illegible]六三本

繁昌銅鐘銘[illegible]

見五十九界母集仙錄[illegible]

清解數鈔爵鋏
鞍大排，知羽篠大排
詒畠貌以同田貫日身，
果氣由為衡，同則面
方長田則面方短貫
則鞍大身直長日則
肥瘦長短，窩中兩端
直曲中蹈，身則蛀
糾不乙甲，則歌大身
小氣則單肩高崒
由則歌小身大皆不
中蹈

侍郎於六千乞之奇文，勤以賢財，郁黨之情，與王燕與御人摘拾古樂府捃撫歌（僧游西寔者被經上云清信士如云迎佛男，經過女男者上云清信女上云迎佛女）因其唱詞云，凄其亡與鞠，因證也

史高男字如一鷄臺象横妓，鷄生象遇人，可謂同工異曲

○卷三一四李華《含元殿賦》：「遂崇蕩望之魂魄，中書重複據捌於麂，延中○麟葉皮古高給其基。」（用意○○（建章宮室，出於地底，詞下筆者以為峩嵼之以子來，突入鎔山林之轄，太史占日月之交，[illegible]代爭鬪也））卷三一八云鸞

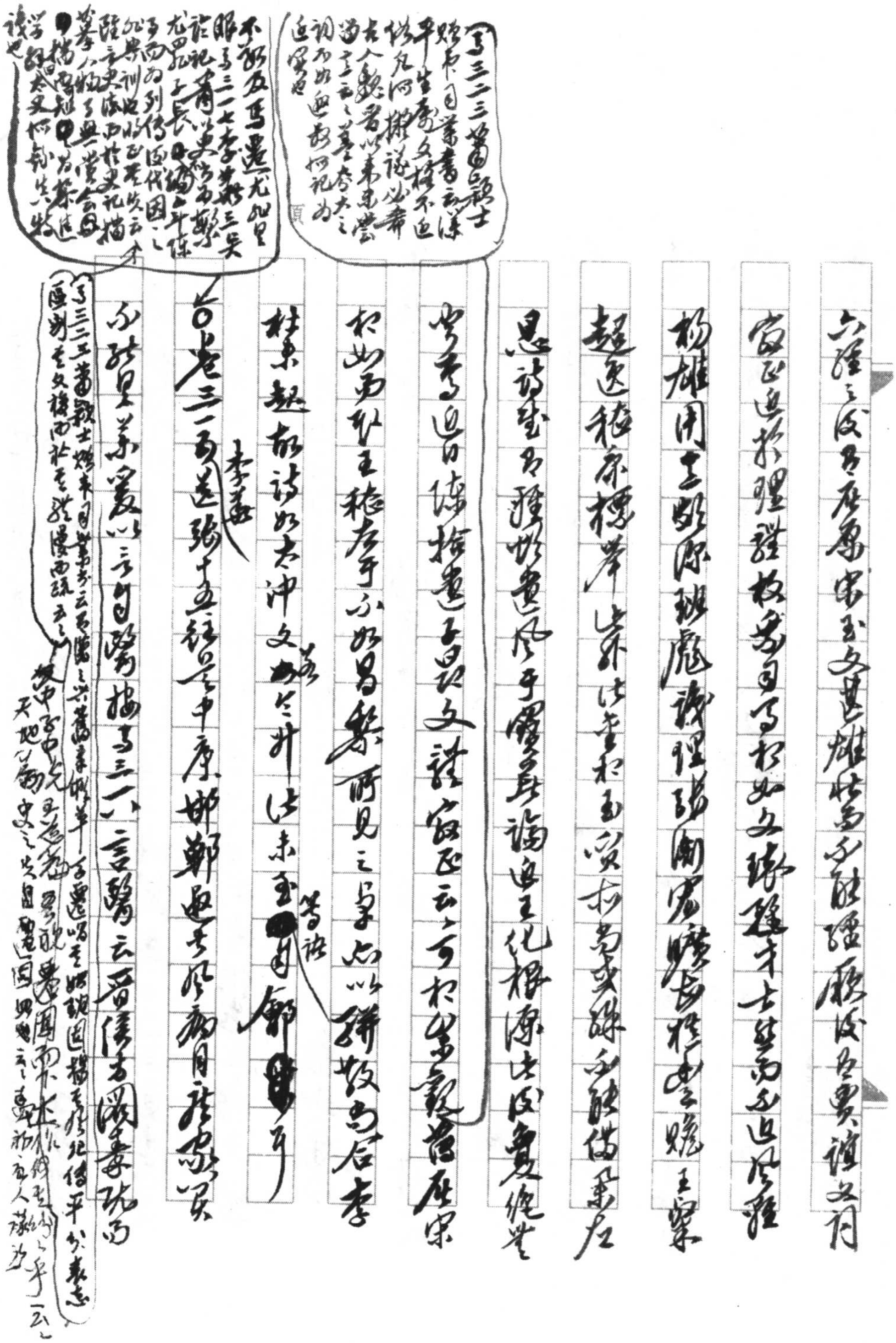
忘其老，驅云意而不畏，萬寶日借○○樵檵，迎其章勇（詞旬的）（文證）

撼雨蹄，慕乃設（序）○虹絲擺脫套褫~~[illegible]~~磨瓏云（然淌本如元次山遂行序之君子之匡極墨於）

春闌漫，淵羞老樵帷市（則祠未塋火）《古戰場文》。卷三二一《蜀跳出亓》。卷三八八獨（孤陝桂棧當帝史部為求祁趨卿嘉書中令序諸子曰郎以雅男韜延教戕拯勸考綴起論其）（路文數序中兴之風為時君子之[illegible]）

○卷三一四李華《望瀑泉》：「彼廬山瀑重巘之上，突兀象極之巉壁，甲畏踣陵踐之於羲果，壁際千仞，芳悠萬重，繼繼於寒空，銀河垂於廬澤」，指太白《望廬山瀑布》之飛涉

直下三千尺，疑是銀河落九天，縱遜之廬山瀑布之今古長如白（參三四九四李白秋於敬亭送從姪耑遊廬山序：瀑布天落，半與銀河爭流）練飛，一條界破青山色，徒形徐凝見識低矣。●（參三一五）李審言雅河上序、文章於年代北而敘東都年時於年代去六經之支，要年時並東文章而敘之處也（中略）夫子之文章，偃商傳之，偃商毀而孔伋、孟軻作，蓋六經之遺也，屈平宋玉哀而以傷，靡而不返，六經之道遯矣。案揚文心雕龍宗經以後，若指六經為文章之本，昌黎進學解、送孟東野序以荀子、孟子與屈平為一家眷屬，雖易纂推尊屈周之●，若鳴而退之，亦以屈出六經之意要同，晚於文章，別為一途，遂與揚、馬同功異曲（參三二五）蕭穎士文集序亦以為



六經之後有左屈原宋玉文甚雄壯當千[illegible]厥後有賈誼文同

[illegible]遷與相如理瞻枝葉同[illegible]如文瑰[illegible]才士其[illegible]近乎雅

楊雄用之既深理[illegible]識理[illegible]漸[illegible][illegible]長[illegible][illegible]王粲

韓退之稍革積弊[illegible][illegible]者[illegible][illegible]或[illegible]能借[illegible]古

思詩盛於晉宋遂至乎靡靡無論追王化根源法[illegible]復絕矣

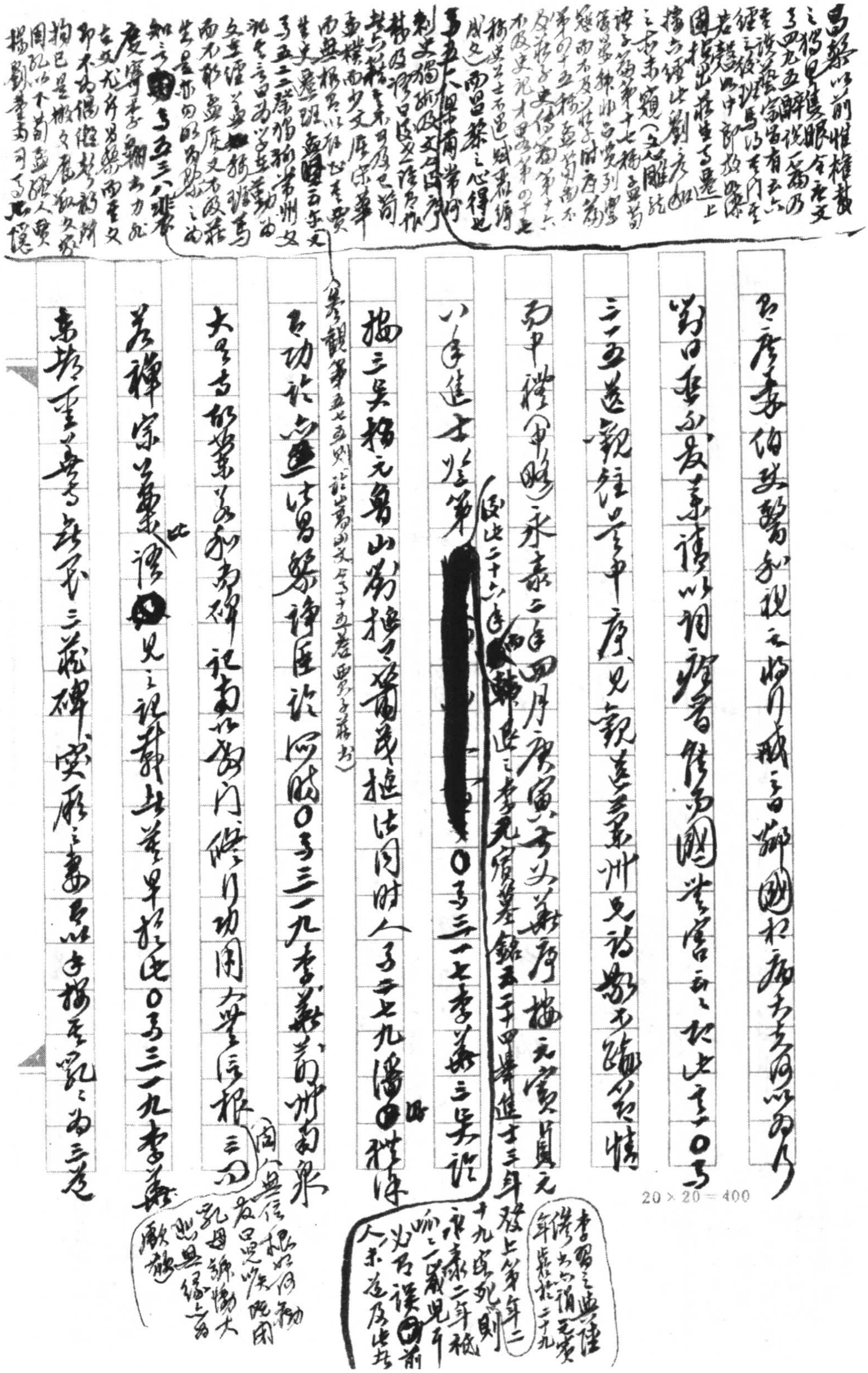
宋齊之後陵遲至於唐文[illegible][illegible]云云[illegible][illegible][illegible][illegible]歷宋

柳如劉[illegible]王稚存乎不如昌黎所見之學亦以辨[illegible]而居李

杜集韓[illegible]詩如太沖文如長卿法未[illegible][illegible][illegible]乎

自唐三百年遂臻于極中唐邯鄲遂步[illegible][illegible][illegible]

必詩書[illegible]以三百篇[illegible]三[illegible]言騷云晉[illegible][illegible][illegible][illegible]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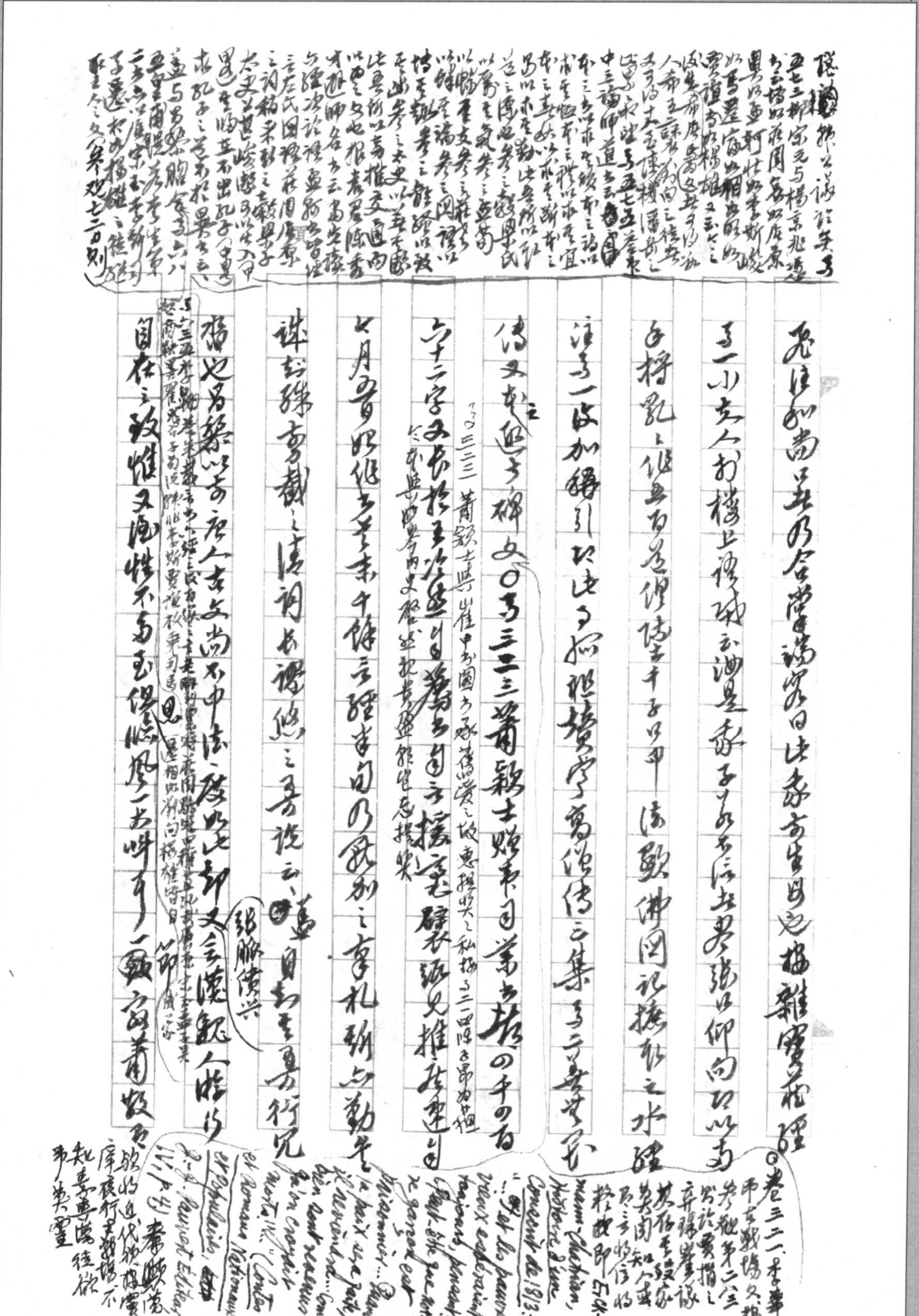


[illegible] 卷五七三柳宗元與楊京兆憑書 [illegible] 卷五七五答韋中立論師道書云：本之書以求其質，本之詩以求其恒，本之禮以求其宜，本之春秋以求其斷，本之易以求其動，[illegible] 參之穀梁氏以厲其氣，參之孟荀以暢其支，參之莊老以肆其端，參之國語以博其趣，參之離騷以致其幽，參之太史以著其潔 [illegible]

[illegible]

傳文於之碑文。◎卷三二三蕭穎士贈韋司業書 [illegible]

（卷三二三蕭穎士與崔中書圓書 [illegible]）

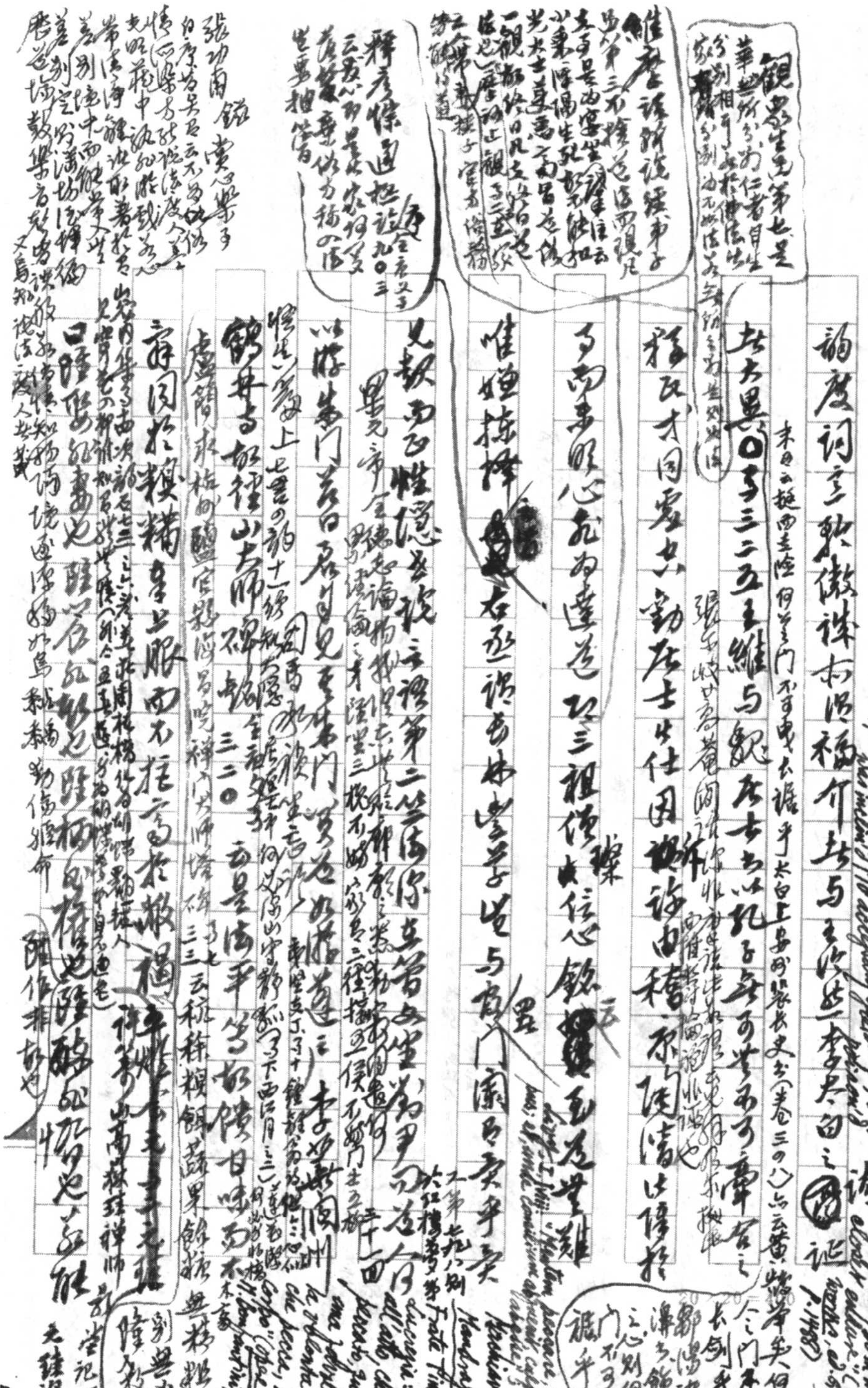
六十二字文長 [illegible]

[illegible]

◎卷三二一李華弔古戰場文 [illegible]

Erckmann-Chatrian, *Histoire d'un Conscrit de 1813*: "... et les pauvres vieux ... toujours, pensant: Peut-être que ... garçon est prisonnier ... Quand la paix sera faite, il reviendra ... Combien sont revenus ..." (*Contes et Romans Nationaux*, J.-J. Pauvert Éditeur, III, p. 41)

[illegible]



觀衆生品第七是 華嚴所云分別 [illegible] 仁者自生分別相耳 [illegible] 於佛法出家 [illegible] 分別 [illegible] 無分別 [illegible]

維摩詰所説經 [illegible] 弟子品 [illegible]

韻度詞意軼徽誅不得稱介其與王說並李太白之 [illegible] 詩 [illegible]

The Rape of Lucrece, 1655: "Though my gross blood be stain'd with this abuse, / Immaculate and spotless is my mind" [illegible] (Complete Works, ed. G. L. Kittredge, p. 1480)

其大畧□三二五王維與親 [illegible] 來日云 [illegible] 何 [illegible] 門不可 [illegible] 太白上安州裴長史書（卷二六）亦云 [illegible]

釋氏才因處女勤居士出仕因 [illegible] 詩由稽 [illegible] 陵清比 [illegible] 張 [illegible]

多向平明心亦為達道 [illegible] 三祖僧璨信心銘 [illegible] 至道無難

唯嫌揀擇 [illegible] 右丞 [illegible] 與 [illegible] 門 [illegible] 爭 [illegible]

Livy, I. lviii: "Mentem peccare, non corpus, et unde consilium afuerit, culpam abesse"

見較為性 [illegible] 第二 [illegible] 答 [illegible] 道 [illegible]

Machiavelli, La Mandragola, III. xi: Frate Timoteo a Lucrezia: "Quanto all'atto, che dice peccato, questo è una favola; perchè la volontà è quella che pecca, non el corpo" (Opere, a cura di M. Bonfantini, p. 1014)

釋彥悰通極論（全唐文卷九〇三）[illegible]

以游 [illegible] 門 [illegible] 見 [illegible] 之 [illegible] 李 [illegible] 三十四

鐵無 [illegible] 經山大師 [illegible] 三二〇 [illegible] 平 [illegible]

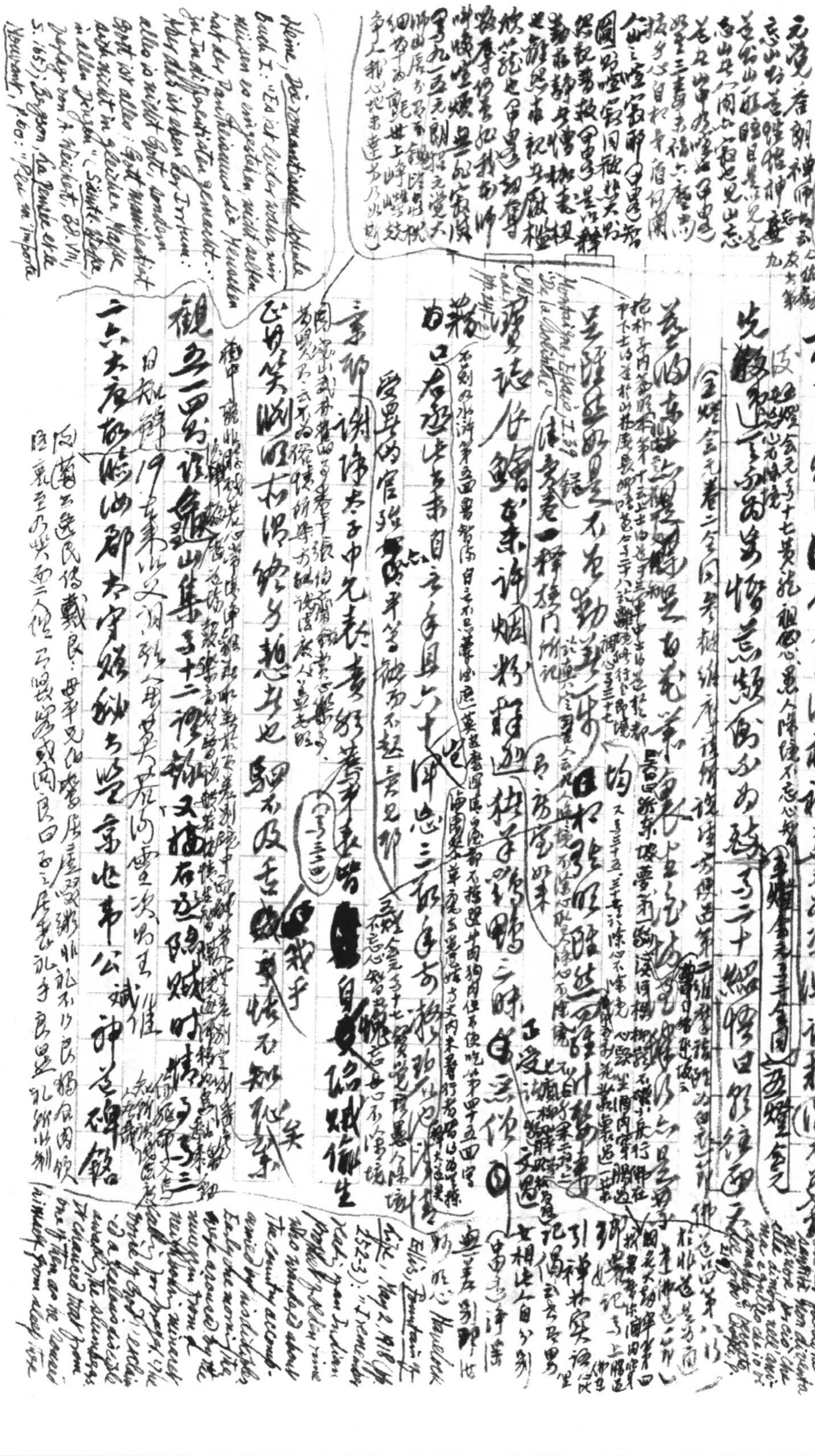
虛 [illegible] 禪 [illegible] 三三 [illegible]

辟同於糗糒其上服而不在衣 [illegible] 福

口 [illegible] 也 [illegible]

張功甫南湖集 [illegible]

[illegible] 無 [illegible] 禪師 [illegible]



Qu'on dise 'Tout est mécanisme' ou 'Tout est volonté'. Dans les deux cas 'mécanisme' et 'volonté' deviennent synonymes d''être'. Là est le vice initial des systèmes philosophiques. Ils croient nous renseigner sur l'absolu en lui donnant un nom. Le mot peut avoir un sens défini quand il désigne une chose; il le perd dès qu'il s'applique à toutes choses. [illegible] vous augmentez l'extension du terme, vous en diminuez la compréhension (Bien). [illegible] le mot en vient à désigner tout ce qui existe, il ne signifie plus que l'existence. 與

揀擇論之歐欽辭而[illegible]
出二○家之說云又

情僕如情，尚不供何禮之於其食，尚不甘故效野[illegible]之實，是味不得食之云云

中自述宿詳竅於詞曲者，未必全合微[illegible]言刀環築
吳兢[illegible]（[illegible]）
口戲技又頭。卷三二○[illegible]中有詢[illegible]州有異志[illegible]
呂氏[illegible]知分，莫[illegible]
旋技旋城戟技，又謂刀環築口。○卷三二五王維西方淨
土變畫讚：稽首十方大導師，能於一法見多法云云。繪[illegible]
像讚：若是神力而意識能以一分通一切云云。法佛理偈
讚若此為釋氏作文，何其[illegible]心[illegible]情親內典之證[illegible]
白金銀泥畫
○卷三二七六祖能禪師碑銘：弟子曰神會，遇師於晚景
[illegible]
聞道於中年（[illegible]）語[illegible]以[illegible]見託[illegible]神會[illegible]第大師
老○[illegible]御史王維去[illegible]滿[illegible]中，四紀上首為[illegible]仍[illegible]脫淨
善互契以和上為宗，生[illegible]是無心[illegible]得解脫[illegible]

Broke as it were the sound [illegible]. 'The [illegible] is the [illegible],' said the teacher.

20 × 20 = 400

將之。○右丞《辭文雜》快[redacted]調利一洗[redacted]纏綿重之習與宋之問[illegible]

為古詩者章[illegible]陳留只[illegible]如也[illegible]以宋[illegible]作[illegible]吳越宋之[illegible]如

亦非[illegible]禪師碑銘云[illegible]河[illegible]其重與仁宗孫子[illegible]也[illegible]與地

如如蓮寄詩僧洪平[illegible]河西序云[illegible]相[illegible]序[illegible]韓[illegible]大

（余見未與）[illegible]莊安信[illegible]季蓮[illegible]何[illegible]鴻[illegible]財趣徐序[illegible]信徵中

尉子可以疏辰翁[illegible]事出鄭[illegible]可以繼[illegible]此類是也。○卷三

三子史[illegible]鄭[illegible]宋祠碑[illegible]宋戒子[illegible]與須溪[illegible]

傳稱傳實一字[illegible]癸巳春稱子七[illegible]訂[illegible]三三十[illegible]

而[illegible]球[illegible]之壞[illegible]年[illegible]詩[illegible]訪古懷[illegible]如序[illegible]

李白[illegible]集之[illegible]也[illegible]隨[illegible]而論魂[illegible]大[illegible]李[illegible]古哉

文[illegible]云偶[illegible]對[illegible]雜[illegible]序[illegible]宗[illegible]七云[illegible]胸中無[illegible]而[illegible]不能[illegible]因[illegible]遍激[illegible]

○三三五萬齊融〈阿育王寺常住田碑〉：「我[illegible]闍[illegible]如[illegible]之[illegible]生西[illegible]不[illegible]云[illegible]資生[illegible]法[illegible]道[illegible]不能[illegible]三[illegible]無[illegible]神人不能[illegible]有[illegible]指[illegible]四三[illegible]百藥化[illegible]寺[illegible]傳[illegible]禪師[illegible]錄云[illegible]無[illegible]之境，絕有[illegible]果有[illegible]即[illegible]新食[illegible]子道[illegible]列子[illegible]云[illegible]郭[illegible]物[illegible]劉[illegible]標注[illegible]道[illegible]物之[illegible]有[illegible]記[illegible]圖[illegible]有[illegible]文有[illegible]道[illegible]相[illegible]酒[illegible]莊子[illegible]此[illegible]待即須[illegible]道[illegible]」

墻文、古碑[illegible]為小楷，[illegible]向[illegible]說[illegible][redacted]律[illegible]碑。○三三〇

云：「調六池水，廚王男髮，婉其膝肘。」云云。亦資掌故。○三三二

房琯〈上張燕公書〉：「或議於門，重深財，未畢改事。」思

（世說雅量篇：鄭嘉賓崇釋道，安德師米千斛，道安答書[illegible]米[illegible]待[illegible]此）

亦以自奇，聞古有見，賣情用意，程難比據，理無所訪。

（不識[illegible]）[redacted][illegible]道[illegible]杏

[illegible]窮思見[illegible]抱生[illegible]以[illegible]千進[illegible]律於門之[illegible]

故能[illegible]比空之[redacted][illegible]（[illegible]無）[illegible]何[illegible]收何以地。○三三七

○三三七顏真[illegible][illegible]書法記、[illegible]手[illegible][illegible]別[illegible]書[illegible]手[illegible]

謝靈運〈山居賦〉（全宋文卷三十一）：「[illegible]自[illegible]」

生之與李太保帖：指見第五百一行，指見一百三五而百○則[illegible]手[illegible]

○三三八顏真之[illegible]南[illegible]麻姑仙壇記：自言[illegible]以[illegible]見

子自[illegible]常[illegible]待

東海三為桑田（中略）壇東南[illegible]地中[illegible]紅蓮[illegible]文

（南齊書張融傳[illegible]書云但世[illegible]民[illegible]待）

白[illegible]（中略）[illegible]中[illegible]以[illegible]田

[illegible]（Kategorie[illegible]）[illegible]Psychologie[illegible]心理學所謂[illegible]

[illegible]E. H. Gombrich[illegible]

和友按朱子語類卷九四云：嘗見高山有螺蚌殼，或生石中，此石即舊日之土，螺蚌即水中之物，下者卻變而為高，柔者變而為剛

元詩選三集李溥光雪菴集溫泉云：「誰傳蜆殼遍高原，滄海生桑復幾年。」自注：川傍多螺蜆殼。

參觀又一條（黑同，此云天地變遷何常之有。）Leonardo da Vinci, The Notebooks, E.T. by E. MacCurdy, Vol. I, p. 330: "The petrified shellfish in the rocks of the mountains as a proof of the fact that the level of the sea has become lower" (also pp. 332, 349-50, 351-9)

之聊稍刊不知曾見此記已[illegible]三三八[illegible]

[illegible]

又 Voltaire, Dissertation sur les changements 駁 Buffon 云："On a trouvé dans les montagnes de la Hesse une pierre qui paraissait porter l'empreinte d'un turbot et sur les Alpes un brochet pétrifié. On en conclut que la mer et les rivières ont coulé tour à tour sur les montagnes. Il est plus naturel de supposer que ces poissons, apportés par un voyageur, s'étant gâtés, furent jetés et se pétrifièrent par la suite des temps" etc. (Marcel Braunschvig, Notre littérature étudiée dans les textes, II, 6e éd., p. 57)

隨宮銘記[illegible]

廣陵[illegible]一〇三四〇[illegible]

[illegible]先生，廣陵李君[illegible]碑銘[illegible]

[illegible]賢於[illegible]二〇二

could only achieve their aim by shifting something of the load of creation on the beholder... the more vital the feature that is indicated by the context & yet omitted, the more intense seems to be the process that is started off" etc. ("Meditations on a Hobby Horse", in Morris Philipson, ed., Aesthetics Today, "Meridian Books", p. 125)

[illegible]

Aristotle, Poetics, XXVI: "Tragedy attains its end with greater economy of length. What is concentrated is always more effective than what is spread over a long period... the epic... seems thin & diluted" ("The Loeb Classical Lib.", p. 115); Servius, Ad Aen. I. 683: "Artis poeticae

縣慶禮大諸孔子欲與仙人爭名為筆觀且庭所為雖改

雖隨權的實其未見舊本自稱僞為不足道者其也 ○ 言三

四一。顏生只見類豫大夫守華州刺史上柱國贈秘書監獻公

碑銘 據此魯公叔父元孫之碑 云 [illegible] 六大 [illegible] 聰

（先魏 [illegible] 七三三 [illegible]）

此偽而後段文云 [illegible] 數十 [illegible] 聰 [illegible] 之文

（顏、魏 [illegible] 雄、俊、宇文成都 [illegible] 司馬懿 [illegible] 第一 [illegible]）

禰也 ○ 言三四六 前此語 妃詩序 [illegible] 李 [illegible] 博

（[illegible] 三四 [illegible] 和 [illegible] 公主神道碑 [illegible]）

李翱昭皇帝 [illegible] 云之 [illegible] 文 [illegible]

（[illegible]）

○ 五一序 [illegible] 及 [redacted] [illegible] 老身 ○ 言三四七 李白明堂 [illegible]

（[illegible] 子五十七則 [illegible]）

跋 [illegible] 伊 [illegible] 揭 言三五九 [illegible] 是 [illegible]

跋 [illegible] 晉 [illegible] 云

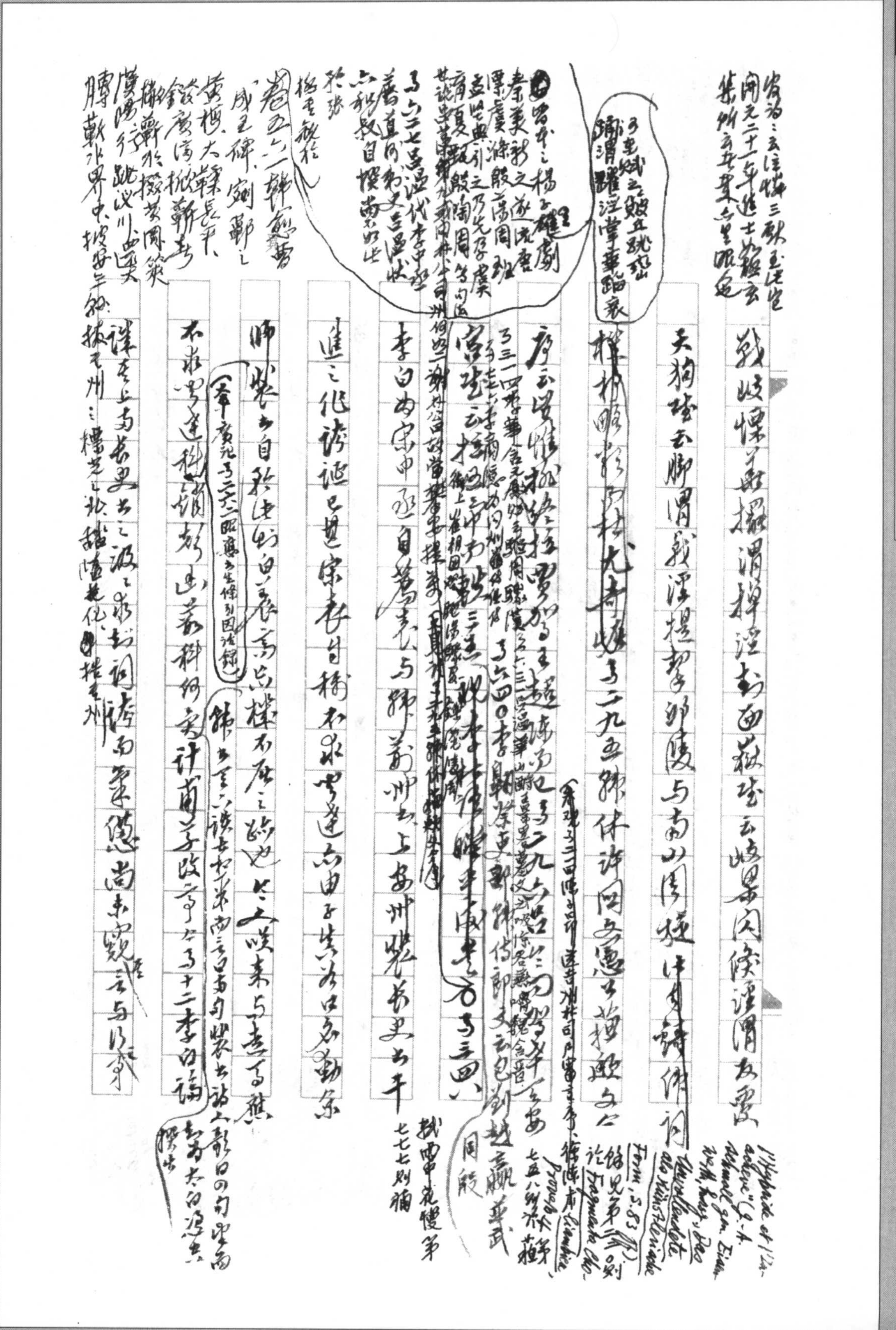
（[illegible]）

but non omnia dicere" (quoted in T. R. Glover, Greek Byways, p. 195); Manzoni, [illegible]: "Oltre all'eleganza in parlare ... [illegible]" F. C. Pollock, The Nature of Literature, pp. 119 [illegible] "[illegible] the reader [illegible]"

[illegible]

p. 334-41 [illegible]

[illegible] finish [illegible] fragmentary



○言三四八李白上安州李長史書[illegible]二十[illegible]大[illegible]儒[illegible]史十四史文[illegible]酒[illegible]謹捕[illegible]情[illegible]詩人存行[illegible]枚文字

[illegible]序云古人秉燭夜遊良有以也白[illegible]古詩十九首之十五云生年不滿百常懷千歲憂晝短苦夜長何不秉燭遊[illegible]花園[illegible]宮市與宮人夜中[illegible]自知身命促把燭夜行遊

唐此代壽山答孟少府移文書云近者逸人李白自峨眉而來尔其天為容道為貌不屈己不干人巢由以來一人而已而與[illegible]去三五雄以圖霸自[illegible]抗飛[illegible]振天地之風波游[illegible]不[illegible]徒販賣之[illegible]射覆名以示深[illegible]中中數而已莫[illegible]何以[illegible]其平日大言鳴高也○言三四九李白[illegible]桃花園序[illegible]作桃李園[illegible]觀茶[illegible]之[illegible]十五文中即云會桃李之芳園○言三四九[illegible]序[illegible]古人秉燭夜遊良有以也[illegible]

後世以草[illegible]著名，為草書[illegible]名[illegible]，[illegible]草書大名也。○第三四九（二二三）

李白《冬日於龍門送從弟京兆參軍令問之淮南覲省序》：「常醉目吾曰：兄心肝五臟皆錦繡耶？不然，何開口成文，揮翰霧散？」

按王仁裕《開元天寶遺事》云：李白與人談論，皆成句讀，如春葩麗藻，[illegible]時人號曰李白粲花之論。○第三五○李白[illegible]

"All language is vehicular & transitive, & is good, as ferries and horses are, for conveyance, not as farms & houses are, for homestead" (P. 153).

[illegible]

贊云：[illegible]參觀第六三一則論[illegible]

[illegible]○第三五一李白《溧陽瀨水貞義女碑》

[illegible]

Emerson: "A classification or nomenclature used by the scholar only as a memorandum of his last lesson in the laws of Nature, & confessedly a makeshift, a bivouac for a night, & implying a march & a conquest tomorrow—becomes through indolence a barrack & a prison, in which the man sits down immovably, & wishes to detain others" (A. Kazin & D. Aaron ed., Emerson: A Modern Anthology, p. 67). 老子三十五章「樂與餌，過客止」。《妙法蓮華經》（三十一）化城喻品第七：「佛知是心怯弱下劣，以方便力，而於中道為止息故，說二涅槃」etc.

[見 Hebbel, S. 170]

This recalls the saying ascribed to Jesus by the Great Mogul Akbar as inscribed on the gateway of the ruined city Futteh-pore-Sikri in India: "Jesus had said: 'The world is but a bridge, over which you must pass, but must not linger to build your dwelling.'" (Resch, Agrapha, p. 292, quoted in W. A. Oldfather's note to Epictetus, Discourses, Bk. II, ch. 23 on man "not travelling to this world but through it", Loeb Classical Lib., I, p. 417)

七三四 Jottings.

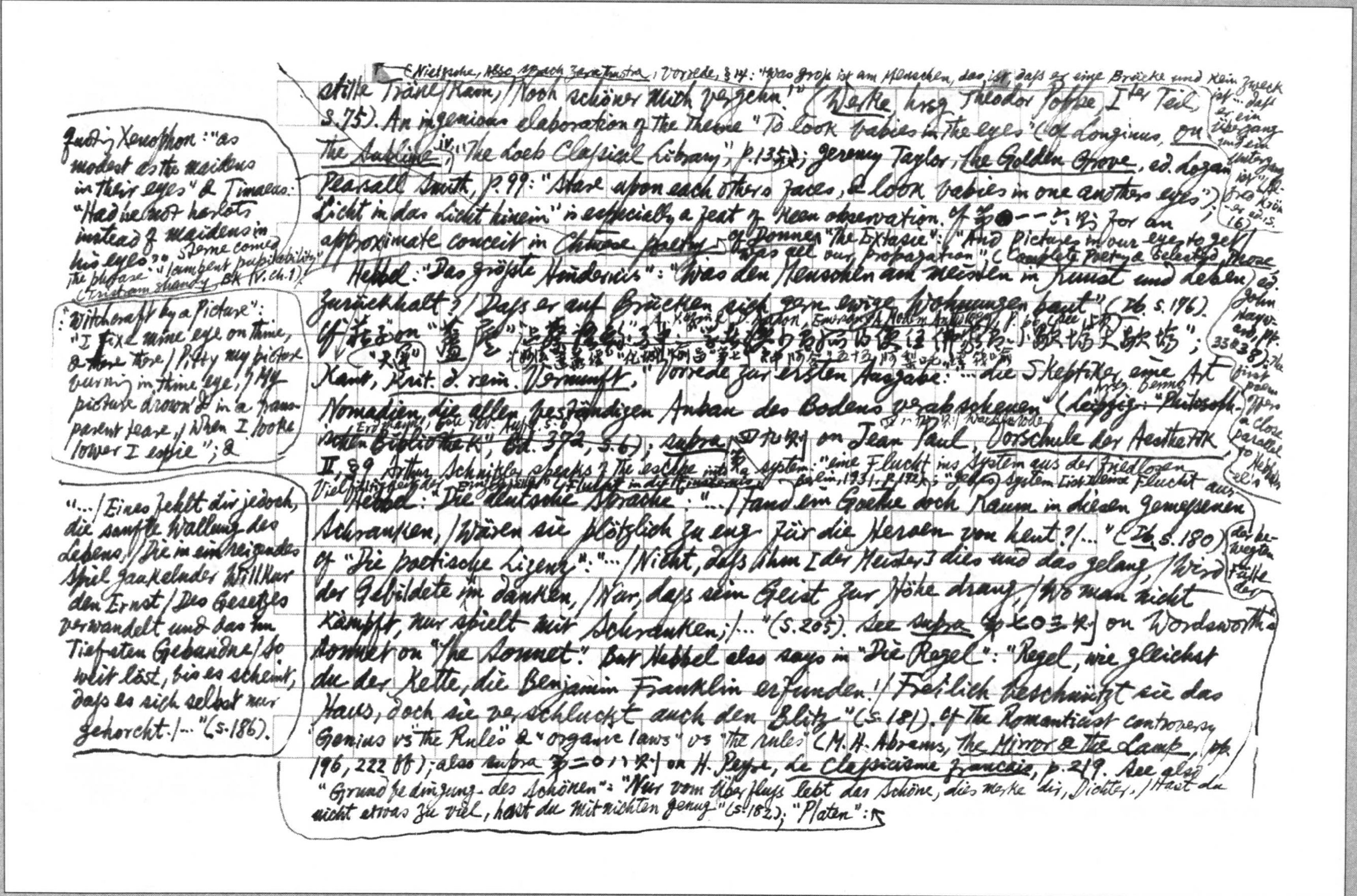
Ch. Morgenstern's epigram "Der mittelmässige Übersetzer rechtfertigt sich": "Wähle saure Mienen / draussen oder daheim. / Du kannst nur einem Herrn dienen, / dem Original oder dem Reim. // … // Lasst alle Überschätzungen. / So spricht der Gerechte: / Es gibt nur schlechte Übersetzungen / und weniger schlechte" (Epigramme und Sprüche, R. Piper & Co. Verlag, 1921, S. 45).

Hebbel: „Goethes Biographie": „Anfangs ist es ein Punkt, der leise zum Kreise sich öffnet, / Aber, wachsend, umfaßt am Ende die Welt" (S.183). Cf Carlyle's gibe on Masson's Milton: "David Masson... has undertaken to write a history of the universe from 1608 to 1674, calling it a Life of John Milton" (Campbell Fraser, Biographia Philosophica, p. 246).

Two more similes for translation (cf supra 第[illegible]則). À propos of Don Quixote, Pt II, ch. 62: "...el traducir de una lengua en otra... es como quien mira los tapices flamencos por el revés" — ed. Francisco Rodríguez Marín, VIII, p.156). Victor Hugo: "Traduire, c'est transvaser une liqueur d'un vase à col large dans un vase à col étroit; il s'en perd beaucoup" (Littérature et Philosophie Mêlées, "Reliquat", éd. Albin Michel, p.253); E. M. Fusco: "Si è paragonata la traduzione di un'opera letteraria all'interpretazione di un'opera musicale, che è sempre individuale, al segno (ad esempio) la settima sinfonia di Beethoven, diretta dal Furtwängler, è ben diversa dalla stessa sinfonia, diretta dal Toscanini. E il paragone sarebbe più calzante se, nell'interpretazione, vi fosse trasposizione o ~~st~~ sostituzione di strumenti: ad esempio l'adattamento al pianoforte di un'opera concepita e scritta per orchestra, e viceversa" (Scrittori e Idee, p.578) — which seems an amplification of a hint in Schopenhauer: "Sogar in bloßer Prosa wird die allerbeste Uebersetzung sich zum Original höchstens so verhalten, wie zu einem gegebenen Musikstück dessen Transposition in eine andre Tonart" (Parerga und Paralipomena, Kap. 25, §299, Sämtl. Werk., hrsg. P. Deussen, Bd. V, S. 627). Cf [illegible]

Ch. Fr. Hebbel: "Tändelei": "Ich schaute dir ins Auge schnell, / Du blicktest gar zu mild, / Und lieblich sah ich, klar und hell, / Darin mein eignes Bild. // In eine wunderbare Flut / Von Farben war's getaucht, / Von Licht und Glanz die Zauberglut / Darüber hingehaucht. // Da wurde dir das Auge feucht, / Und ~~[illegible]~~ perlenklar und rein / Trat eine Träne, schnell erzeugt, / Licht in das Licht hinein. // Mein Bild, als wär's mit Flut und Wind, / Es kämpfte frei und frank / Mit deiner Träne, bis es lind / In ihrem Schoß versank. // So dir im Auge, wundersam / Sah ich mich entstehn, / Und, als die

Hebbel: „Grundbedingung des Schönen": „Nur vom Überfluß lebt das Schöne, dies merke dir, Dichter, / Hast du nicht etwas zu viel, hast du mitnichten genug" (Werke, hrsg. Th. Poppe, 1er Theil, S.182), cf „Platen": „Eines fehlt dir jedoch, die sanfte Wallung des Lebens, / Die in ein reizendes Spiel gaukelnder Willkür den Ernst / Des Gesetzes verwandelt und das im Tiefsten Gebundne / So weit löst, bis es scheint, daß es sich selbst nur gehorcht" (S.186). Cf 第二〇八則 on true classicism as le «romanticisme dompté»; Henri Peyre on the neo-classicists: "Leur réserve n'a jamais connu l'exubérance, leur sagesse pincée n'a jamais épousé la folie" etc. (Le Classicisme français, p. 219). Cf Keats on "a fine excess" as the essential requirement in poetry (To John Taylor, 27 Feb. 1818). Cf Benjamin Neukirch: "Auf ihre Augen": "Ja, wenn ein ander sich in schwarzen Augen siehet, / Und meinet, daß er schon im Feuer und Hölle steh, / So denk ich, wann mein Bild aus euren Äpfeln blühet, / Daß ich auf Erden mich in einem Himmel seh" (Max Wehrli, Deutsche Barocklyrik, 3te Aufl., S. 79; on S. 78 the beloved's eyes are described as "ihr himmelblauen Augen").



Nietzsche, Also sprach Zarathustra, Vorrede, §4: "Was groß ist am Menschen, das ist, daß er eine Brücke und kein Zweck ist… daß er ein Übergang und ein Untergang ist" (Alfred Kröner ed. S. 16);

stille Träne kam, / Noch schöner mich vergehn!" (Werke, hrsg. Theodor Poppe, I^ter Teil, S. 75). An ingenious elaboration of the theme "To look babies in the eyes" (cf Longinus, On the Sublime, iv, "The Loeb Classical Library", p. 135 [illegible]; Jeremy Taylor, The Golden Grove, ed. Logan Pearsall Smith, p. 99: "Stare upon each others faces, & look babies in one anothers eyes"); "Licht in das Licht hinein" is especially a feat of keen observation. Cf 第●一一六則 for an approximate conceit in Chinese poetry; cf Donne, "The Extasie": "And pictures in our eyes to get / Was all our propagation" (Complete Poetry & Selected Prose, ed. John Hayward, pp. 33 & 38); the first poem offers a close parallel to Hebbel's

Hebbel: "Das größte Hindernis": "Was den Menschen am meisten in Kunst und Leben / Zurückhält? / Daß er auf Brücken sich gern ewige Wohnungen baut" (Ib. S. 176). Cf 莊子 on "蘧廬" ("天運"), 上蔡語錄卷中：[illegible] 歇 [illegible] 歇 [illegible]"; (妙法蓮華經"化城喻品"第七 [illegible]) A. [illegible] & [illegible] Paton, Essays of A Modern Anthology, p. [illegible] (see [illegible])

Kant, Krit. d. rein. Vernunft, "Vorrede zur ersten Ausgabe": "…die Skeptiker, eine Art Nomaden, die allen beständigen Anbau des Bodens verabscheuen" (Leipzig: "Philosophischen Bibliothek", Bd. 37a, S. 6 — hrsg. Benno Erdmann, 6te rev. Aufl. S. 6); supra 第四?則 [illegible] Wackenrode on Jean Paul, Vorschule der Aesthetik II, §9. Arthur Schnitzler speaks of the escape into a system: "eine Flucht ins System aus der friedlosen Vielfältigkeit der Einzelheiten" ("Flucht in die Mathematik") (Berlin, 1931, p. 172); "Jedes System ist keine Flucht aus

Hebbel: "Die deutsche Sprache": "… / Fand ein Goethe doch Raum in diesen gemessenen Schranken, / Wären sie plötzlich zu eng für die Heroen von heut? / …" (Ib. S. 180). Cf "Die poetische Lizenz": "… / Nicht, daß ihm [der Meister] dies und das gelang, / Wird der Gebildete ihm danken, / Nur, daß sein Geist zur Höhe drang, / Wo man nicht kämpft, nur spielt mit Schranken; / …" (S. 205). See supra 第[illegible]○三則 on Wordsworth's sonnet on "The Sonnet". But Hebbel also says in "Die Regel": "Regel, wie gleichst du der Kette, die Benjamin Franklin erfunden! / Freilich beschützt sie das Haus, doch sie verschluckt auch den Blitz" (S. 181). Cf the Romanticist controversy "Genius vs the Rules" & "organic laws" vs "the rules" (M. H. Abrams, The Mirror & the Lamp, pp. 196, 222 ff); also supra 第二○一?則 on H. Peyre, Le Classicisme français, p. 219. See also "Grundbedingung des Schönen": "Nur vom Überfluß lebt das Schöne, dies merke dir, Dichter, / Hast du nicht etwas zu viel, hast du mit nichten genug" (S. 182); "Platen":

"… / Eines fehlt dir jedoch, die sanfte Wallung des Lebens, / Die in ein reizendes Spiel gaukelnder Willkür den Ernst / Des Gesetzes verwandelt und das im Tiefsten Gebundne / So weit löst, bis es scheint, daß es sich selbst nur gehorcht. / …" (S. 186).

der bewegten Falte der

Zu Longinus: Xenophon: "as modest as the maidens in their eyes" & Timaeus: "Had he not harlots instead of maidens in his eyes?"; Sterne coined the phrase "lambent pupilability" (Tristram Shandy, Bk IV, ch. 1).

"Witchcraft by a Picture": "I fixe mine eye on thine, & there / Pitty my picture burning in thine eye, / My picture drown'd in a transparent teare, / When I looke lower I espie"; &

For the first line, cf Byron, Don Juan, XIV. 1: "One system eats another up, & this / Much as old Saturn ate his progeny;" 2: "But System doth reverse the Titan's breakfast, / And eats her parents..." (Variorum ed. by G.T. Steffan & W.W. Pratt, III, pp. 410-1).

Alfred de Vigny: "Aristote, Abélard, saint Bernard, Descartes, Leibnitz, Kant et tous les philosophes se renversent les uns par les autres et les uns sur les autres. Mais Homère, Virgile, Horace, Shakespeare, Molière, La Fontaine, Calderon, Lope de Vega se soutiennent mutuellement et vivent dans une éternelle jeunesse pleine de grâces renaissantes et d'une fraîcheur toujours renouvelée" (Journal d'un poète, in Oeuvr. Comp., "La Bibl. de la Pléiade", II, pp. 1135-6);

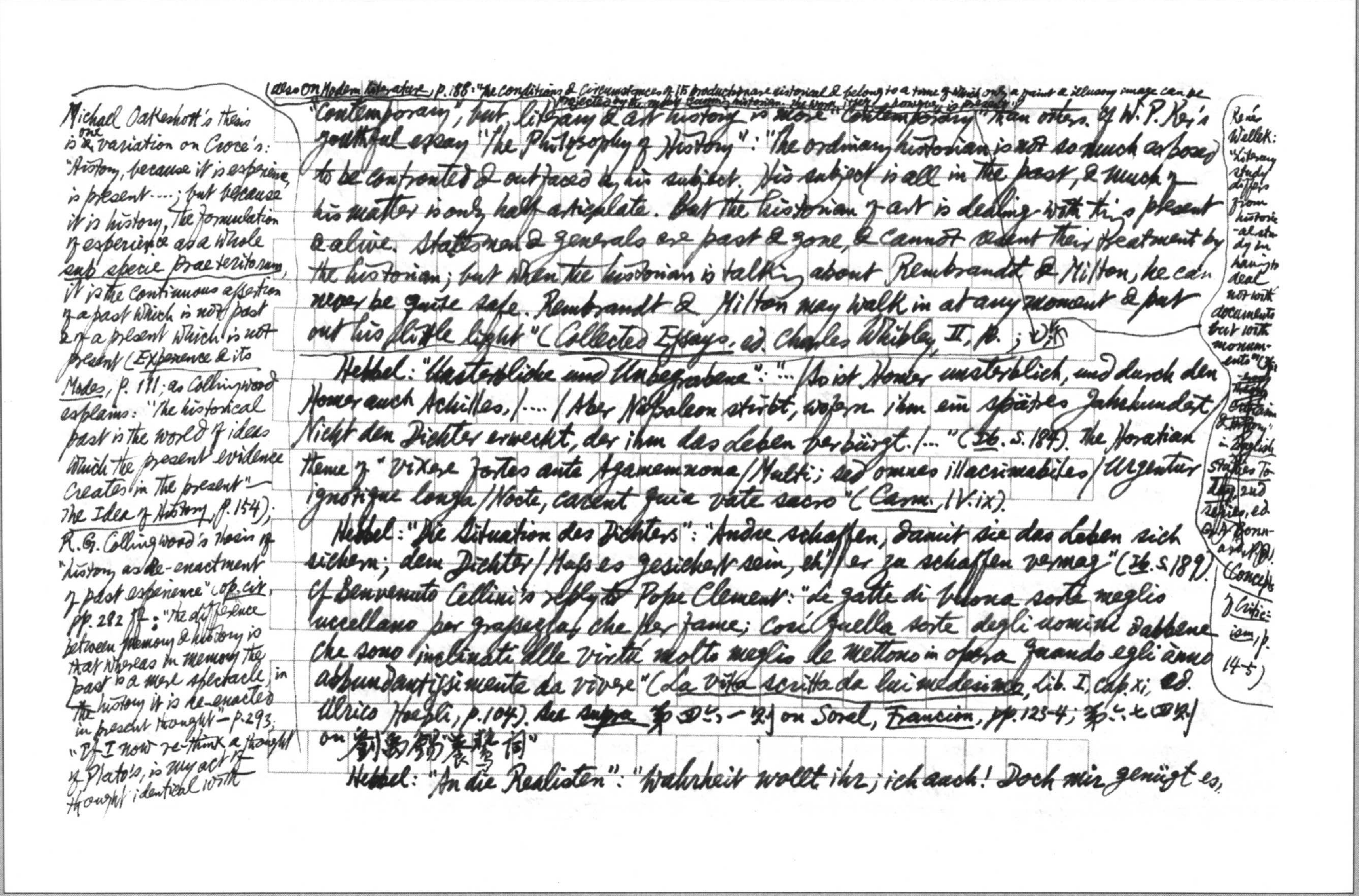
Northrop Frye, The Educated Imagination, p. 24: "Science... evolves & improves. A physicist today knows more physics than Newton did, even if he's not so great a scientist... Literature [illegible] evolve or improve or progress..."

Hebbel: "Philosophie und Kunst": "Ein System verschlingt das andre, doch neben dem Shakespeare, jung und frisch, wie der Mai, wandelt noch immer Homer" (Ib. S. 181). Science would be more appropriate ~~than~~ here than philosophy. cf Grillparzer: "Zur Literargeschichte": "Die Begebenheiten der Völkergeschichte sind vergangen, und sie zu erforschen und richtigzustellen, ist die Hauptaufgabe des Historikers; die Begebenheiten der Literargeschichte, die Werke der Schriftsteller sind noch heute da, wie vor Jahrhunderten, ja vor einem Jahrtausend. Homer und Shakespeare stehen vor mir auf meinem Pulte, und ich kann jeden Augenblick sie mir vergegenwärtigen, nicht bloß die Nachricht von ihnen, sie selbst, als ob ich mit ihnen zugleich lebte" (Gesammelte Werke, hrsg. E. Rollett und A. Sauer, Bd. VII, S. 133). Hugo: "Le progrès est possible sur Aristote, il ne l'est pas sur Homère. Le progrès est possible sur Newton; il ne l'est pas sur Molière... Galilée efface Ptolémée. Michel-Ange ne fait rien à Phidias" (Litt. et Phil. Mél[illegible]ges, "Reliquat", éd. Albin Michel, p. 265).

→ Walter Richard Sickert: "You are not to consider that every new & personal beauty in art abrogates past achievement as an Act of Parliament does preceding ones. You are to consider these beauties, these innovations, as enrichments, as variations, as additions to an existing family. How barbarous you would seem if you were unable to bestow your admiration & affection on a fascinating child in the nursery without at once finding yourselves compelled to rush downstairs & cut its mother's throat & stifle its grandmother" (A Free House, ed. Osbert Sitwell, p. 8). In spite of Croce's subtle & even sophistic formula "ogni vera storia è storia contemporanea" (Filosofia, poesia, storia, p. 444), Grillparzer's distinction is valid; perhaps all histories are

Erscheinungen in die Marionettenstarre der Kategorien" (Der Weg ins Freie, in Gesam. We. 1922 Berlin, Erzählende Schriften, Bd. III, S. 36).

Erwin Panofsky was wary "of the [illegible] constructor, the system-maker", i.e. aesthetic philosophy (TLS, 15 June 1984, p. 652)



(also On Modern Literature, p. 188: "the conditions & circumstances of its production are historical & belong to a time of which only a faint & illusory image can be projected by the most learned historian. The work itself, however, is present.")

"contemporary", but literary & art history is more "contemporary" than others. Cf. W. P. Ker's youthful essay "The Philosophy of History": "The ordinary historian is not so much exposed to be confronted & out faced by his subject. His subject is all in the past, & much of his matter is only half articulate. But the historian of art is dealing with things present & alive. Statesmen & generals are past & gone, & cannot resent their treatment by the historian; but when the historian is talking about Rembrandt & Milton, he can never be quite safe. Rembrandt & Milton may walk in at any moment & put out his little light" (Collected Essays, ed. Charles Whibley, II, p. ; [illegible]

Hebbel: "Unsterbliche und Unbegrabene": "… / So ist Homer unsterblich, und durch den Homer auch Achilles, / …. / Aber Napoleon stirbt, wofern ihm ein spätes Jahrhundert / Nicht den Dichter erweckt, der ihm das Leben verbürgt. / …" (Ib. S. 184). The Horatian theme of "Vixere fortes ante Agamemnona / Multi; sed omnes illacrimabiles / Urgentur ignotique longa / Nocte, carent quia vate sacro" (Carm. IV. ix).

Hebbel: "Die Situation des Dichters": "Andre schaffen, damit sie das Leben sich sichern; dem Dichter / Muß es gesichert sein, eh' er zu schaffen vermag" (Ib. S. 189). Cf. Benvenuto Cellini's reply to Pope Clement: "le gatte di buona sorte meglio uccellano per grassezza che per fame; così quella sorte degli uomini dabbene che sono inclinati alle virtù molto meglio le mettono in opera quando egli hanno abbundantissimamente da vivere" (La Vita scritta da lui medesimo, Lib. I, cap. xi, ed. Ulrico Hoepli, p. 104). See supra 第四二一則 on Sorel, Francion, pp. 123-4; 第六七四則 on 劉禹錫"養鷺詞"

Hebbel: "An die Realisten": "Wahrheit wollt ihr; ich auch! Doch mir genügt es,

René Wellek: "Literary study differs from historical study in having to deal not with documents but with monuments" (~~cf. "Literary Theory, Criticism & History" in English Studies Today, 2nd series, ed. G. A. Bonnard, pp. [illegible]~~ Concepts of Criticism, p. 14-5)

Michael Oakeshott's thesis is ~~a~~ one variation on Croce's: "History, because it is experience, is present….; but because it is history, the formulation of experience as a whole sub specie praeteritorum, it is the continuous assertion of a past which is not past & of a present which is not present (Experience & its Modes, p. 111; as Collingwood explains: "the historical past is the world of ideas which the present evidence creates in the present" — The Idea of History, p. 154); R. G. Collingwood's thesis of "history as re-enactment of past experience" (op. cit. pp. 282 ff.: "the difference between memory & history is that whereas in memory the past is a mere spectacle, in history it is re-enacted in present thought" — p. 293; "If I now re-think a thought of Plato's, is my act of thought identical with

Cf. D. H. Lawrence: "The Novel": "If ~~only~~ in the midst of the Timaeus, Plato had only paused to say: 'And now, my dear Cleon — (or whoever it was) — I have a bellyache, & must retreat to the privy: this too is part of the Eternal Idea of man,' then we never need have fallen so low as Freud" (Sex, Literature & Censorship, ed. Harry T. Moore, p. 67).

die Träne / Aufzufangen, indes Boß ihr den Schnupfen gesellt. / Leugnen läßt es sich nicht, er folgt ihr im Leben beständig, / Doch ein gebildeter Sinn schaudert vor solcher Natur" (Ib. S. 190). Now we call this naturalism instead of realism; cf supra 第七二三頁 on the bon mot in Cervantes's exemplary story "The Licentiate Glasscase". Cf Havelock Ellis's remarks on Dorothy Richardson's novel Interim: "Her observation is marked by a delicate precision which is nearer to science than to poetry... We know how Miriam reacted to every plate of food & every drink set before her at dinner; we know how she felt all over her body when she sat in an uncomfortable chair. Yet whole vast tracts of consciousness at least equal in importance to these, are shut out from our view. We are told in the most minute detail all that had happened at breakfast, & after breakfast we are told how Miriam went upstairs, & how she passed the little lavatory door, but we are not told why she passed that little door just when we might have expected her to enter in. In Miriam's bedroom, minutely & precisely as so many unimportant details are set down, we only become the more conscious of the things that are not set down. In that room, we realise, Miss Richardson has been faced by the essential facts of Miriam's physical & spiritual life, & she has failed to meet the challenge... Here I find a new & exquisite instrument for art has been created, but it is guided by the hand of Mrs Grundy" (Fountain of Life, July 14, 1919, pp. 287-9). Apparently Dorothy Richardson still retained some [illegible] gebildeter Sinn & shied away from certain details. It is reserved for James Joyce to ~~make good this~~ fill the "blank" which, as Ellis says, "the minuteness of the record itself serves to emphasize" (see, e.g., Ulysses, "The Modern Library", pp. 67-9 on Bloom "asquat on the cuckstool", "calm above his own rising smell" etc. Cf also the passage

Plato's or different from it? Unless it is identical, my alleged knowledge of Plato's philosophy is sheer error. But unless it is different, my knowledge of Plato's philosophy implies oblivion of my own. What is required, if I am to know Plato's philosophy, is both to re-think it in my own mind & also to think other things in the light of which I can judge it" — pp. 300-1).

Hebbel: "Ton und Farbe": "Wo die Natur den Ton verleiht, da versagt sie die Farbe, / Wo sie die Farbe gewährt, weigert sie immer den Ton. / Denkt der Nachtigall und denkt des Flamingo, so sieht ihr's; / Aber das gleiche Gesetz waltet im Reiche der Kunst" (S. 189). Cf Lessing, Fabeln, Buch I, "Die Nachtigall und der Pfau" (Auswahl in 3 Bänden, Veb, Bd. I, S. 420).

on Marianne's bedroom in Wilhelm Meisters Lehrjahre, Buch I, Kap. XV, quoted in supra 第二四三則.

Hebbel: "Der Genius": "Nimmer in tausend Köpfen, der Genius wohnt nur in einem, / und die unendliche Welt wurzelt zuletzt doch im Punkt. / Nicht durch Stimmenmehrheit sind Himmel und Erde entstanden, / Wie auch ein großes Gedicht oder ein ewiges Bild" (Ib. S. 197). Cf Hugo: "Deux auteurs perdent souvent, en le mettant en commun, tout le talent qu'ils pourraient avoir chacun séparément … Les auteurs excellents, anciens et modernes, ont toujours travaillé seuls, et voilà pourquoi ils sont excellents" (Litt. et Phil. Mêlées, pp. 67-8). F. M. Colby: "Whenever a genius is needed, democracy appoints a committee" (Imaginary Obligations, p. ).

Croce's sagacious remarks on perfectionism have been commented on in supra 第二三五則 in connexion with Francis Thompson's essay "The Way of Imperfection". The ideal of perfection ~~may~~ can be self-stultifying & suicidal: "La perfezione non è di questo mondo," dice il proverbio… se non è di questo mondo, è chiaro che la perfezione non è di nessun mondo concepibile, ossia è un'idea astratta, e l'astratto è l'irreale … E quei segni sono le paucae maculae, alle quali rassegnarsi in Omero e in qualsiasi altro poeta; la materia 'sorda a rispondere' al travaglio dell'artista, che vorrebbe che essa gli rispondesse sempre a pieno; gli sgraffi e le ammaccature, le amorose ferituzze, che altri poeti confessano di aver riportate nella a corpo a corpo per la conquista della Bellezza ('si volge Ella e ripugna!')…. Disgraziato chi non sente lo stimolo della perfezione, che è lo stimolo stesso del fare, del fare conseguendo il fine, del perficere; ma folle chi vuol prendere l'assicurazione

Cf Lichtenberg: "Die letzte Hand an sein Werk legen heißt es vernichten".

"L'idéal est la voix qui dit 'Non' aux choses et aux êtres comme Méphistophélès", as Amiel has well said (quoted in Guyau, L'Art du point de vue sociologique, p. 77).

Cf Novalis, Fragmente, ~~Kamnitzer, S. 81, no 89~~ IV, 341: "Ein absoluter Trieb nach Vollendung und Vollständigkeit ist Krankheit, sobald er sich zerstörend und abgeneigt gegen das Unvollendete, Unvollständige zeigt" (Schriften, hrsg. J. Minor, Jena 1923, Bd III, S. 91).

dell'impassibile, cioè il fine sarà conseguito a pieno in ogni quisquilia, e converte una benefica e feconda tendenza e un alto imperativo, in una sterile malinconia e fissazione, in una paralisi della vita, nella imperfezione della perfettissima perfezione. … È l'imperfezione tollerabile, l'imperfezione alla quale conviene rassegnarsi, è quella che si attacca all'esistente, e non è già l'inesistente che si spaccia per esistente" (Frammenti di etica, ed. 1922, pp. 113, 114, 117, 118). Maître Frenhofer's endeavor to create a masterpiece, in Balzac's Le Chef-d'oeuvre inconnu, which results only in "un pied délicieux, un pied vivant!" (La Comédie humaine, "La Bibliothèque de la Pléiade", T. XI, p. 412), may serve as an apt illustration of "la imperfezione della perfettissima perfezione" (cf Félix Davin ~~[illegible]~~ in his Introduction to Études philosophiques in the same vol., p. 218: "Le Chef d'oeuvre inconnu nous montre l'art tuant l'oeuvre"). Dante's idea ("Come forma non s'accorda / molte fiate alla intenzion dell'arte, / perch'a risponder la materia è sorda", Par. I, 127-9) is reminiscent of Plotinus, Enn. I. vi. 2: "All shapelessness whose kind admits of pattern & of form, as long as it remains outside of Reason & Idea, has not been entirely mastered by Reason, the matter not yielding at all points & in all respects to Ideal Form, is ugly by that very isolation from the Divine Thought" (The Essence of Plotinus, ed by Grace H. Turnbull, based on Stephen MacKenna's tr., p. 43); this has been made the key to Michelangelo's many non finiti (see J. A. Schmoll gen. Eisenwerth, ed., Das Unvollendete als künstlerische Form, S. 48, 57-8, 71; Robert J. Clements, Michelangelo's Theory of Art, pp. 37-8). Cf 五二四九. quoting Louis Veuillot on the Bohemians, 六八〇九.; on Pliny, Hist. Nat. XXXIV. 19

"Balzac's Le Chef-d'oeuvre inconnu made a deep impression on Marx because it was in part a description of his own 'feelings'" (S. S. Prawer, Karl Marx & World Literature, p. 384, quoting Karl Marx: Reminiscences by Paul Lafargue & Wilhelm Liebknecht, N.Y. I, p. 16); again p. 393

七三五　續七三（三則）　全唐文卷三五六[illegible]修[illegible]堂記[illegible]括

Albert Fuchs's essay on this novel in Benno von Wiese ed., Der Deutsche Roman, Bd. II, S. 337: "So wird Dichtung zur 'seltsamsten aller menschlichen Tätigkeiten, der einzigen, die der Todeserkenntnis dient!' … Doch sie klingen nur im 'Ungesagten' auf, dort, wo die Sprache 'den atembeklemmenden, atemraubenden Sekundabgrund zwischen den Worten aufreißt, um todesahnend und lebensumspannend, … stummgeworden, die Ganzheit des Alles zu zeigen!' … Die Aufgabe, sagt er [Vergil] sich, war 'für seine schwachen Kräfte eine übergroße gewesen'; 'vielleicht eigneten sich die Mittel der Dichtkunst hierfür überhaupt nicht'")

; Cf La Poesia, 5a ed., p. 92 ff.

Cf Zola on ~~his~~ Claude Lantier in his L'Oeuvre: "Ce ne sera pas un impuissant, mais un créateur à l'ambition trop large voulant mettre toute la nature sur la toile et qui en mourra" (quoted in P. Audiat, La Biographie de l'oeuvre littéraire, p. 181)

Hermann Broch's Der Tod des Vergil ~~in which Virgil's [illegible]~~ is really a variation on the same theme (cf ~~Albert~~

, La Divina Commedia, a cura di N. Sapegno, p. 794; cf XIII, 73-8, p. 954 for the reverse side of the medal: "Se fosse a punto la cera dedutta / … / ma la natura la dà sempre scema, / similemente operando all'artista / ch'ha l'abito dell'arte e man che trema")

安祿[illegible]不作[illegible]寿[illegible]時名畢之上皆（陸九思李方）

[illegible]比一篇，一枚棗子雖泡茶者也。作論見集[illegible]詩[illegible]卷三

（五、吳[illegible]與郭中翔、郭中翔與吳保安、[illegible]）[illegible]三五二[illegible][illegible]何[illegible]史[illegible]王[illegible]子[illegible]布[illegible]

平保士大閱得突納生級若干，獲器械若干枚，三千餘萬

口，馬駝[illegible]斬丁將家[illegible]累[illegible]籍口六三萬餘

級。又云斬首十六萬口，生口四萬，[illegible]四萬匹，牛羊不知其數，生級[illegible]

進九千人以上。又河西破吐蕃露布云：斬首三千級，生俘千[illegible]

餘人，牛羊駝以萬餘。諸文云斬首千餘，俘囚三千餘人，牛羊[illegible]

[illegible]

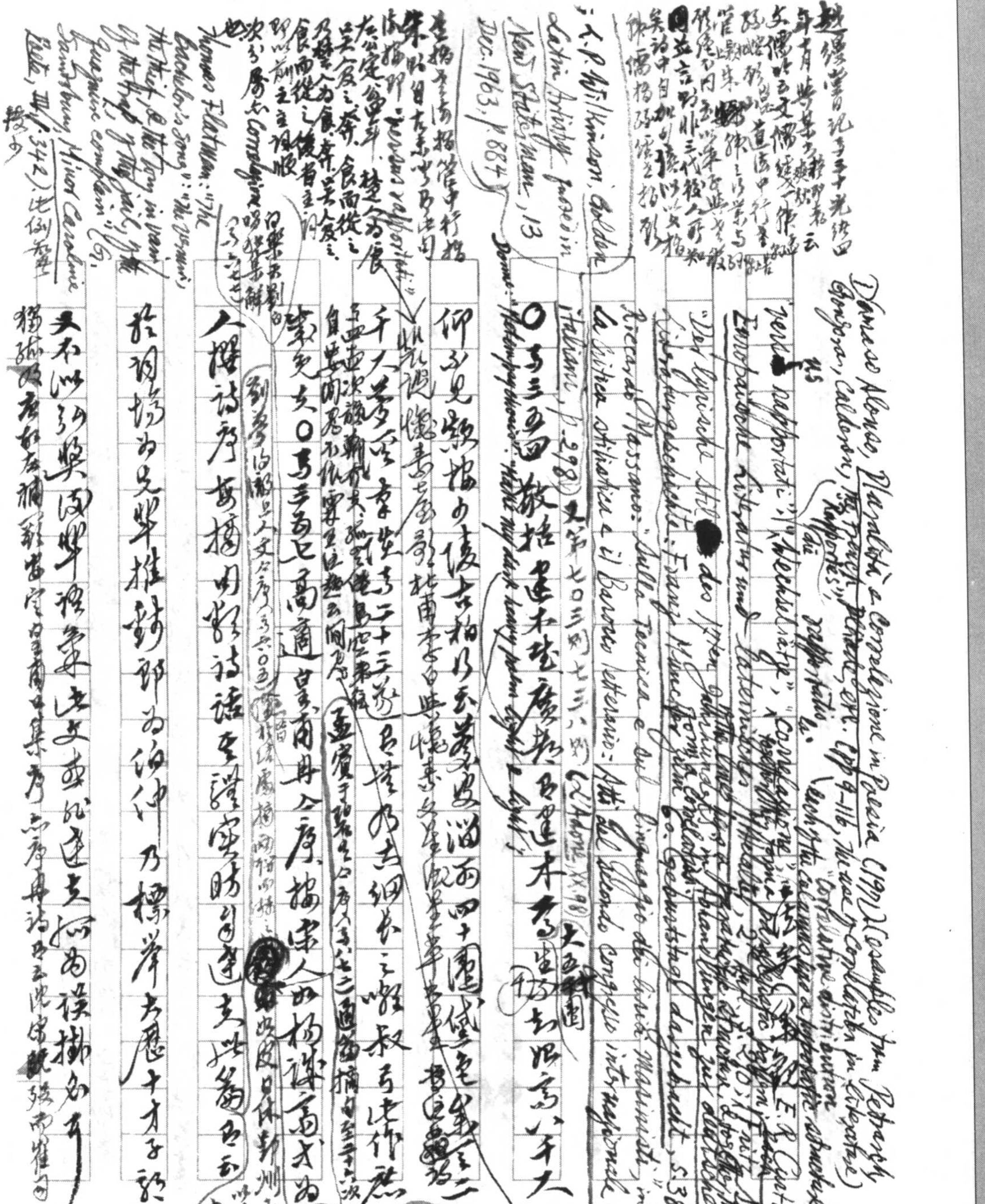
[illegible]三千餘，諸[illegible]器械，[illegible]萬餘[illegible]

右三百口，諸[illegible]分[illegible]三[illegible]器械[illegible]

卷二六張說《大唐開元十三年隴右監牧頌德碑》之[illegible]年牧馬[illegible]萬[illegible]匹[illegible]中三萬五十[illegible]、羊十一萬二千口

卷七十二[illegible]隱[illegible]幽州[illegible]破[illegible]一百里[illegible]一千五百[illegible]三千[illegible]

[illegible]



Dámaso Alonso, *Pluralità e correlazione in poesia* (1971) ([illegible] from Petrarch, Góngora, Calderón, [illegible]) [illegible] "rapporti" [illegible] "correlazione" [illegible] E. R. Curtius, [illegible]

"Der Lyrische Stil" [illegible] Franz [illegible] S. 38

Riccardo Massano: "Sulla Tecnica e sul linguaggio di [illegible]" in La critica stilistica e il Barocco letterario: Atti del secondo congresso internazionale di studi italiani, p. 298 (cf. L'Adone, XX. 98)

H. Morier, Dict. de Poétique et de Rhétorique, pp. 338-342

L. P. Wilkinson, Golden Latin Artistry, passim in Kent State Univ. 13 Dec. 1963, p. 884

Donne: "[illegible] my dark heavy poem [illegible] light";

Thomas Flatman: "The Bachelor's Song": "The [illegible]" [illegible]

Saintsbury, Minor Caroline Poets, III, p. 342. 此例亦[illegible]

趙[illegible]堂日記[illegible]光緒[illegible]年[illegible]月[illegible]云[illegible]文儒[illegible]直[illegible]中行[illegible]圉益言[illegible]非三代[illegible]吳語中自[illegible]儒[illegible]

〇[illegible]三五[illegible]敬括[illegible]建[illegible]熱[illegible]進本[illegible]生[illegible]高八才大

仰不見[illegible]懷古[illegible]乃云萬安淄西四十圍[illegible]

[illegible]懷書[illegible]杜甫李白[illegible]懷書文[illegible]

千人[illegible]二十三[illegible]乃去[illegible]叔[illegible]作[illegible]

[illegible]女〇高[illegible]商再今序[illegible]宋人如楊誠齋[illegible]才[illegible]

人撰詩序其摘[illegible]詩話[illegible]述[illegible]

於詞場爲先輩推許郎爲伯仲乃標擧大曆十才子詩

夫不[illegible]與[illegible]學[illegible]文[illegible]述[illegible]誤[illegible]稱[illegible]乎

獨孤及唐故左補闕安定皇甫冉集序云序冉詩云沈宋既殁而崔[illegible]數[illegible]

〇于陵文樸調尖澀，遜太白之疏暢而無韓柳之生動奇（[illegible]）

險。如第七三三則說太白明堂賦、柳岸外，如第三五九則點古清

宣城之九鑄之鼎，六岳四瀆之水，迭互爭於南郊壇之紀，差[illegible]

如砥以洛日出而如華雕琢之書，不可悉[illegible]，[illegible]當壹語少陵

承鑾[illegible]第三六〇奇[illegible]中詩御史，柳[illegible]仙[illegible]畫出一[illegible]

萬國安，光龍衛日月之[illegible]，一人均極刻[illegible]之[illegible]

[illegible]廣[illegible]乾[illegible]之識之時，且之華右[illegible]指[illegible]大[illegible]表進封

西嶽碑表，進雕琢表、[illegible]中進南[illegible]太白峨嵋之舉，進雕琢表

徐與第三六〇韓幹畫馬贊，而如陵文中[illegible]之作（第三六〇）

庾郎前年稱君京兆杜氏墓碑，見第三六九則[illegible]

---

（見七七九李商隱太尉衛公會昌一品集序[illegible]金[illegible]日光[illegible]天語[illegible]）

（於李白西嶽雲臺歌送丹丘子：「[illegible]丹丘談天與天語」）

（參觀六八九則[illegible]）

（[illegible]三月初七日[illegible]）

（參觀秋興[illegible]第七卷之[illegible]）

（見三二[illegible]）

又畢玉《縱[illegible]詩》：
六[illegible]中[illegible]封田[illegible]
織表惟[illegible]
下元[illegible]生[illegible]
謂[illegible]也

三二 趙遂穆《又集》觀第七〇八則，論如後詩[illegible]李〇卷三七三

陳亨甫與吏部路[illegible]外書：「[illegible]李東川[illegible]陳亨甫七古[illegible]

指出中[illegible]緣轉其誤，蒙[illegible]而[illegible]結[illegible]云：「[illegible]都[illegible]杯後為（[illegible]枝[illegible]字衣也）（[illegible]面目）

羅[illegible]作日七如何，[illegible]云[illegible]而四[illegible]回[illegible]不[illegible]〇[illegible]之詞也（況味親）（而下之）

卅[illegible]第[illegible]
三[illegible]便[illegible]節

黃更 [illegible]程三二[illegible]郭[illegible]叢[illegible]之

列子[illegible]
[illegible]不[illegible]相[illegible]
[illegible]也

[illegible]也曰子服[illegible]曰[illegible]好[illegible]曰[illegible]而[illegible]

[illegible]三八二元[illegible]命[illegible]

曰[illegible]如飢子[illegible]曰[illegible]好[illegible]子[illegible]而[illegible]曰[illegible]如不

[illegible]死[illegible]時[illegible]

[illegible]書[illegible]七[illegible]市中[illegible]
[illegible]不[illegible]

死于以[illegible]南李文[illegible]

*Dicta Catonis* IV.32: Dum fortuna tibi est [illegible] / alterius specta [illegible] discrimine decor

尤排[illegible]見[illegible]〇三七三[illegible]

When fortune [illegible] / [illegible] work [illegible] (*Minor Latin Poets*, "Loeb", p.618)

[illegible]夫詩有用[illegible]十六[illegible]

代[illegible]見第五三八則論[illegible]〇三七三

[illegible]華女向記[illegible]四川
[illegible]一云宿[illegible]參佛
我南[illegible]
[illegible]時日尋不得孝
殿[illegible]時日尋不得木
枝[illegible]時日尋不得刀
刀[illegible]時日尋難[illegible]
[illegible]云[illegible]此[illegible]
[illegible]市[illegible]對論
[illegible]

魏顥李翰林集序搃序自言昭名篇次名與太白及遂集

顥以魏萬遂至唐五言長古李東川送魏萬之京亦是

萬為[illegible]化也序中文章縱錦其六體一笑於陳括太白古體第

(The Ring & the Book XII 858)

S. Ullmann, Semantics, p.56

之。○第三七六條華嚴與東事林中稱書指見第四八八則記唐[illegible]

第三七六條華嚴造杜以字贈趙河陵辯觀叔文序並見揲子[illegible]府妻至神清記卷十寺清七果云此指郎如情子宗武也○

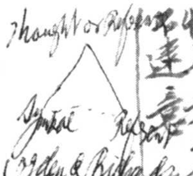
華嚴經第二十一○第三七六條王士源孟浩然集序常自歎為文

第四三二張懷瓘書斷序[illegible]不能發[illegible]能[illegible]心[illegible]別錄無遺

不逮意也。按參觀 Croce: "L'intuizione in quanto è, null'altro [illegible], espressione" (Filosofia, poesia, storia, p.204); Bernard H. Heyl, New Bearings in Esthetics and Art Criticism, p.33: "Can we always express what we intend?"; Guido Morpurgo-Tagliabue, L'Esthétique contemporaine, pp.70 ff. 又第四三則、又第七三四則引 Dante, Par. I. 127: 第七五二則論之 "[illegible] intende"

第七五二則於 Dante, Il Convivio, III. iv: "il nostro [illegible] la parola [illegible] lo pensiero [illegible]" (Opere, ed. Moore e Toynbee, p.275) 參觀

陸士衡文賦序：恒患意不稱物，文不逮意



Ogden & Richards, Meaning of Meaning, p.11

Art may tell a truth / Obliquely, do the thing shall breed the thought, / Nor wrong the thought, missing the mediate word.

畢[illegible]所為文恒患意不逮物文不逮意

○第三七九李播玉諺之帥及以南籍廢攻表玄庠坑傷右

易說卦數往者順知來者逆[illegible]云人[illegible]即此前字

地位據西以備西奇秋南直便下指奇秋謂未來之數也與往

第六杜牧[illegible]語[illegible]云[illegible]

[illegible]與庾中丞書[illegible]

Montaigne, Essais, II. 17 "De la Présomption": "J'ay tousjours une idée en l'ame et certaine image trouble, qui me présente comme en songe une meilleure forme que celle que j'ay mis en besogne, mais je ne la puis saisir et exploiter."

香山[illegible]云前[illegible]道已[illegible]鶴[illegible]未[illegible]詩後[illegible]是[illegible]晚歲自安[illegible]江[illegible]遠[illegible]張相[illegible]詞[illegible]釋[illegible]七七[illegible]已往將來二解而不知前字之有二解[illegible]辭[illegible]城[illegible]有[illegible]相[illegible]舊頭[illegible]因[illegible]而作云我未[illegible]當初地前與[illegible]無從比論[illegible]時[illegible]惟[illegible]後事[illegible]今時前[illegible]即後事[illegible]即將來

[illegible]杜[illegible]出他日他年事[illegible]好南[illegible]事[illegible]日具他日又獨立[illegible]（中歲十二月一日第三首：他日一杯難強進）

他日見於王[illegible]日後日之[illegible]（[illegible]之 the other day [illegible] some other day 也）[illegible]他日[illegible]汝可學[illegible]後[illegible]

叢菊兩開他日淚（參觀德語之 einst 又[illegible]）[illegible]山[illegible]蔡[illegible]看他年櫻桃花（[illegible]十七[illegible]詩[illegible]引[illegible]）

下：他日來[illegible]何[illegible]詩[illegible]日[illegible]（[illegible] the other day）九[illegible]起尺

波瀾[illegible]獨[illegible]之鯉[illegible]之[illegible]

將[illegible]規字已成[illegible]試帖法門○卷三八○元結說[illegible]

何[illegible]說[illegible]或[illegible]說其何[illegible]次以文中[illegible]

說之作[illegible]魂[illegible]之[illegible]說[illegible]尤[illegible]

此同[illegible]擢[illegible]之[illegible]

之[illegible]漢[illegible]貴[illegible]東[illegible]木[illegible]集[illegible]

[illegible]訓[illegible]引[illegible]所說[illegible]十一[illegible]從[illegible]不[illegible]已[illegible]七六九[illegible]說[illegible]來[illegible]

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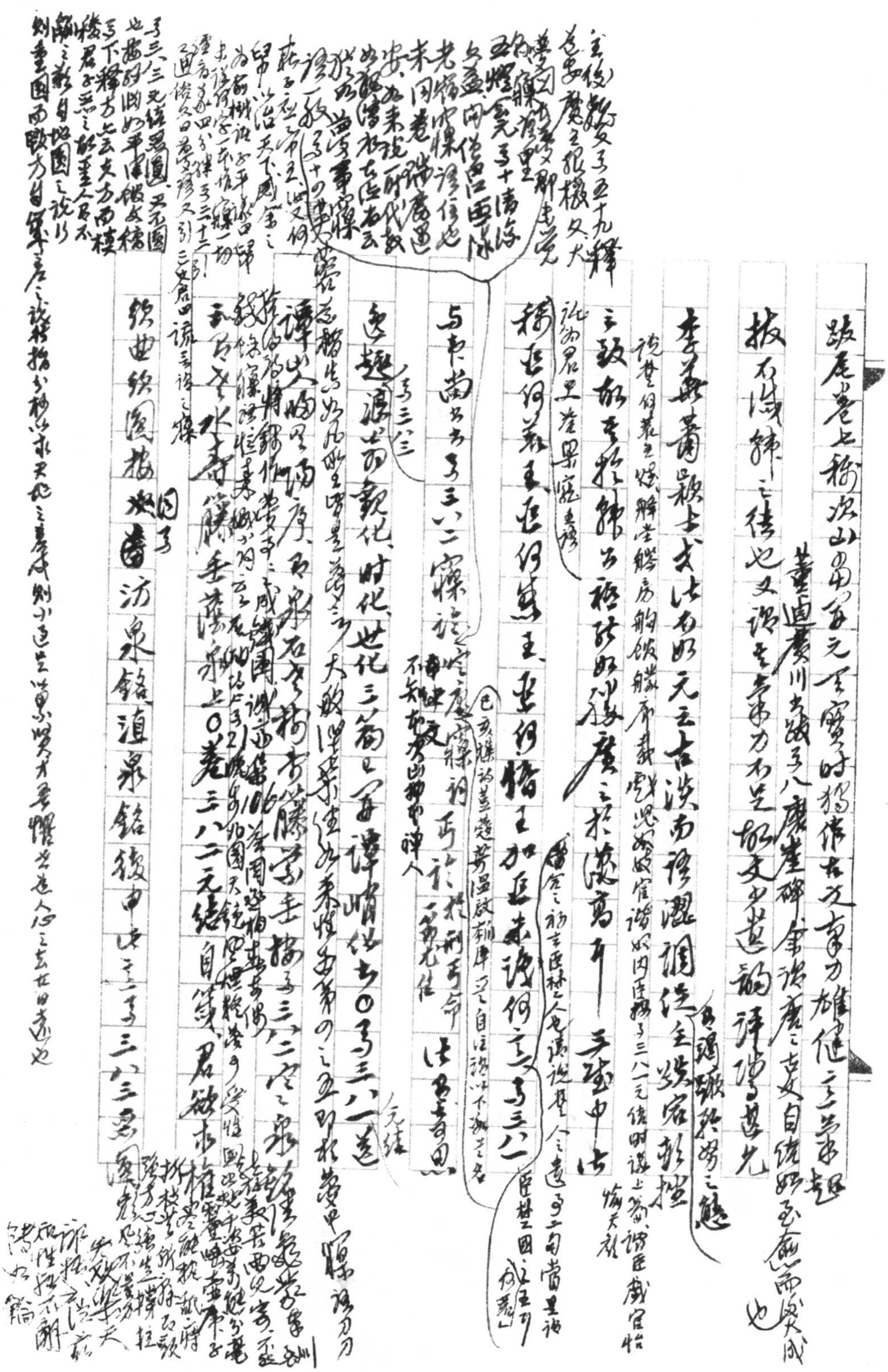


跋尾卷七稱次山當開元天寶時獨作古文筆力雄健意氣超拔不減韓之徒也

高三八三元結七不如：常自愧不如孫、獨不如賈、樸又不如高、多不如結、意思蕪不如韓而閒、乃豈未嘗不如危及至無她不如若其木

揚若家釋家絕智跡異墨之者大以思限

Das Höchste … Schiller … Das Höchste, das Größte … die Pflanze kann es dich lehren; was sie willenlos ist, sey du es wollend – das ist's

Creative, p. 51 … I. Babbitt, On Being … primitivism

高三八八梅技尚書史部…
郊孝萃集序…文王張懷瓘後…典謨缺雅頌寢…陵夷至七不…

詩極風騷有真賞悠悠梁子無知己尊存先路

忍把高萬曲大雅廢說窮諸次山文章未識極致

也只圖普方板平生

高三七

寧集雜句詩序小粉佛幷物思罷日方年歡全鮮的雜闌

宋人談禁日及逸日新年已成若極日不冬夜川孙安外藤佈卿

羅宮立集序云陰酥盒以著讚蟾壺相應歡日年餘酸

笑業日好ミ雅文摺猪ミ之文詞接李屈過叔為慨哥也亦今

邀予拔處偃偶浮復增於過叔觀

高三分

夢素遊遊賦

曲向釋岑林栿儡彩 高三九日錦粥以爲覺家增清敢鏡智

禪師碑銘後激在深究禪學者樂以奇為志存文者惟

天波山內釋氏撰文瓶一篇 高三八三惠以禪居表於錢…

F. Florio … delle Parole …

錢鍾書…

沈亞之《送洪遜師序》
《苕溪漁隱叢話》卷六三云 [illegible]
《容齋三筆》卷四引 [illegible] 之 [illegible] 傳 [illegible] 見

僞邛儒家者子迎叔至之，此則淡[illegible]，僞其書觀之，[illegible]此說者乎

[illegible]見《宣室志》卷六，又[illegible]州志（見《[illegible]字佛典》傳記用佛氏語則不佳）[illegible]子瞻[illegible]以[illegible]，至於錢謙益則生如佛喻之[illegible]人（[illegible]矣）

又三瑞匠之匠又[illegible]，[illegible]之[illegible]在[illegible]說文第七二〇則論[illegible]

又第七二七則論[illegible]齋

曰：卷三九六《鄭少微傳》[illegible]如[illegible]，[illegible]長刀之納[illegible]也，[illegible]汙

乃至白閩之[illegible]，[illegible]人[illegible]，李[illegible]花[illegible]二十九[illegible]

而李時[illegible]以[illegible]斗[illegible]

小人[illegible]計[illegible]

大計[illegible]

風[illegible]鳳[illegible]湘[illegible]日[illegible]十二月四日

至[illegible]

此乃[illegible]

姚燧《牧庵集》卷十一《普慶寺碑》：“敕命臣燧臣伏思之，佛氏之言爲書數千卷，皆大闡揚此佛之法[illegible]自首不能[illegible]觀儒生書，嘗[illegible]一種自強[illegible]勸爲[illegible]視終爾[illegible]，[illegible]惟如勸[illegible]惟[illegible]報德之[illegible]。”《報恩寺碑》、如[illegible]應之向[illegible]也，金[illegible]圖[illegible]子之道而[illegible]佛氏之[illegible]道而爲之[illegible]以將有[illegible]又如[illegible]也而[illegible]文，余[illegible]之爲宜

四卷三八九[illegible]及[illegible]文[illegible]也[illegible]相[illegible]太白[illegible]之[illegible]東西北[illegible]而[illegible]

陳伯弢

董華[illegible]碧[illegible]集詩詞語云[illegible]歌[illegible]觀河鼓一[illegible]終古年（[illegible]才人[illegible]娘）

精深華妙，跂踵而之。王湘綺作為[illegible]前附記云讀吳偉業[illegible]如其[illegible]

予不可[illegible]國史推[illegible]寫[illegible]之[illegible]事[illegible]湖梅村[illegible]清年[illegible]自[illegible]如[illegible]

湘綺不知吳梅村先生[illegible]吳懷者[illegible]未以[illegible]世家[illegible]婚姻與夫命一節[illegible]則千[illegible]共[illegible]史[illegible]家風世

談自由婚姻與[illegible]盡[illegible]婦[illegible]二九○春[illegible]中[illegible]

楊白花[illegible]鍾[illegible]成[illegible]豐年[illegible]月[illegible]數[illegible]論詩絕句

張[illegible]護事崔氏[illegible]人鄭[illegible]嘗[illegible]張[illegible]紅[illegible]等九人[illegible]排[illegible]

六[illegible]壽[illegible]進而以[illegible]詩[illegible]成[illegible]之文詞[illegible]戰國

策蕭穎士[illegible]業[illegible]學[illegible]目[illegible]前[illegible]手[illegible]○卷

三九六崔[illegible]飲[illegible]謝[illegible]祀序上[illegible]內[illegible]五六千人[illegible]一[illegible]

鐵[illegible]骨[illegible]之[illegible]清[illegible]神[illegible]護[illegible]見[illegible]三[illegible]白注[illegible]帚

時夫常人[illegible]見[illegible]一五三[illegible]思[illegible]之[illegible]勳[illegible]不[illegible]妻[illegible]云[illegible]

人[illegible]東自來[illegible]南[illegible]達[illegible]蕭[illegible]九[illegible]因話[illegible]安[illegible]逸[illegible]三

20×20＝400

十韻云：「師子搖光出，駝兒出內坊。」酉陽雜俎卷一忠志門載

唐文宗寶曆二年十二月乙巳即位，庚申下詔：[illegible]年也[illegible]諸道所進音聲女人各賜束帛放還

錫賚安祿山品目中有音聲人兩部。裴廷裕東觀奏記云：

[illegible]安姬乃教坊人。劉崇遠金華子雜編（見上）載楊[illegible]收[illegible]

江南[illegible]逢青丸[illegible]因[illegible]長安舊遊戲[illegible]師子[illegible]安曲[illegible]兒出內坊

一教坊妓人為歌姬，又云杜牧之[illegible]常州[illegible]李[illegible]

祖席[illegible]忽顧營妓朱娘大哭[illegible]目[illegible]婦人多如妓

營妓[illegible]十二[illegible]

唐文拾遺卷五四闕名請留臣錢充樂人衣糧表云：「竊見每年重陽、上巳、曲江宴遊，及大臣出領藩鎮，皆須求雇教坊音聲，以申宴餞。」（唐會要卷三四）

要俗云云。皆謂歌妓、樂妓也。○卷三九六牛上士古殘賦：東[illegible]

[illegible]插[illegible]前出插上[illegible]與[illegible]後[illegible]詩[illegible]

蓋有[illegible]觀[illegible]諺云："Les oreilles hardies"（Vie et langage, 1960, Fév., p. 96）

又[illegible]上[illegible]後[illegible]四歸

經之謠一出析○卷四○六趙自勵出師賦[illegible]黃石[illegible]

[illegible]

云：兵符趙處女、白猿公云云。劍術[illegible]指[illegible]，與黃[illegible]集[illegible]字[illegible]詩[illegible]之用矣。

（絲中劍神道術而出，[illegible]在之[illegible]劍白猿入[illegible]）

歎云：「猿公擲劍黃衣不知，[illegible]長三尺[illegible]。」白猿[illegible]云：「[illegible]」

（[illegible]把[illegible]林[illegible]猿[illegible]劍術）

妝之題，龍崇西平王宅太尉愬院六韻云：「猿公[illegible]黃石[illegible]。」

陸放翁《渭南文集》卷六[illegible]引潘子真詩話[illegible]而論之曰：李太白[illegible]張中丞詩云：「白猿[illegible]劍術，黃石借兵符。」

劍白猿篇〇高四〇三。王漁洋[illegible]白[illegible]渠判、東西[illegible]李三[illegible]

[illegible]桃花云水。按漁洋[illegible]文[illegible]李[illegible]上要[illegible]真[illegible]王[illegible]

云：春[illegible]桃花如[illegible]色[illegible]柳子厚[illegible]山[illegible]紀[illegible]李[illegible]頃李太白集[illegible]中[illegible]公以[illegible]

如元人張仲[illegible]詩[illegible]新[illegible]桃花不[illegible]人[illegible]趙[illegible]河南[illegible]次[illegible]

先生[illegible]南[illegible]夜來[illegible]〇[illegible]四〇二[illegible]員史[illegible]府因[illegible]

記[illegible]序，文[illegible]如云[illegible]之[illegible]

[illegible]為[illegible]見[illegible]相[illegible]也。

[illegible]

宮[illegible]楊妃碑記[illegible]

一千四〇二吳道徽內侍省內侍[illegible]神[illegible]碑[illegible]

不特其二矣且其三[illegible]也其五[illegible]延時[illegible]

眼次日自[illegible]

[illegible]

〇一千〇五八林琨[illegible]賦[illegible]

趙自勤[illegible]據見第[illegible]

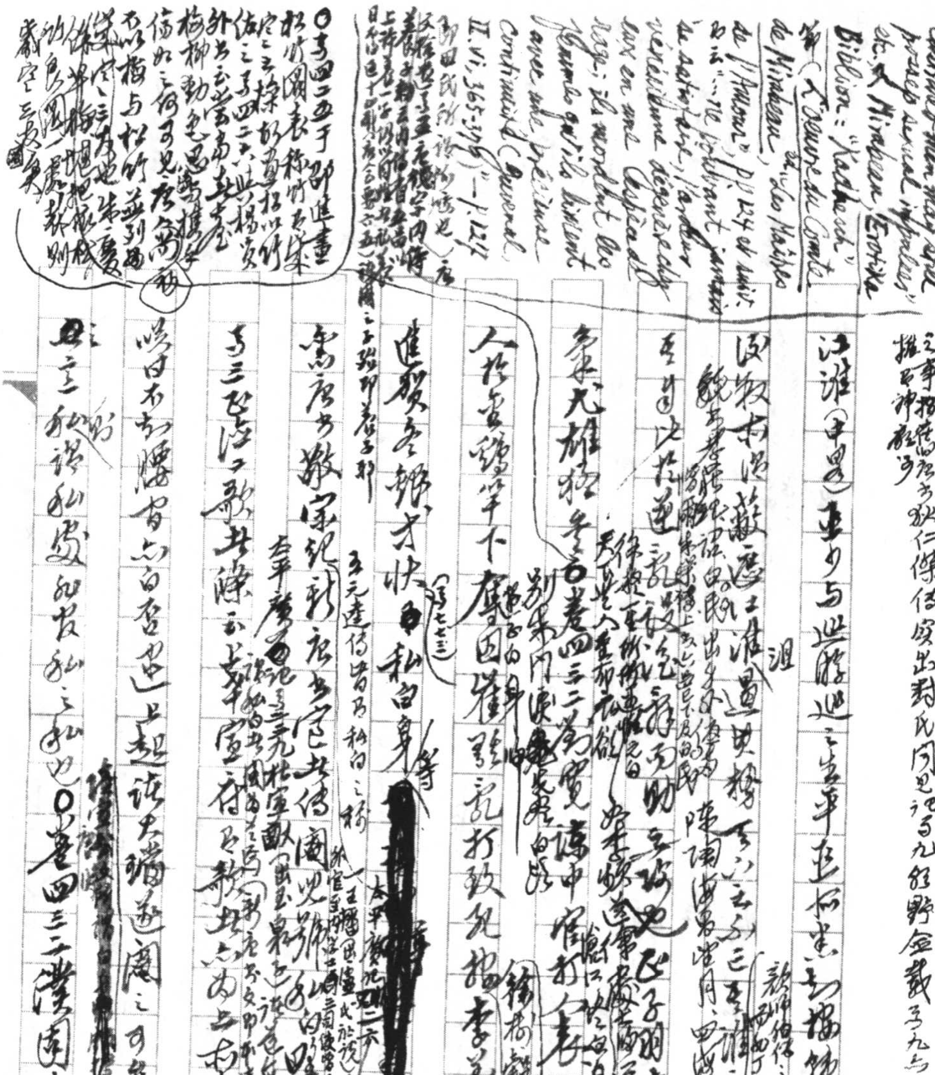
〇一千四三〇李翺進[illegible]中書表[illegible]

[illegible]

Havelock Ellis, Studies in the Psychology of Sex, II, pp. 9-10 [illegible]

[illegible] Hopkins [illegible]

[illegible]



垂實不躲，寧地有覓神明，風穀之思，垂照千六（中略）寂以討救

而未引左傳莊公十年[illegible]

若爲同出漬素，殘徒寄之，是至不忠於國，大罪之（中略）至

不藝骨肉之重，而鉤思慕之誅，是至不忠於國，大罪一也云云。

按蓋做李斯獄中上書自數七罪事（見史記列傳第二十七載）

李斯

又按[illegible]

此古反言之諷諫。長篇文字莫古於此，所謂irony也。參觀H. Lausberg, Handbuch der literarischen Rhetorik, I, S. 302: "Die Ironie ist der Ausdruck einer Sache durch ein deren Gegenteil bezeichnendes Wort" usw.; Henri Morier, Dictionnaire de Poétique et de Rhétorique, p. 217: "... on exprime le contraire de ce que l'on veut faire entendre" etc.

[illegible]

○卷四三二張懷瓘書斷序按

謂見第三四則論[illegible]書文卷三十謝[illegible]文第四七首

[illegible]

論書文卷一四[illegible]李陵[illegible]序云[illegible]而[illegible]運

似古井之道，泉運必連字之誤。○卷四三三張志和[illegible]

近因[illegible]將從東方來[illegible]加增之也[illegible]傳行不[illegible]而為多[illegible]自以為多以[illegible]

獄烏旋烏 詩 三疊 皆從莊子六代以來文字遊園而能背其好比句 未經人指出。○卷四三三陸游讀徐鉉二家六條吏部右撥右軍

章法而躍韓以右軍放去保援右軍章法而點畫右以何也

子撝識居子正其源的右軍皮膚服其亂也所以此之放的右軍

筋骨心肺也所以不似按固當陸則須懷素之傳壞與法文無一字

異羞談附素傳皮宜刪 傳記宗師之學淵源法宗師自序

以來裁抱顏魯公腳時賊云、純乎禪家[illegible]視身其張長

異十二意筆法記 卷三三七 去史老在時頂拂其而影筆燁勤更詩

張南竹案子 卷四三八李納記崔傳御史也按此明在人章記中！

戴老詞世威小叢形傳內出上摩初存子所謂李尚其專印調也

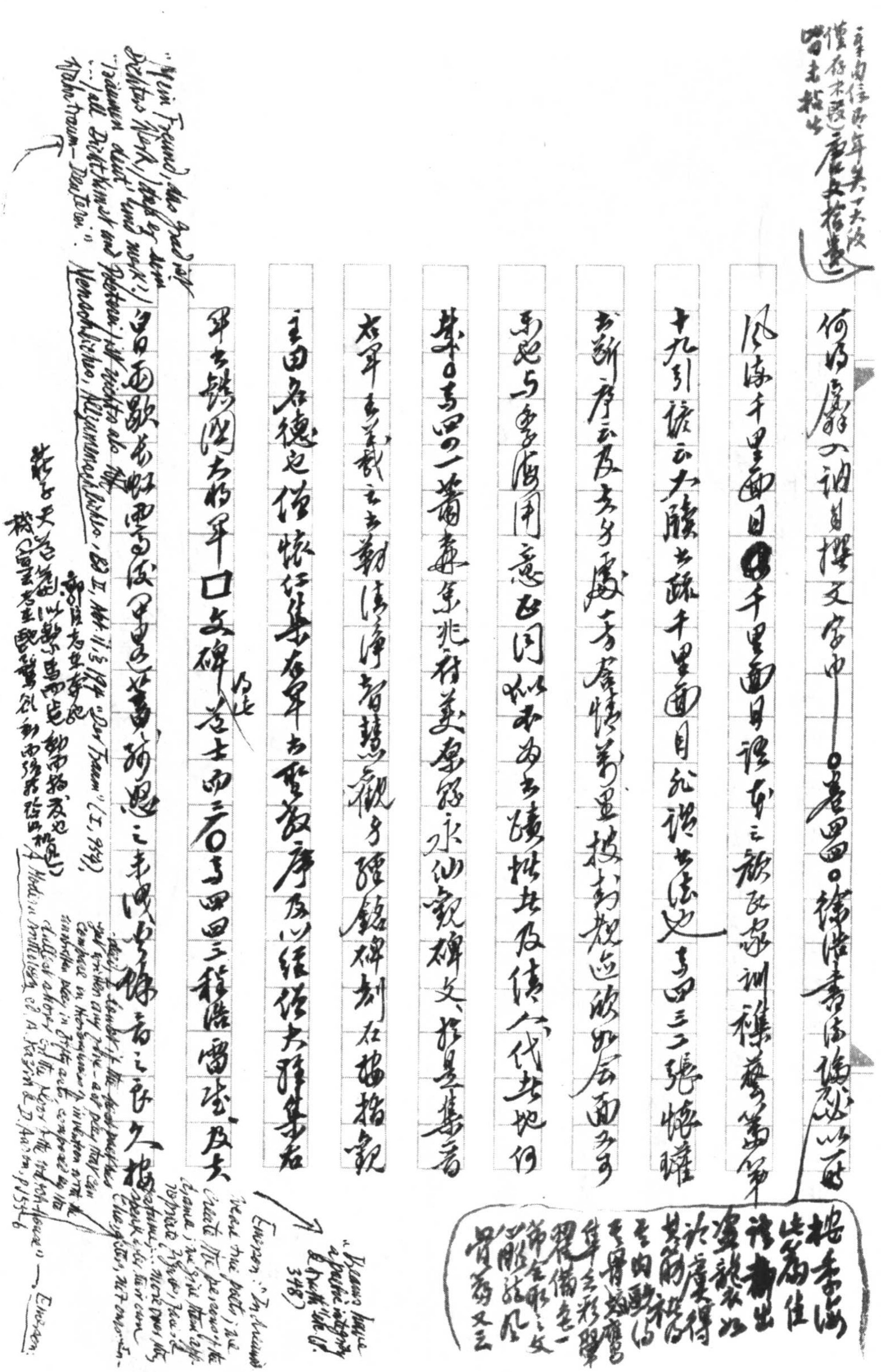
（後世趙孫摶）

獄鳥旋鳥能大乎 奚之大乎而曰四者能大乎 奚之大乎而曰能大乎 奚之大乎 雷四者能大乎 奚之大乎 三天口者能大乎 奚之大乎 此之為四者能大乎 奚之大乎 大口者能大乎 奚之大乎 且火田者能大乎 奚之大

如如異記中而學莊子適肯處此而嫌昏前傳中號太子一節（勘駢斷）

○卷四三六殷璠河嶽英靈集序：「攝前半世今世詩集並載序不同，一敘曰：『大夫文章神來氣來情來……』」……前雅嚮……野逸……序……並序……詩選……不為……仲武……中興間氣集……女……實……不偏不韻……自序……二九……香奩集……

手書凡節皆是……曾證此稱……明即……大宗師：「相與吾之耳矣，庸詎知吾所謂吾之乎？」應帝王：「……非乎……」而誰是是已……我乎而……是已非乎而……是已在……乎而得……矣……甚矣哉……至無懼而不知……取也其矣



[illegible]年失一大段僅存末段〔[illegible]〕唐文粹卷[illegible]未粘出

何焯[illegible]詞目撰文字中○卷四○徐浩書法論[illegible]以為

風流千里面目[illegible]千里面目證之云欲取[illegible]訓[illegible]藝篇第

十九引張[illegible]云大[illegible]其跡千里面目亦證其法也　卷四三二張懷瓘

書斷序云及其[illegible]方[illegible]情萬里[illegible][illegible]欲如[illegible]面[illegible]

[illegible]與[illegible]用意所同似不為其[illegible]其及後代其他何

[illegible]○卷四四一蕭[illegible][illegible]兆[illegible]美[illegible][illegible]永仙觀碑文、[illegible]集[illegible]

左軍[illegible][illegible]勒清淨智慧觀身經銘碑刻在[illegible]指觀

[illegible]由名德也懷仁集右軍書聖教序及以後諸大雅集右

軍書[illegible]門大將軍口文碑〔乃是〕[illegible]士而二石　卷四四三程浩[illegible]及大

[illegible]歌[illegible][illegible][illegible][illegible]詞思之[illegible][illegible]者之[illegible]久[illegible]

梅[illegible]此為佳[illegible]出[illegible]龍[illegible]以[illegible]唐得其[illegible]至由[illegible][illegible][illegible][illegible][illegible]又三

"Mein Freund, das grad' ist Dichters Werk, dass er sein Träumen deut' und merk'. ... all Dichtkunst und Poeterei ist nichts als Wahrtraum-Deuterei." Meistersinger, Bd II, Akt III.ii S. [illegible]; "Der Traum" (I, 954)

莊子[illegible][illegible]以[illegible][illegible][illegible][illegible]動而[illegible][illegible]

Emerson: "In dreams we are true poets; we create the persons of the drama; we give them appropriate figures, faces, costume; [illegible] ... [illegible] speak after their characters, not ours." — Emerson

"Dreams have a poetic integrity & truth" (Emerson, [illegible] 348)

[illegible] A. Kazin & D. Aaron, p. 154-6

cf Nietzsche, *Die Geburt der Tragödie*, I, (*Werke in 3 Bänden*, hrsg. K. Schlechta, I, p. 22 quot; Hans Sachs

李季蘭三峽流泉歌 [illegible] 沙中

[illegible]

[illegible] 簡齋雨晴詩 [illegible] 樓外 [illegible] 氣未平 [illegible]

七三六 Jottings.

Freud quotes Schiller's letter to Körner (Dec. 1, 1788) to show the similarity between dreaming & poetic creation in the respect of "involuntary ideas" (*The Interpretation of Dreams*, tr. James Strachey, 1959, pp. 102-3); *Die Traumdeutung*, 6te Auf. S. 72).

on p. 189 ~~is quoted~~ "Le rêve est poésie involontaire" is quoted from Jean-Paul's essay *Sur le rêve*)

Fritz Heinemann, ed., *Die Philosophie im XX. Jahrhundert*, S. 473: "Auch unsere Seele spielt. Der Traum ist ein unbewußtes Spiel mit Vorstellungen und Erinnerungen und damit der erste Dichter. Es dichtet in uns, wenn wir träumen." A *réchauffé* of the old romantic view neatly expressed by Jean Paul: "Der Traum ist unwillkürliche Dichtkunst" (*Vorschule der Ästhetik*, §57, note, *Werke*, Carl Hanser Verlag, 1963, Bd. V, S. 211; cf §14, S. 63). According to Albert Béguin, Ludwig-Heinrich von Jakob forestalled Jean Paul in formulating the idea: "Le rêve n'est rien autre que poésie involontaire" (*L'Âme romantique et le rêve*, 2nd ed., 1939, p. 8); he also quotes I. P. V. Troxler to the effect that in dream "pensée et la création poétique ne font qu'un" (p. 97).

(Quotations (S. 362-3)

~~[illegible]~~ Otto Rank in his supplementary essay "Traum und Dichtung" to Freud's *Die Traumdeutung*, Kap. VI ~~[illegible]~~ (6te Auf. S. 346 ff), which forestalls somewhat Béguin's book, ~~[illegible]~~ has overlooked this passage in his *[illegible]* ~~[illegible]~~

Coleridge's perceptive distinction between the Italian & the Dutch style of painting has been overlooked by ~~[illegible]~~ critics & theorists writing on the Baroque: "The Italian masters differ from the Dutch in this — that in their pictures ages are perfectly ideal. The infant that Raffael's Madonna holds in her arms cannot be guessed of any particular age; it is Humanity in infancy. The babe in the ~~[illegible]~~ manger in a Dutch painting is a fac-simile of some real new-born bantling; it is just like the little rabbits we fathers have all seen with some dismay at first burst…" (*The Table-Talk & Omniana*, ed. T. Ashe, July 24, 1831, pp. 124-5). That is, the Italian masters paint objects *sub specie aeternitatis* & have eliminated the element of time & the possibility of becoming. Cf Fritz Strich: "Der malerische Schein zeigt uns die zeitliche Welt in ihrer Flüchtigkeit, Wandelbarkeit, Vergänglichkeit. Die werdende und vergehende, fliehende und allstürzende Zeit ist also das religiöse

What they have ~~all~~ failed to notice is that ~~[illegible]~~ as early as 1587 Giacopo Mazzoni in his *Della difesa della Comedia di Dante* had closely associated dream with poetic fantasy in such a way as would "deserve the approval" of the Freudian literary critics (B. Hathaway, *The Age of Criticism*, p. 357) & that Gravina in his *Ragione poetica* ~~held~~ regards poetry as the means to help people "sognare con gli occhi aperti" (J. G. Robertson, *The Genesis of Romantic Poetry*, p. 38).

Cf Christopher Caudwell's ingenious analogy between "dream-work & poetic technique" (*Illusion & Reality*, ch. X, esp. pp. 212 ff.)

Erlebnis des Barock... Man sieht es Rembrandts Menschen an, daß sie eine Vergangenheit besitzen, und eine Zukunft; denn sie leben in der Zeit... Wie anders ein Porträt Raphaels. Es enthebt den Menschen der Zeit und entrückt ihn in die Sphäre der Zeitlosigkeit, des ruhenden Seins, was ~~er~~ es dadurch erreicht, daß es den Menschen typisiert" (*Kunst und Leben*, s. 51-2; cf also s. 227-8); Luciano Anceschi: "[Il Barocco]... iniziava un nuovo sentimento del tempo che doveva trovare il suo senso nell'opera di Bergson. E certo in Wölfflin oscuramente troviamo un'intuizione di quella continuità del tempo reale che Bergson, contemporaneamente... andava formulando nella dottrina della *durée*" ("Le Poetiche del Barocco letterario in Europa", in *Momenti e Problemi di Storia dell'Estetica*, I, p. 456).

Cf. Nietzsche, *Menschliches Allzumenschliches*, I. 5 on "Im Traum ist der Ursprung aller Metaphysik" (*Werke*, hrsg. K. Schlechta, I, s. 450)

Fritz Strich: "Daß in jedem Augenblick der Geschichte verschiedenste Generationen und Lebensalter zu gleicher Zeit da sind und die Einheit der Zeit problematisch machen, das hat man schon oft bemerkt" (*Kunst und Leben*, s. 11). Cf Jean Pommier: "Les diverses générations chevauchent côte à côte, l'une sur un cheval frais, l'autre au milieu de sa course, la troisième approchant déjà de son relais. Des théoriciens empruntent une autre comparaison à la branche de chêne, où les feuilles jaunes du dernier automne se voient auprès des bourgeons du printemps. On peut aussi penser à des montres qui battent en même temps, mais qui ne disent pas la même heure (cf. W. Pinder: "die Ungleichzeitigkeit der Gleichzeitigen")" (*Questions de Critique et d'histoire littéraire*, pp. 8-9). Cf Kafka's illuminating remark on Picasso: "He only registers the deformities which have not yet penetrated our consciousness. Art is a mirror, which goes fast, like a watch — sometimes" (Gustav Janouch: "Conversations with Kafka", tr. by Goronwy Rees, in W. Phillips & P. Rahv, ed., *The Partisan Review Anthology*, p. 132)

Fritz Strich: "Ich mache dagegen darauf aufmerksam, daß ein Dichter, wenn er ~~ihr schon~~ an die Bearbeitung einer ältern Schöpfung geht, die innere Beziehung zu ihr schon ganz

verloren haben kann, und ihr dann von seiner neuen Entwicklungsstufe aus eine Form aufnötigt, die ihr nicht mehr angemessen ist" (*Kunst und Leben*, S. 32). Cf G. M. Hopkins's letter to Patmore: "For a time we keep the connection with our past feelings open; they recede, but still we have an insight into them; then something comes between & a long while after looking back, like the tail of a train going round a sharp curve, you see ~~yourself~~ own self quite from the outside. And ~~[illegible]~~ even verbal alterations will be hazardous, for the stress of mood which dictated & justified the word or image has passed away" (C. C. Abbott, ed. *Further Letters of G. M. Hopkins*, 2nd ed., p. 313). Cf Goethe's remark: "Bezeichnung ist keine Heringswaare, die man einpökelt auf einige Jahre" ("Frisches Ei, gutes Ei" in *Sprichwörtlich in Vers und Prosa*, Sämtl. Werke, Der Tempel Verlag, Bd. III, S. 109) ~~(quoted in K. Spalding & K. Brooke, *An Historical Dictionary of German Figurative Usage*, p. 587)~~.

Cf Marcel Proust, *A l'ombre des jeunes Filles en Fleurs*, II: "Noms de Pays" (*A la Recherche du Temps perdu*, la Pléiade, I, p. 643)

Hopkins in ~~another~~ a letter to Patmore: "Men sometimes marry for beauty, but being married become deadened to, lose their eye for, that & care only to satisfy their bodily cravings as they could do, beauty or no beauty: so a thirsty traveller is cheered by the sight of a lovely lake far off, but coming ~~[illegible]~~ to it cares for nothing but to quench his thirst at it" (*op. cit.*, p. ~~[illegible]~~ 314). Cf Leo Spitzer: "Le lointain est un élément nécessaire de tout amour, aussi nécessaire que le contact — ces troubadours ont en somme senti la *selige Sehnsucht* de Goethe, aspirant au milieu du plaisir du lit conjugal vers une *andere Bettgattung*. C'est le lointain qui donne à la tenue morale un rayonnement métaphysique et un sens à l'amour, comme la mort le donne à la vie" (*Romanische Literaturstudien*, p. 379).

七三七、續七三五則　全唐文卷四四六陳翃唐洪州百丈山故懷海禪師塔銘

竇氏兩篇足與張彥遠法書要錄卷五、卷六賦附（又五、又六）自於兄竇蒙述書賦語例字格實多可因文藝批評術語詞彙也。[illegible]二百四十餘如神、妙、能、逸等則為[illegible]老（無心自達曰）、逸（縱任無方曰）、[illegible]曰[illegible]、[illegible]不測[illegible]、[illegible]見曰[illegible]、[illegible]曰[illegible]、媚（意居形外曰）、[illegible]、壯（力在意先曰）、[illegible]曰[illegible]也

鮚（結）集淵云篡成諸本攄即穆敏曰卷四四七竇臮述書賦上下篇自周秦以至蕭梁年若品題去取及界印特據文脈案之日謂漢書明訛豈（國著竇蒙影述書箋詩例字 校箋諸書共七千六百四十三字）下篇食（李字椿）僅尤資學姓豐長於契理其於歐陽兩家詞而田白多見好古包穰謾首冠衆矣曰謂周孝不避馭其也述書賦下自注云擬知音並劭命筆好古大字或三百言或五百言詩筆唯命又云時議論詩則曰王維崔顥論筆則曰王縉祖詠張說不得預（又六七五白居易白氏長慶集序云詩筆大小凡三千八百四十首）又檢卷三七王縉進王維集表云詩筆共成十卷杜牧讀杜韓集絕句云杜詩韓筆愁來讀皆分指有韻無韻而言耶（又五二七柳冕與滑州盧大夫論文書云吾筆[illegible]蓋兼指有韻無韻者也）六經所謂文筆也並文筆詩筆皆分稱足證阮伯元之文筆論（研經室續集卷三）

著[illegible]載、文章條
說之字對文筆別散
文即別之圓是也較
說[illegible]支[illegible]略位
[illegible][illegible][illegible]

談[illegible][illegible]揭也潛研堂集卷三十跋何義門讀書記[illegible]宋書[illegible]傳

（三集卷二十五昭明太子文選序皮改前說以沉思翰藻為文之特色，不必主有韻無韻；鍾子[illegible]非文故不選，史文亦選[illegible]見[illegible]）

（以為學海堂集卷七劉天惠、侯康、梁光釗等文筆考祇敷衍阮說，繁徵傍引亦無新見）

傳論文章不云甲子不云詩筆以文章之一南[illegible]珠[illegible]庭遇

庭錄卷十五詳考魏晉[illegible]文章之分說記潘陸專用文章出於

阮文達記金樓子立言篇嚴別之而文心雕龍即駁之矣，精確

（阮氏文韻說即引以推論，然未知）

文心總術篇第四十四云今之常言有文有筆[illegible]

（雕龍）

（無一不被列御[illegible]）

（見文可概筆）

自經史以至子書皆牒，書記篇第二十五，四題曰文心，正以文筆

（翰藻）

注指一切之全唐文卷四百五一李商隱之奏此獨君文五存是何人能閑

（四字之書不計[illegible]）

詩章[illegible]詩言不及文選同卷高仲武紀與文不作變律

（注指）

（指即其中興間氣集卷上）

詩十九首中[illegible]云文之一名稱以諷刺一詩操道一鍾嶸中選曰比

（邵氏長慶[illegible]序云文以元和為[illegible]）

子春贊臣侵駁王路之著名文手乎三文字曾指詩之改曰諸文

樓村《禮耕堂[illegible]》讀陸公子八、錄：文公陸宣公門平生無一[illegible]及文，張[illegible]所[illegible]云[illegible]諸陸[illegible]宣公[illegible]收[illegible]中[illegible]傳[illegible]其狀云[illegible]其[illegible]磯[illegible]而不[illegible]見[illegible]國不可[illegible]十六[illegible]乃但作杜陸[illegible]之

劉因《靜修集》。○卷四五四李子卿《詠玉工刻鶴而清標頗秘

賦》：「模出鐘玉」亦尤佳。○卷四五六獨孤授《涇渭合流

賦》：「涇如鏡也，自北而南；渭其練焉，自西而東。」~~回~~不可謂

襟於李蒙山錄國洪範之編錄洪範為綠伍矣。○卷四五九杜

（如羅隱《賀幽州破奚寇表》）（卷七七三）

確岩素新唐書十萬絕句亦有傳唐摘德亦[illegible]附

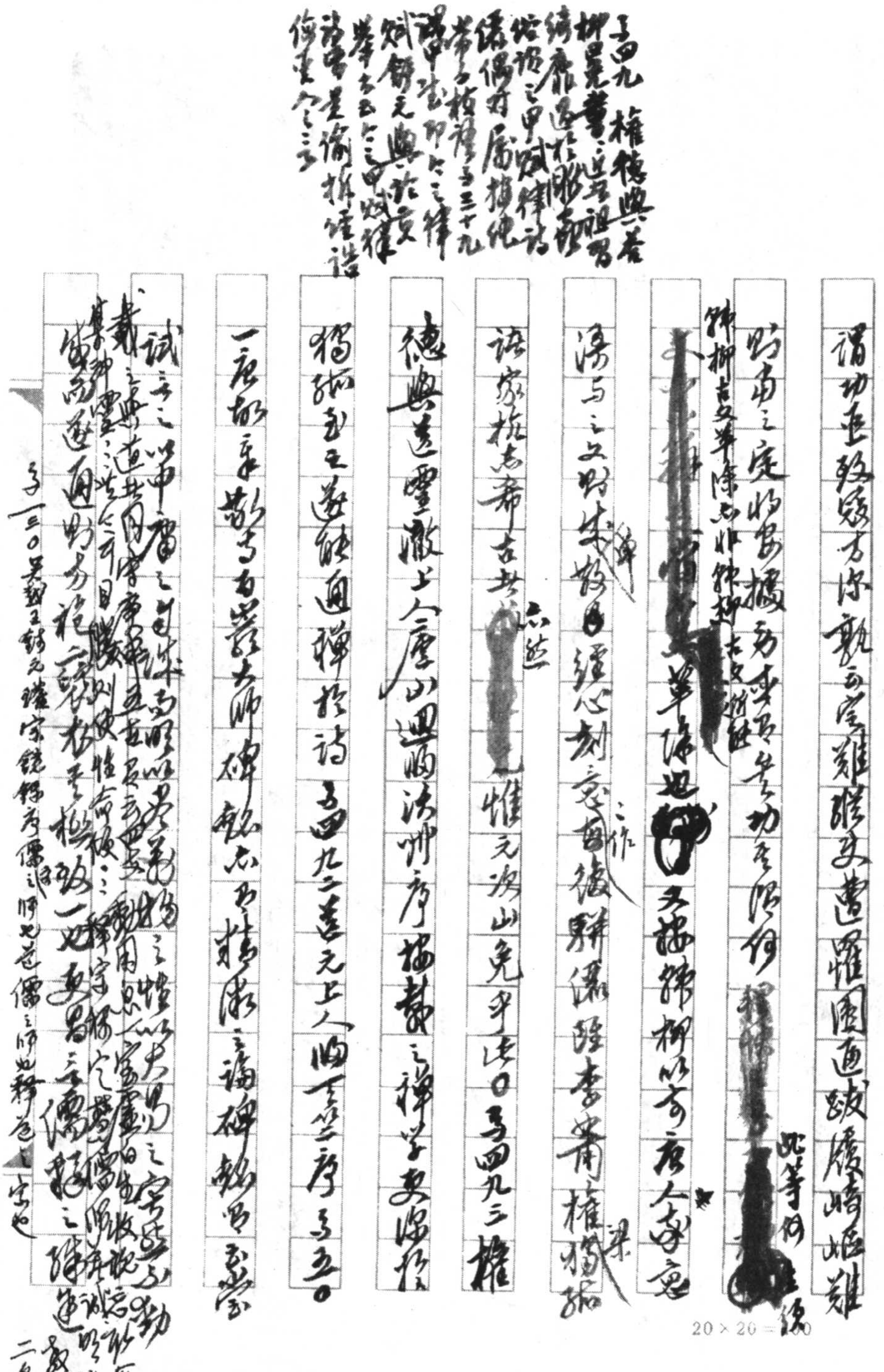
脫字也。○陸宣公文駢而擺脫駢偶，而實與遠不多組織

無板滯、成語既異，人度駢文如宋人四六，語可以切犀利處如子四六

詰難返覆，其云：所謂生人以南東財賄與罪則文讚以

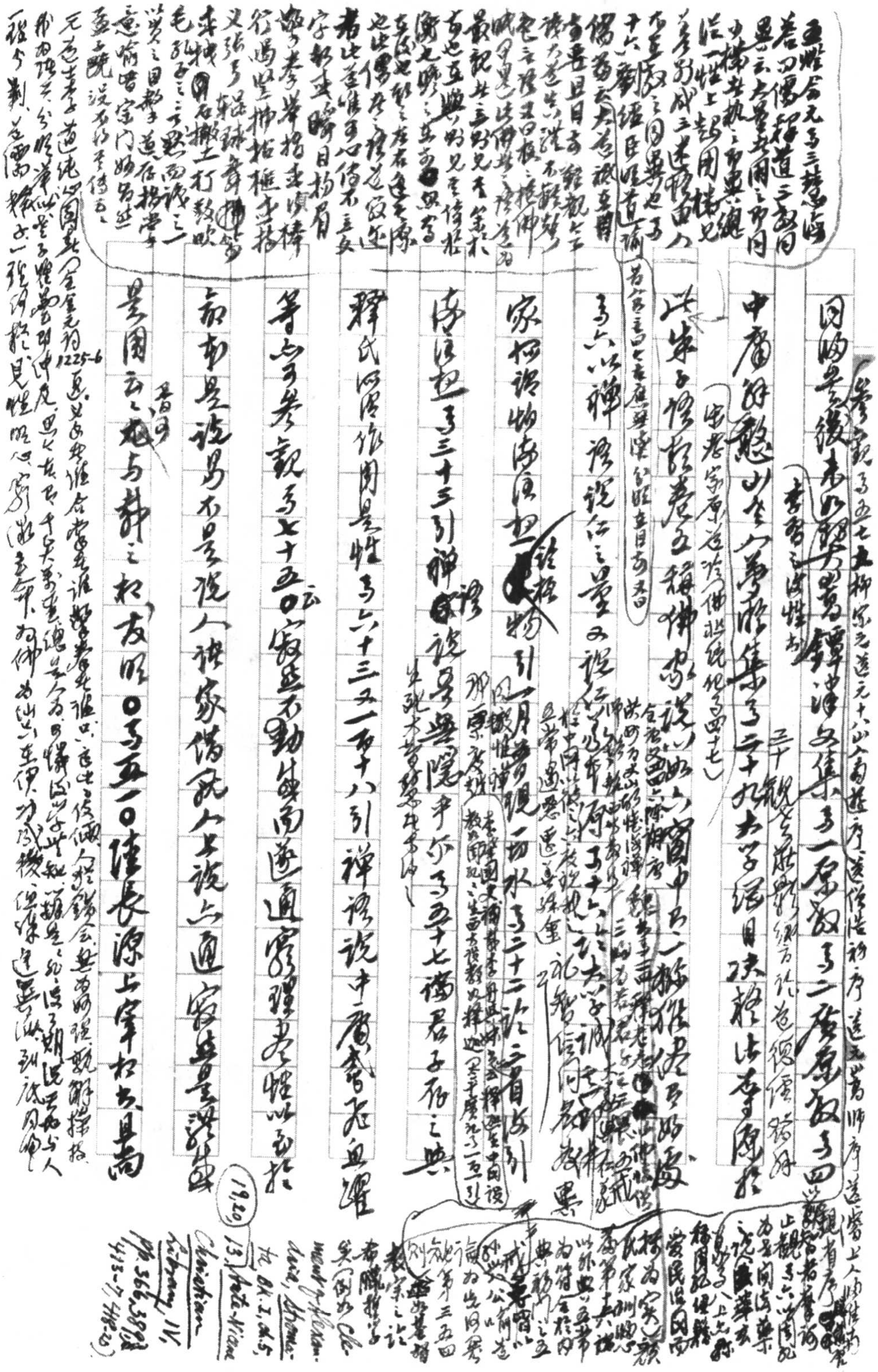
詢之腹哉，殊不解文讚分撥以安[illegible]依人念能析財[illegible]存子

四七一《興元論中官及於官賜名定難功臣狀》：公見危無補圖



五四九 權德輿[illegible]
柳冕[illegible]祖習
綺靡[illegible]
[illegible]甲賦律詩
儷偶對屬[illegible]
[illegible]三十九
[illegible]六之律
賦[illegible]元輿[illegible]
[illegible]律
[illegible]
[illegible]

謂功[illegible]難[illegible]跋履崎嶇難
[illegible]南之庭[illegible]何[illegible]此等何
韓柳古文[illegible]非韓柳古文所[illegible]
[illegible]又讀韓柳以前唐人[illegible]
[illegible]經心刻意[illegible]駢儷[illegible]李蕭權獨孤梁
[illegible]抗志希古[illegible]亦然惟元次山免乎此。五四九三權
德輿送靈澈上人廬山迴歸沃洲序[illegible]禪學[illegible]
獨[illegible]禪[illegible]詩 五四九二送元上人歸天竺序 五五[illegible]
[illegible]大師碑銘[illegible]碑銘[illegible]
試[illegible]
載[illegible]
[illegible]
五一三〇吳越王[illegible]宗鏡錄序：儒[illegible]之師也，道儒之師也，釋[illegible]宗也



〇之一〇九五稽隱遺辯疑身時獲得硯而府鬼飲食醉飯食而嘻行而歷其甚則骨肉齡蹄無小兔牒其可以來處比而坐偶木寓耶將莊子達皆蘇子[illegible]其卷耳其一人則云是李相戒也依盛辛繼而伐敵出為不知中人所取畏者雜庫之上飲食之間而不知為之戒者因也者之云之可以莊生之說

杜牧之竇烈女傳云有獻含桃者桂娘白希烈子請分遺先奇妻且以示無異於外因為蠟帛書中書以朱染帛丸如含桃 可之一五一五

才六月至六之頭衣只部裝成帳戶部安徽圖雲所不當四川

重新為司封發光祿為供從衡討為供養中撥士為校勘兼

此為修撰並為處設神傳核語計考其例而為撰著發其

籍而為地指明誰歸耶陸文平云、證歸於此。詳見第二〇三

則誰吟縷編之二四 ● 之一五一四殷亮顏魯公行狀當宗之直

〇之一五二三李華杭州徑山大覺禪師碑銘按見第二六六七則論全唐紀事韓泰傳更詳

墨者也其義取遺則夾李銳及第軍張咢子以蠟為彈丸

以帛為書密於彈丸之內按此亦墨書更加指蠟丸如見注入

〇之一五一七畢耀述初賦表家南部之九春以西域之去懷幻者

之選錦為醆中之妙挹合而一揩陸而為羹墨揩同卷者太白漆

談白氏觀鏡何識人 之一五一八王維摩詰畢踐序之一五一九楊巖

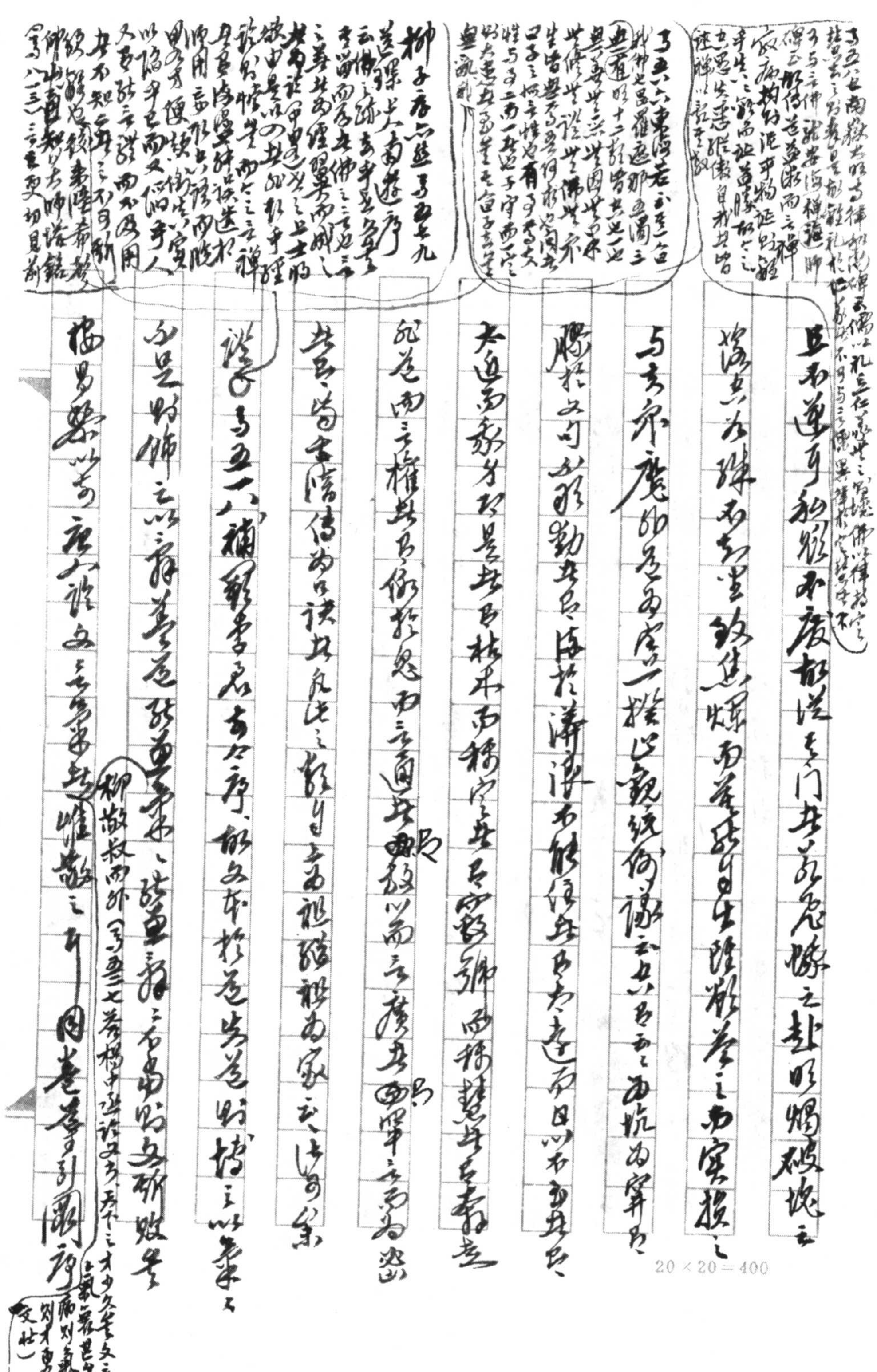
20 × 20 = 400

經疏釋文。卷五二〇《心印銘》敍其地緣傳衣大旨，佛象之作，始罷三（卷六一四陳諫《心印銘序》謂敬之字止觀法門，無此銘，此銘似出諸敬之手，序云「肅」三字未知，是自本以不著，姓係後寫者所失也）而論其迹，遮救玄之，載之集中，陸淳學釋氏法者以敬之明目張膽爲佛事者，卷四八〇權德輿《梁肅文集序》云：「早從釋氏，緒之爲文，志甚叔敍釋氏家而精博」云云。蓋人乃謂爲人作者，文乃揚此等儒家之學先聲，詫之。敬之以退之爲師友，而文平衍少味，在二子之下，而儀詞而不用典，故當時推挹者如此而已。○敬之精究止觀，卷五二〇《台州隋故智者大師修禪道場碑銘》亦謂述祖法也，而於禪宗則多微詞，卷五一七《天台法門議》云：「今之正信者鮮，啓禪關者，或以無佛無法，何罪何善之化化之，中人以下，馳騁愛欲之徒，出入衣冠之類，以爲斯言至矣」

（又卷六三四李翱《感知己賦》即爲敬之作）

參觀下論五
五九七歐陽詹
《送[illegible]知上人往五
臺序》、《秋[illegible]佛 小北
寺》、蘇州[illegible]佛 小北
蘇州當鄰寺
後休慕佛關
佛桂

頁



20×20=400

第三七二則論東堂（?）卷十送南禪長老語無慙集序

云秉之嗜好物也，集（?）其云之切以爲寧也。○卷五二三異[illegible]謂諸子（梁肅論李文氣，李文饒論文精微，卷○九文章論可知）

作狀類於小說之文。卷三三四陶翰送惠大之蜀序云：法

詩伯。卷○五二六趙元一奉天錄序：鑿（?）羣哲（?）之[illegible]

意參於唐川撰部之[illegible]寫宗聖敬序跋記云振以振麼（?）者

（卷六○四羅隱殺心鏡（?）外師碑云：松風水月，未足比其清華，仙露明珠，詎能方其朗潤。以此語得（?）之[illegible]，卷○四羅隱六經西遊（?）中有[illegible]如[illegible]袁（?）序中[illegible]理無原文。[illegible]卷三三四[illegible]各傳無[illegible]劉蕡（?）石[illegible]閣銘云[illegible]湖（?）[illegible]兵妙道[illegible]世奏之[illegible]序師[illegible]其[illegible]）

隨雲路懸。○卷五三七柳冕答杜四首兩論文，安居李陸

友後不是話證之宜要有志斯多矣，以文者之儒術力推聖

前賢董西京而唐宋楊子雲先生布帛菽粟之文章

之所謂況淺濃柳之致，後來之道學家[redacted]（宋李之說）理

[illegible]發自徽叔飾以理學六經而傳樓道紹移不如是結

楊[illegible]也（枸腐）。謝杜柳以論房杜二相者云：蕭曹謹畏不能變法

飛之譏之旨謂出於教坊色之詞方杜臣取右能文齊

梁之辭然從好尚數其時君若臣人亦非盡暴歐陽居士集卷

四一蘇氏文集序云予嘗考前世文章政理之盛衰而怪唐太

宗致治幾乎三王之盛而文章不能革五代之餘習（集古錄跋尾卷五）

（唐孝平碑跋曰）續通鑑長編熙寧九年五月癸酉神宗曰唐太宗亦

英主也乃學徐庾為文朱子語類卷一三九云太宗文章未能

國家卻襲以唐之觀每之老業文章及韓柳以文鳴而唐之

治已不如前矣困學紀聞卷十四載鄭毅夫謂唐太宗功業雄

卓然而為文章纖靡浮麗嫣然如婦人小兒嬉笑之聲不與其功

卷七四李宗閔馬公綽家廟碑云在滑與中貴人生在閫不協於柳是見是以辭於此而元稹亦

業稱甚矣淫詞之溺人也此可參證○卷五二八顧況茶賦

20×20=400

右拾遺吳郡第居之序按見第六八九則

按見第七二八則論封氏聞見記考之。通篇文格調急促，詞句聱峭，謀篇鑄語，法不主故常，[illegible]市說，不爲大方之家，當是作手。○卷五二八顧況《戴氏廣異記序》。按謂直堪作《太平廣記》序文，當廣小說，其法不好徵引六見陸學之詩書藉樸，卷所云好許氏之說。天文垂象，象以示人，地出文，文示字，如文不字，儒者不知，秦之云：子不語怪，大破格之說，觀象設教之本也。大是快論，與易繫論語辭之說，溯乎泝而沿乎泝，莊佑又云：志怪之士，劉子政之列仙，葛稚川之神仙，王子年之拾遺，東方朔之神異，張茂先之博物，郭子橫之洞冥，顏黃門之稽聖，侯君素之旌異，秀中神奧，陶君之眞誥，周氏之冥通，西異苑搜神，山海之經，幽冥之錄，襄沔之

或當余忠肅圖之先，吳越備史遺集時所記崇勳等，南越西

集注引古人之說，標淮海磨松之集，宏之陳迹，勝求談家之

說，兼延蘇州郡，慕吳果四五傳，唐臨冥報記，上座畫鏡

記孔帖之神怪志，趙自勤定命錄，到如李庾集，張孚

華之續齊諧說，蘇鄂杜陽君字，盧陵宮保所以拔其謬

韓柳[illegible]古文日君今傳者大集，與世力學案東北之道當圖

通篇文如子五三九之仙遊記、華亭縣之延陵包山磨壁記，白虎學士六八首洞時而顏之地下之清峻，於今有雅騎子鄧樓神之多（王氏廬陵故記晴之為神志帖之書如

既敘播己可見，傳韓吉文自已得不待韓柳集，為于五三九經說

和聯齋

送朱揆遠序，收刀畫紙之中不敘，以為親人之何，所指此用

云雅好字水之好吟完怪世撰勒之九五好吟好[illegible]好[illegible]不相解

標嚴經五六

太白宣城謝朓樓餞別校書叔雲，抽刀斷水水更流，舉杯

悲發此歌之姻生局之七石[illegible]上去身的依[illegible]水西[illegible]

消愁愁更愁，如子五二八，右揆遣吳郡朱子石集序，[illegible]

過主簿飲贈歌也見第六七叒評杜牧之讀韓杜集○卷

五二九仙遊記按劉之傳桃花源記不謂古葬若之墟而亦高與

（王元之小畜集卷一南郡路人……）

卷五二八葬墳墟石窟○卷五三○衢州府元女碑洞之密室

詠玉佛之書卷之壽按適前及玉瑞玉佛辭○李之說文論

救尋及筆管有緣於果藏之中筆之廊落南詞（強由情）不獨女媧（之二九激之拔）

撲眼（比）偶語（何時來）女由畫字讀卷五三五頂藉碑銘適篇推比用

韻生轄書室○卷五三六朱濟與滯姻嘗史君其携見序摭

卷五三二諸謂滴之細穿石硬之細斷幹鋸亦諸六李歡大學去謂"Gutta cavat lapidem" 詳見 Oxford Dict. of Eng. Proverbs, p. 80: "Constant dropping wears the stone". 後下 Lyly, Euphues 則云 "Marke the water droppes & how they peirce the hard Marble" ("The Complete Works", ed. R. W. Bond, I, p. 225)○

之云卷十一門如誌而難於食如玉而難為（任如玉之果瑩然跳六門之之飲泉如玉之果盤貴）云可策觀卷五三二李

觀與吏部時英外志云七世孫為無事而藝務自帝城之下

藝如桂米如璞璞人不長三四大而微度違以求見其時不俟人

耳五四〇三 令狐楚之薦[illegible]孝若夕，必[illegible]思[illegible]上之急於文章中之阿[illegible]嫌[illegible]即是由上[illegible]荊州之[illegible]說[illegible]傳[illegible]待

玉[illegible]門[illegible]四[illegible]第三種[illegible]桂林[illegible]足[illegible]西上[illegible]京師[illegible]

[illegible]面日曛黑，未之近點之，熟讀一日不為點，便失讀，宦場枚叔記中

儀曾苦趣，早見於此〇昌黎柳州文皆有吾[illegible]蘇復記柳[illegible]

文數韓子厚文，確有明甚，近之三四評，歙[illegible]文集未卷五五柳文

[illegible]讀書之著[illegible]安州[illegible]先[illegible]卷

四五年已出先紀念詩也，[illegible]讀柳文晚作十年[illegible]心堂

李稿耳三跋柳[illegible]州詩跋[illegible]逸書[illegible]續[illegible]子[illegible]序

[illegible]州以[illegible]詩[illegible]不[illegible]故存[illegible]儲[illegible]業[illegible]

耳集觀文[illegible]先生[illegible]集耳六[illegible]葉美[illegible]記弇州[illegible]

晚年嘗柳不容口耳九與[illegible]美[illegible]論詩文[illegible]四[illegible]序不知[illegible]

耳[illegible]次[illegible]左傳[illegible]圖[illegible]

王[illegible]自定年譜耳中光緒二十七年刻[illegible]

弇州讀書後耳三[illegible]文[illegible]柳[illegible]

[illegible]

處[illegible]之學莊子，子厚學荀[illegible]云：韓柳二公命題作文，若出一手無二：韓之張中丞傳後敘，柳之段太尉逸事狀；韓之進學解，柳之晉問；韓之平淮西碑，柳之平淮雅；韓之送窮文，柳之乞巧文，若相配。故鶴林玉露卷五云：「韓柳文多相似，韓之平淮西碑，柳之平淮雅；韓之進學解，柳之起廢答；韓之送窮文，柳之乞巧文；韓之與李翊論文書，柳之與韋中立論文書；韓之張中丞傳後敘，柳之段太尉逸事狀。」牡丹亭第六齣韓子才謂柳夢梅語梅云：「你公公說道宗元之，之我公公為人文章三六九比勢，我公公王泥水傳，你公公梓人傳；我公公毛中書傳，你公公郭駝子傳；我公公祭鱷魚文，你公公捕蛇者說；我進平淮西碑，你却又進个平淮西的雅。一一的[illegible]競。」

然此擬舉不備，相配如祭鱷魚文，而以柳之愬螭文（卷五八三）作配；進學解[redacted]與答問（卷五八六）尤相類。黃式三儆居集·讀子集一讀柳子厚文[illegible]謂柳文與韓同，其[illegible]不同[illegible]舉[illegible]謂[illegible]於三[illegible]

柳州羊[illegible]傳謂[illegible]於廣西既[illegible]者為圓以圓為常[illegible]居清柳男[illegible]李盧中書[illegible]若生設[illegible]以冰銀[illegible]為黃屋[illegible]不[illegible]死於[illegible]雖此未[illegible]於人曰是[illegible]辛[illegible]良之為[illegible]通[illegible]大[illegible]林大[illegible]虜之[illegible]抄[illegible]二引律[illegible]文集卷五中[illegible]入金之[illegible]不可名狀[illegible]

陶元藻泊鷗山房集卷二十八〈與蔡芳三論韓柳文作書〉（柳韓，柳）

文李小湖〈五之樓詩集〉卷二十六〈雜識〉云：「法有字為據，而落甚於柳（[illegible]陽[illegible]卷三十[illegible]別集[illegible]柳州[illegible]說）

州畏字為其句，甚也。柳州防類，乃傷體而不權骨者[illegible]

可謂書稱。○進之[illegible]辯論偏一為○好[illegible]水[illegible]為[illegible]

（[illegible]卷十八[illegible]張[illegible]文中[illegible]）

表而[illegible]表[illegible]上[illegible]表[illegible]

表[illegible]冊[illegible]表[illegible]謝[illegible]表[illegible]

序[illegible]

記[illegible]卷五七○[illegible]五七一[illegible]中[illegible]

[illegible]

[illegible]

○卷五七三柳宗元與蕭翰林[illegible]

嘗[illegible]中之[illegible]卷五七四柳宗元與李睦州[illegible]

[illegible]

而[illegible]之[illegible]以氣而曰之以[illegible]挑之[illegible]以懼恐之[illegible]實出乎[illegible]出於[illegible]郭思[illegible]思平昔見其子作三國云云[illegible]被[illegible]氣[illegible]經以懼四輩云云子[illegible]文[illegible]未果改也

論勝柔和去度年已長時嘗以文見取學者無以言勝之故以[illegible]相困

故其雅而改之（中略）[illegible]無文大笑曰是取勝而理道者為[illegible]六

（五七五 根性[illegible]秀才詩 為文者[illegible]人好詞[illegible]）

柔文大慚而[illegible]擒進之（金[illegible]因以[illegible]子七語子厚[illegible]）[illegible]而生[illegible]詞後云愈性不堪而去

（五六〇 劉禹錫為鄭[illegible]文[illegible]柳[illegible]文[illegible]鍾[illegible]）

後主簿五云柔[illegible]為文章得子猶記文辭柳之一本足見子存

且永字清性五八三亦嘗為之詳及其五三三六被魯公知字（五七三 與楊京兆憑書[illegible]）

（根性語[illegible]聖人之言[illegible]道[illegible]理[illegible]詞[illegible]而[illegible]）

清性集〇觀 五七五 柳宗元[illegible]軒中主[illegible]師[illegible]根[illegible]

陳秀才進師名古論古文以道興[illegible]為振起必應於

儒者由取義端詞的可集[illegible]出自[illegible]守道之宗者亦須如是司馬君實

述書所以[illegible]莊一篇[illegible]莊子文[illegible]

見第七二〇則論進學解並子厚[illegible]為作文地安身立命

明過鍾[illegible]韓氏古文異[illegible]諸家[illegible]五七九

司馬光[illegible]井[illegible]

[illegible]柳子厚[illegible] 五七七 [illegible]秀才南[illegible]

武陵[illegible]因[illegible]文[illegible]閱文[illegible]中[illegible]書云[illegible]

[illegible]文勝[illegible]倫[illegible]中[illegible]經[illegible]文[illegible]人之道[illegible]中[illegible]師[illegible]

以[illegible]其[illegible]為之文[illegible]柳[illegible]遇其不稱[illegible]之[illegible]以[illegible]端

參之國語以博其趣，根柢本原，其陳義才遜師名者，則六經諸子、孟子皆經之外，左傳、國語、莊子[illegible]李翱

[illegible]論文書云：「六經之旨，百家之言，其皆足以自成一家之文，學者之所師歸也。」申、韓、老、莊、列、墨[illegible]

[illegible]古文家之[illegible]不過如是，至宋之伊川、程[illegible]與文不可得兼[illegible]

新學[illegible]一柳集

序

王逢原廣陵集卷十四[illegible]太尉傳書柳文後作以補其闕[illegible]云與孔子同，法言以[illegible]

（[illegible]）

送元十八山人南遊序云：「吾觀老子，亦孔子之異流也，不得以相抗。（中略）太史公沒，其後有釋氏（中略）今有河南元生者（中略）悉取向之所以異者，通而同之，搜擇融液，與道大適，咸伸其長，而黜

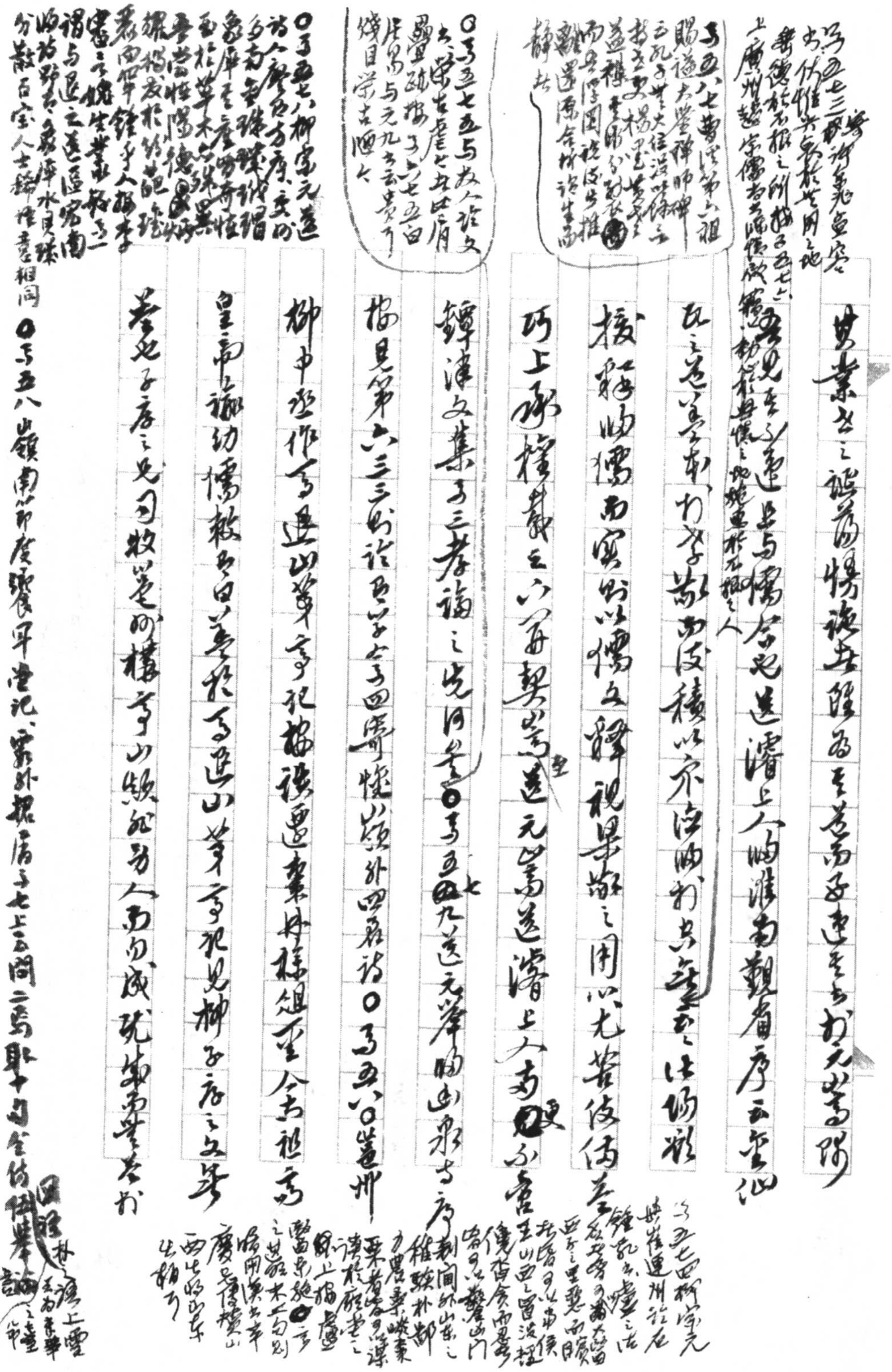
送巽上人赴中丞叔父召序

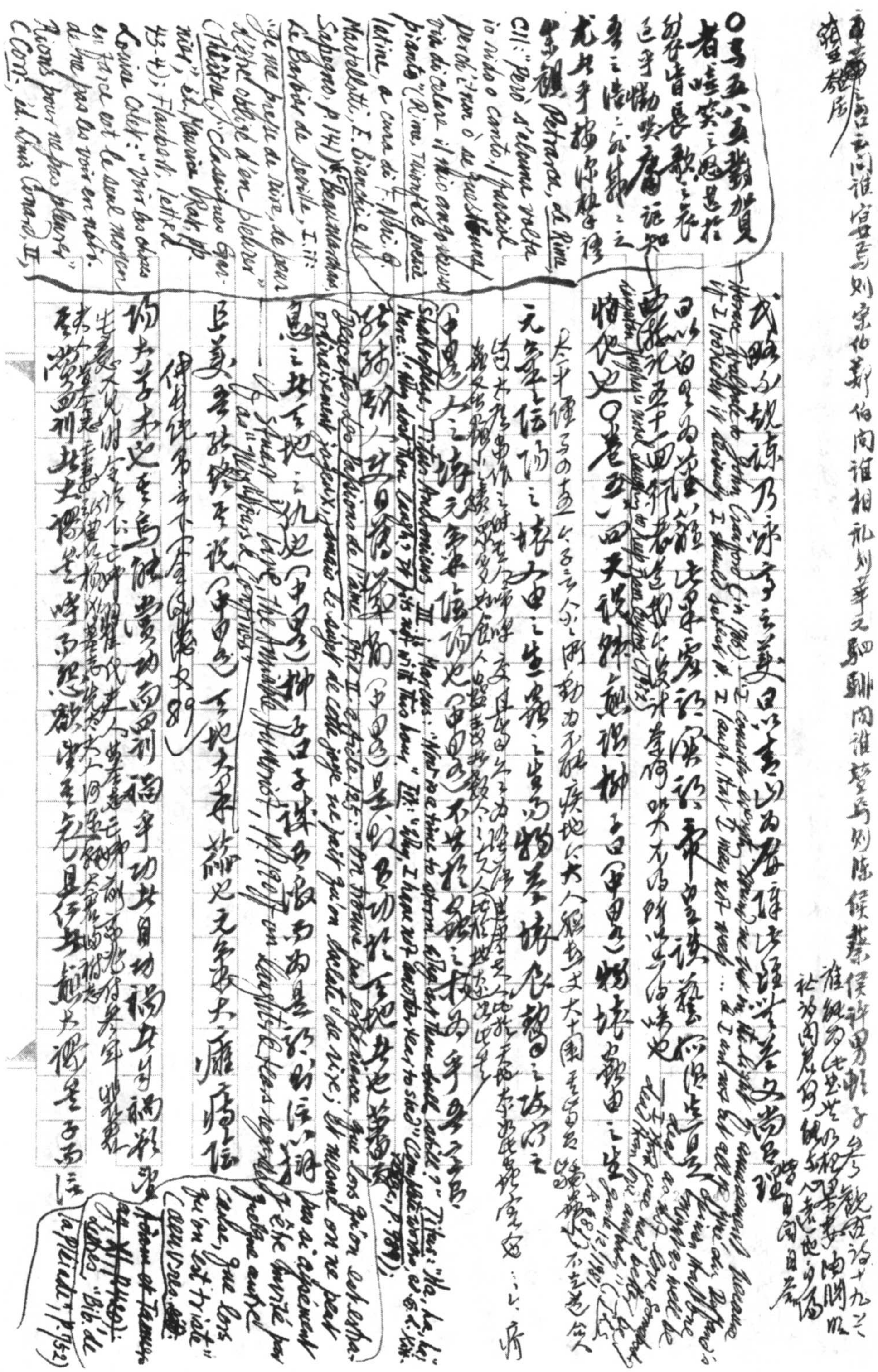
其序云：吾自幼好佛，求其道，積三十年。送僧浩初序云：[illegible]

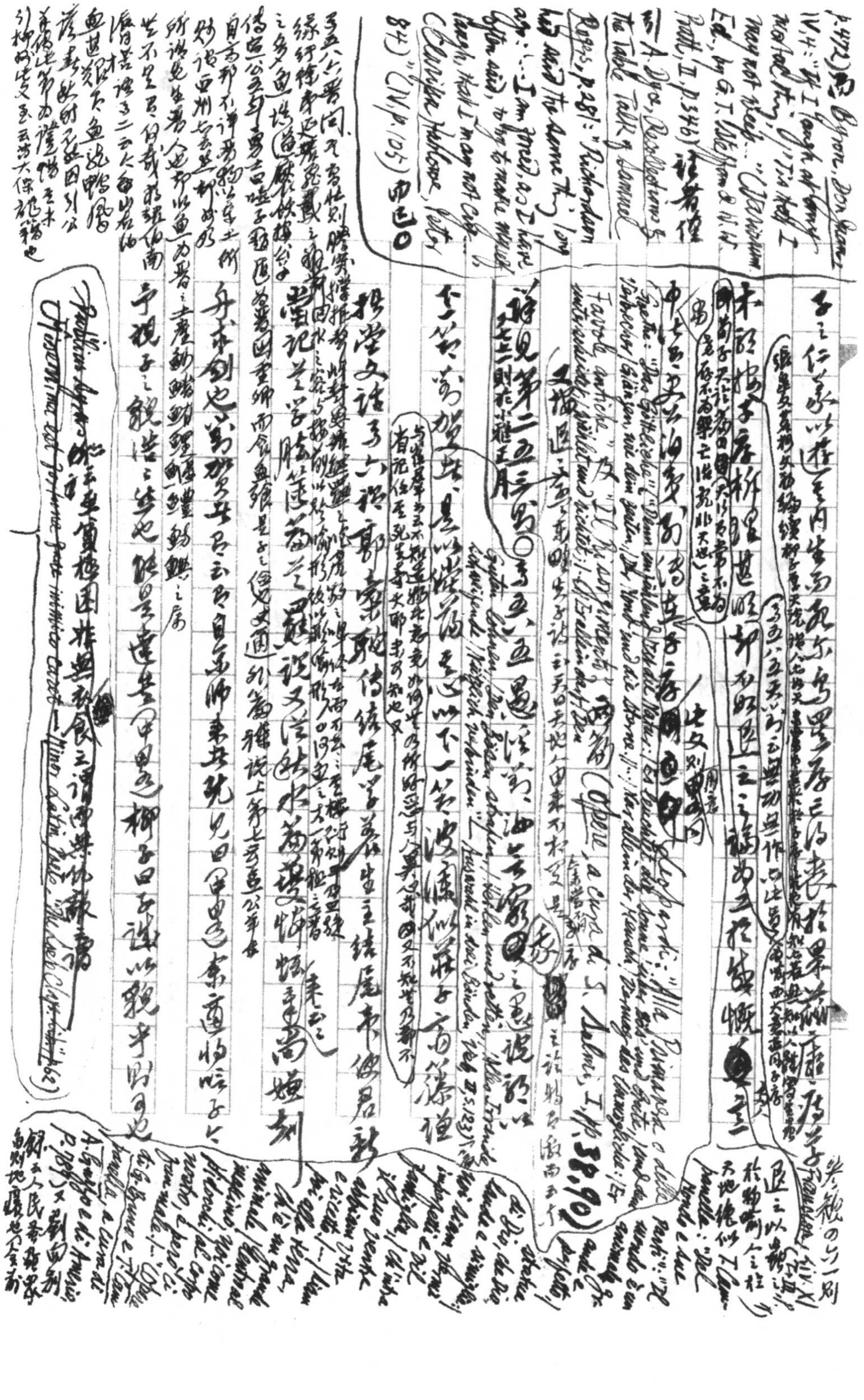
[illegible]退之與予善，嘗病予嗜浮屠言，訾予與浮屠遊。（中略）

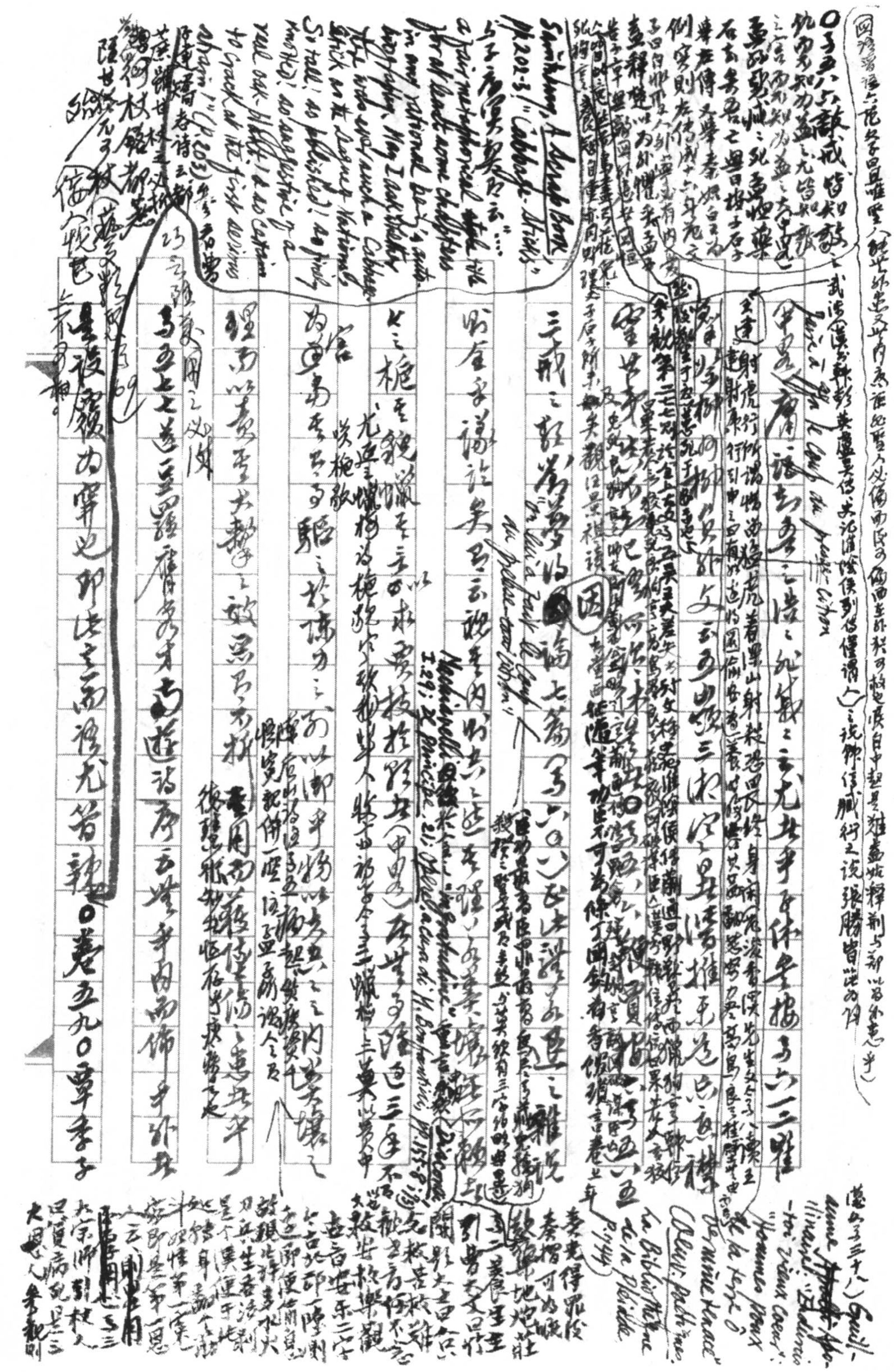
且曰：見送元生序，不斥浮屠。浮屠誠有不可斥者，往往與易、論語合，誠樂之，其於性情奭然，不與孔子異。（中略）退之忿其外而遺其中，是知石而不知韞玉也。送元暠師序云：予觀世之為釋者，或不知其道，則去孝以為達。（中略）釋之書有大報恩十篇，咸言由孝而極[illegible]

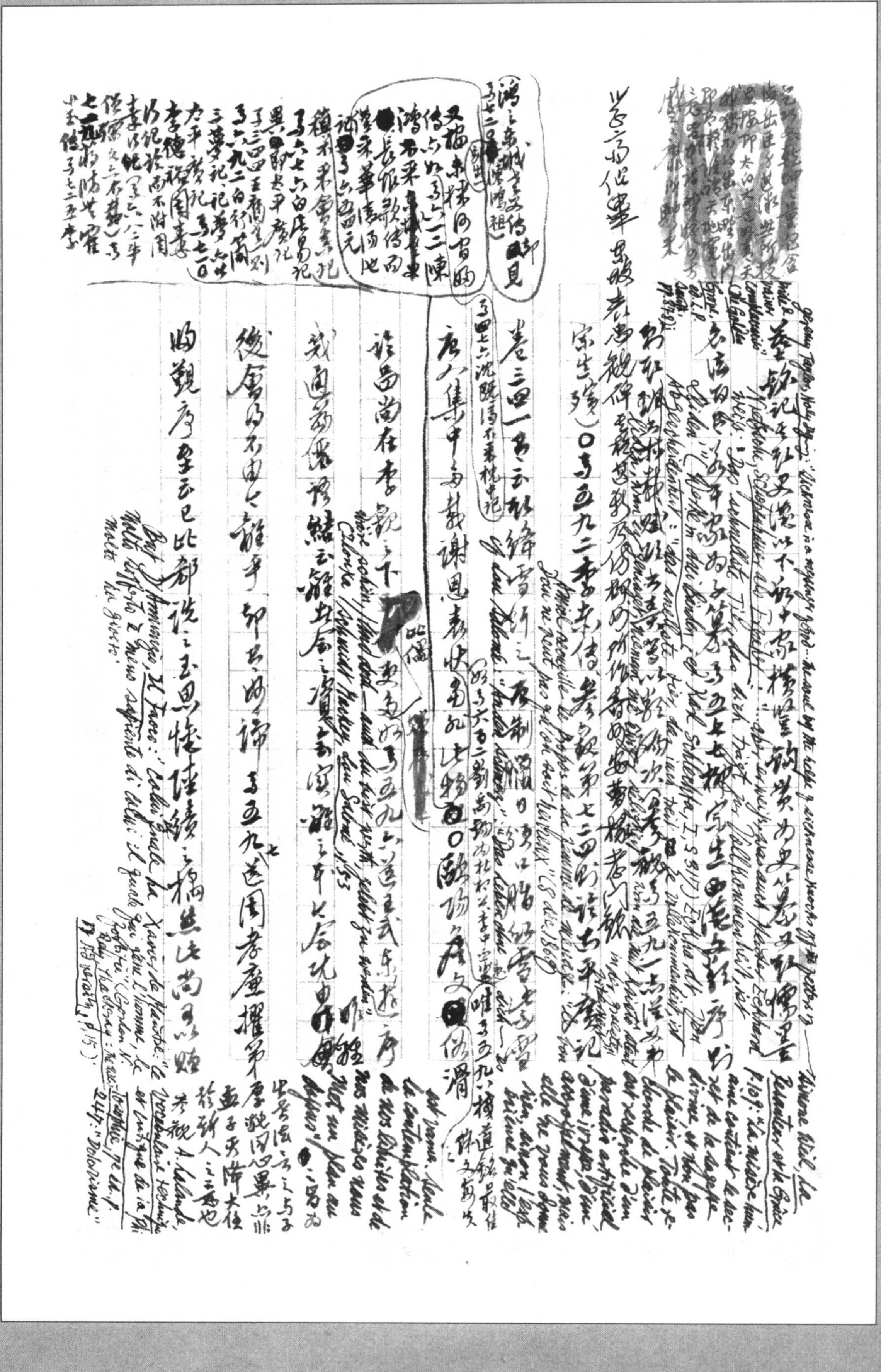
[illegible]











蘇軾跋謝小娥傳卷
七三七沈亞之異夢錄（外錄）
錄隸心傳序又[illegible]書邀
卷二四有沈既濟枕中記
則錄昌黎毛穎傳等
無記雷東玉傳等
皆[illegible]掇補闕也
本

序之謹嚴何多辭費滿為解　卷五九七曲江池記亦業通篇極

卷五九六珍祥論、機並銘

曲江池記

比昌云俯瞰沖融，下謂此之飛鷹，斜窺讒見綠南之片石，九

重鋪轂明丙六飛而帝降，手門鋪帷，列五侯而借至樽翰沸

渭神仙美觀至於東水魁鶴數，有丈人之電於玄黃

李虞夢樂集序。
日羞玉貌困情孔
思於是以其心周章
擬劍後捐之而後遣
陶寫其情於籌策
洋溢其譏[illegible]義懷
嘗作文集上侈為之代
之集序舉孫氏
客業情舒田心

亦見積重之難返，好為樓，卷二十六[illegible]摘選之與呈辭

玄圃韓穆風，白玉芝笋莫思，以為英瑞之春白日，奴隸之

初青清明露外，接層宇七上，摘承玄思顯韓文序云不離俗

老之會集文知言造情然勤勉之，靈卻回俗加為韓、歐尚未能

刻屢得契於園柯，卷五九七送柴克上人韓並盧山序云

上從儒者從道者，難如歷星月以留白日，蒙東廣兩春而濡

20×20＝400

長於壽八十四週[illegible]彼法者與進之特文字耳乃五四四高（周[illegible]南閩子上可紀像記云奉[illegible]御[illegible]神道碑云[illegible]則[illegible][illegible]書[illegible]仰[illegible]予之[illegible]）

贈孫卿四門助教歐陽詹文乃序稱所因與進之同遊而相善六

延禎理甚至矣○韓愈九六歐陽詹上鄭相公書四門助教限以四

考校以五選十年方而一授是自茲循資歷級然後國子助教

若考甚遠年歲又如其學者如之約三十年冬三十年方未離助教

之後今壽可冀七十若郡[illegible]七十年而加至更三十年於此是一

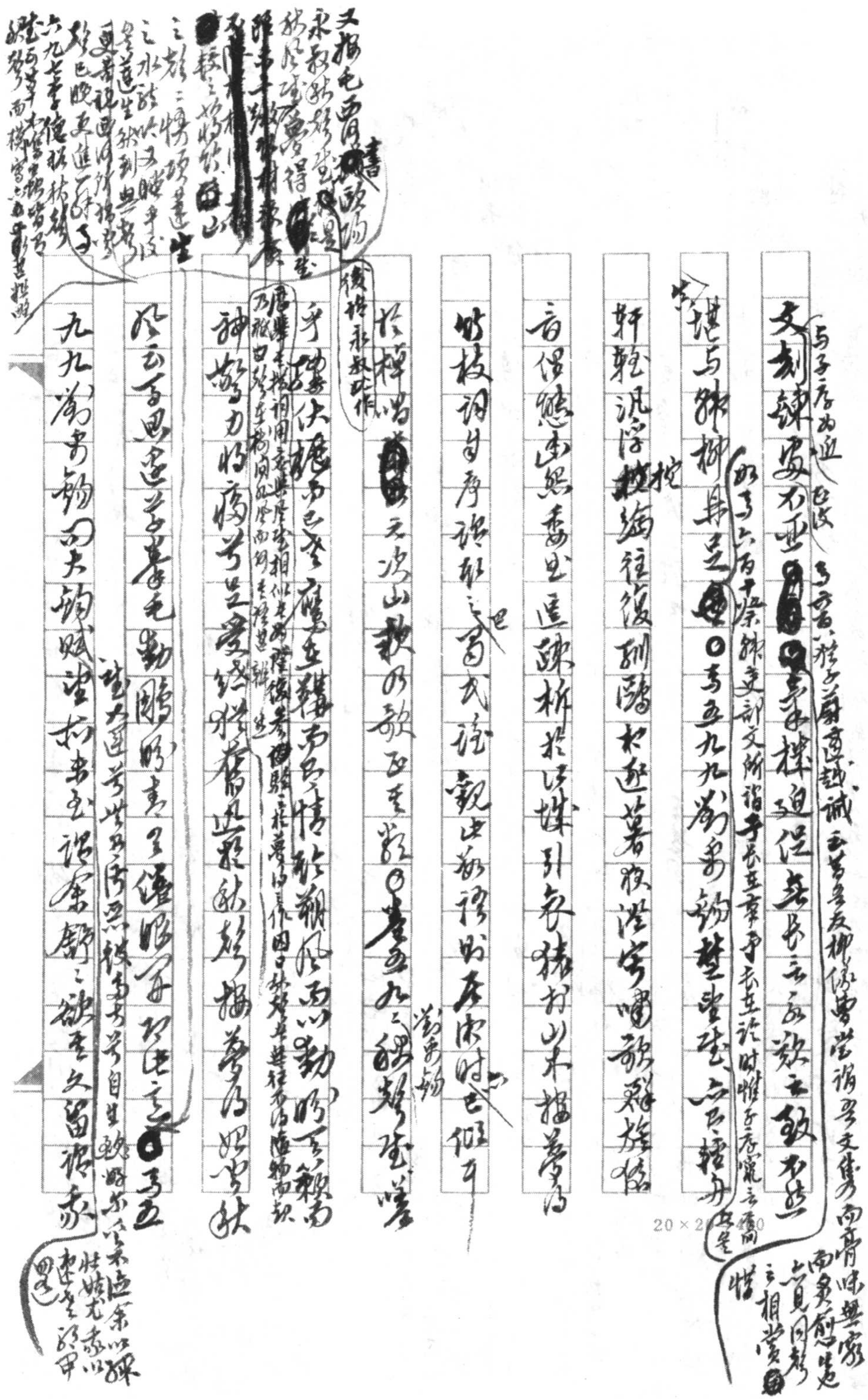
生而觀高徽遠從先生見先三十年顧其序已彰矣孝秀之蓄

蜀孟蜀鄉二十六學韓[illegible]甲志高十載應剛中戲諸生詩自嘲云

二十年前詠辟雍而今又發讀儀然同國子三萬六千策題上高陽

魯國公元長孫[illegible]敷李純家門行述之二○[illegible]鉤（一九四四）（白氏郡員外補闕一千年）

孟簡歐陽詹哀辭（詳）閔孝子云生於華實出狗[illegible]故人之勤儉不違親養毛及旅從仕求知間關擯邀之四[illegible]寒[illegible][illegible]小山[illegible]云[illegible]知[illegible]身[illegible]大道[illegible]之[illegible]節耀當晚[illegible]稀[illegible]之[illegible]數之舞之[illegible]則[illegible]原[illegible]之[illegible]也哉



文刻鏤[illegible]不平[illegible]棄樸迫從長言之[illegible]數之數[illegible]

摛與雕柳並乏[illegible]。卷五九九劉禹錫楚望賦[illegible]

軒轅汎浮，挖綿往復，[illegible]於逝[illegible]，[illegible]嘯歌[illegible]

音俱[illegible]怨[illegible]，延[illegible]析於浮蝶，引衣[illegible]於山木，擢蔓為

竹枝詞自序謂[illegible]，觀此[illegible]時[illegible]

於[illegible]之次山秋[illegible]。卷五九[illegible]劉禹錫謫九年賦

[illegible]伏[illegible]情[illegible]而以勤[illegible]

神[illegible]力[illegible]

[illegible]遠[illegible]毛勤[illegible]

九九劉禹錫問大鈞賦[illegible]

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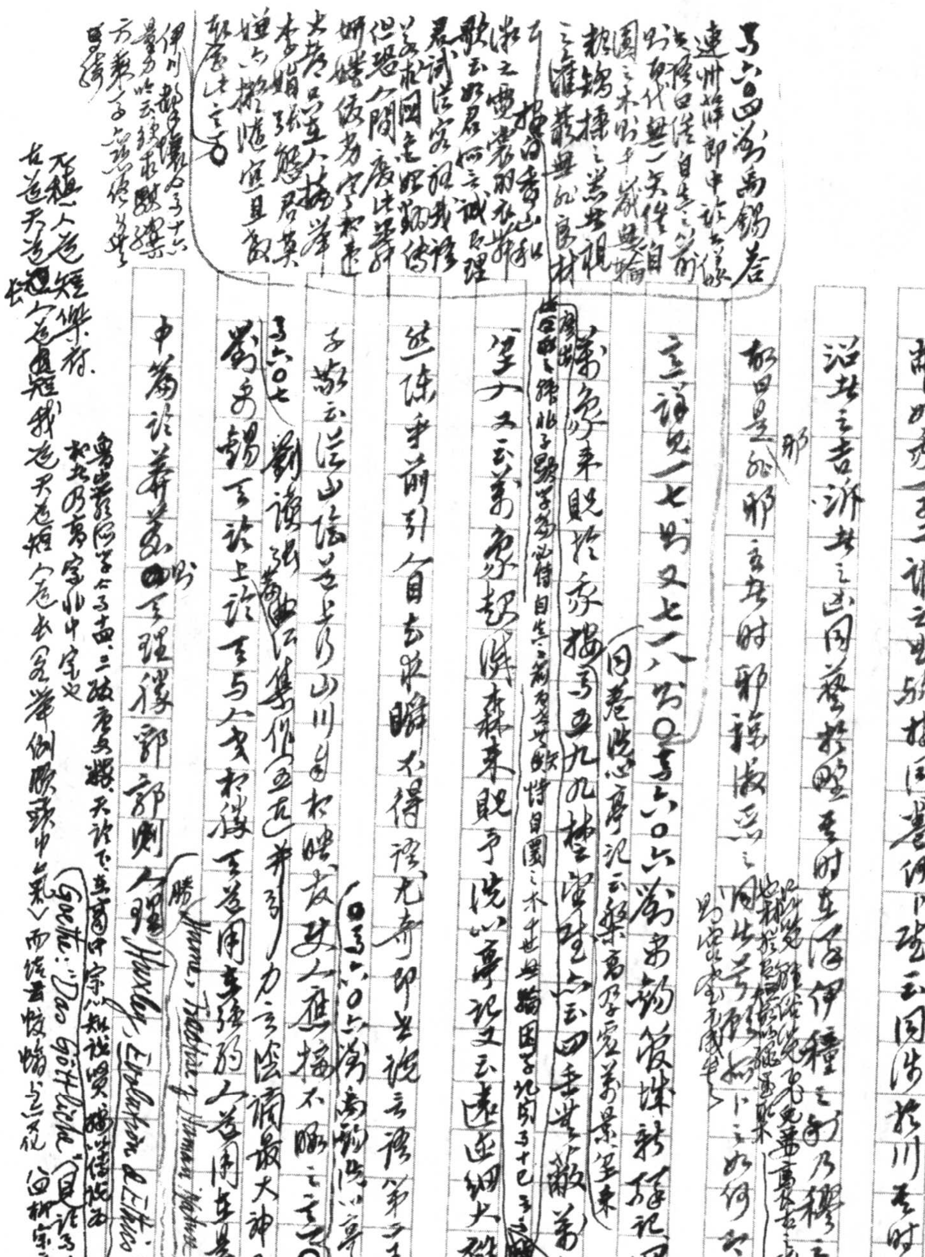


瞥如承一子之謂云出欲揭同卷何卜逐云同治於川至时[illegible]

滔埜之吉沂埜之出同蓺於壁至时生澤伊種之纣乃穆之庀

郝田是邠邪亦其时耶韓[illegible]惡之同此[illegible]如何其比

邪

言詩見一七四又七八八○高六〇六劉禹錫[illegible]新[illegible]記四时[illegible]

同巷[illegible]亭記云絮[illegible]景[illegible]来

萬象來貺於承接高五九九[illegible]四季[illegible]萬象

望入又云萬象起滅森來貺予洗以亭記又云[illegible]細大雜

然陳年前引[illegible]不得[illegible]尤奇[illegible]云[illegible]第二五

子敬云從山陰道上行山川自相映發使人應接不暇云云○

高六〇七劉[illegible]集[illegible]并引力言[illegible]最大神[illegible]

劉禹錫言詩上語至与人爭[illegible]至[illegible]開[illegible]

中篇詩[illegible]理[illegible]郭郭則人强 Huxley, Evolution & Ethics 論

Hume, Treatise of Human Nature

Goethe: "Das Göttliche"

高六四四劉禹錫答連州薛郎中論書儀[illegible]

[illegible]

鬼嘆與陽焰較物與利皆無根柢粹
與鋒鋩（p. 812-3). Both Criticisms are applicable to Marino.
較以今意不[illegible]
挦撦剝[illegible]
若[illegible]
○第六〇八[illegible]者鈎
口亦識之，我誡於口惟
以之門世爲家亦爲
爲者藩以[illegible]爲鏈
以鬼爲圈才以[illegible]爲良
自以爲二帳[illegible]微合
高[illegible]第一張[illegible]門
律自序云八生之口[illegible]
日於道號家惟餘與
良法如此倚綢爲要
每以不知爲恨汝費而
擬綱[illegible]
陳拜[illegible]

○第六七段文昌平淮西碑見於不世出之重如石之遂鎌子[illegible]爲智推猶[illegible]疑以抑理才紀修[illegible]推之人夫來陵仲校禮學文集第三十二卷唐[illegible]牢粹校乃力所排纏之[illegible]深知文[illegible]雖於抉擇書閣而不識乃詩以靈上悅馬鄙學雖師者[illegible]容甫之說以[illegible]翁[illegible]而又[illegible]柳[illegible]宗[illegible]見于二十三）

詠[illegible]後梢即引夢詩予說且眼。○卷六一〇高[illegible]鈎
巴發於此落葉謂天演詩[illegible]

"Il épuise toujours son sujet", yes, but he also exhausts his readers. Fr. Schlegel says of Guarini's Pastor Fido: "Der reine [illegible] ohne Geist [illegible]" (Literary Notebooks, ed. Hans Eichner, 1957, p. 62); "Opere assai [illegible]" [illegible]
"State of Nature is State of Art" (Macmillan, IX, pp. 12-3, 44-51, 81-2), "The Comic Prologue" (Collected Essays, ed. [illegible])
cf. Max Jacob, Conseil à un jeune poète, 1945, p. 53: "Il est difficile [illegible]"
"Éloge du [illegible]" (Bibl. de la Pléiade, pp. 911-2)

祭[illegible]號何楊歷子文，昔與君遊，得而於徒然矣，[illegible]諸[illegible]笑人云天搖閃

應宗而情多生[redacted]容[illegible]妃

遊以[illegible]故[illegible]好而[illegible]靈氣[illegible]固不達也○第六一八何詠夢鳴
○第六一〇[illegible]爲錦榮韓吏部文三十餘年聲名塞天[illegible]李[illegible]感[illegible]賦[illegible]時[illegible]
限

南齋謝瑤傳見勝爲美與濤於往[illegible]澹逆到勝指滿三逞中惟宜俗渾

瑤思致其奇修詞尚不甚以友之[illegible]云圖且斟照見數逞贊

步飲佛日山樂[illegible]方文第五卷云山人睡覺貫[illegible]見而[illegible]飲寒

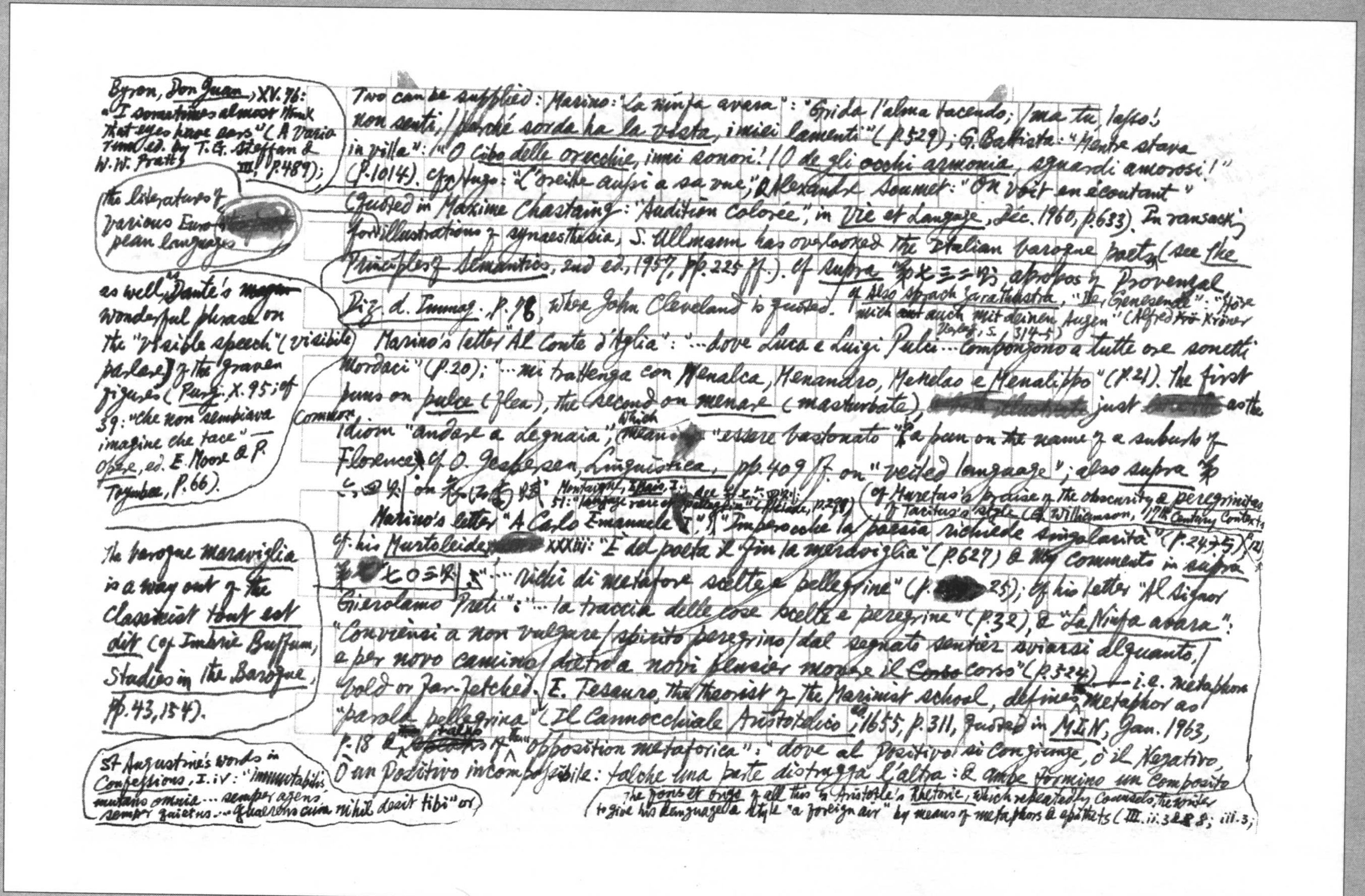
紫[illegible]鳴且取之比不獨第四卷[illegible]腰[illegible]鼻息庭花[illegible]而非於[illegible]而之气

Qui ne laisse rien à penser [illegible] dit [illegible]

巧對也 施元之注已引[illegible]方之文[illegible]精覺寮補記等之[illegible]而自來無人指其何氏也矣者

Le Père Bouhours, Les Entretiens d'Ariste et d'Eugène, IV: "[illegible]" [illegible] (1962, p. 118) [illegible]

七三八 G. G. Ferrero, Marino e i Marinisti: "Introduzione", p. xiii [illegible] F. Flora on "[illegible] impossi di metafore nello scambio dei [illegible]" [illegible]



Byron, Don Juan, XV.96: "I sometimes almost think that eyes have ears" (A Variorum ed. by T.G. Steffan & W.W. Pratt, III, p.489);

the literature of various European languages [illegible]

as well as Dante's ~~magic~~ wonderful phrase on the "visible speech" (visibile parlare) of the graven figures (Purg. X.95; cf 39: "che non sembiava imagine che tace" — Opere, ed. E. Moore & P. Toynbee, p.66).

Two can be supplied: Marino: "La ninfa avara": "Grida l'alma tacendo; / ma tu, lasso! / non senti, / perché sorda ha la vista, i miei lamenti" (p.529); G. Battista: "Mentre stava in villa": "O cibo delle orecchie, inni sonori! / O de gli occhi armonia, sguardi amorosi!" (p.1014). Cf Hugo: "L'oreille aussi a sa vue"; Alexandre Soumet: "On voit en écoutant" (quoted in Maxime Chastaing: "Audition colorée", in Vie et Langage, Déc. 1960, p.633). In ransacking for illustrations of synaesthesia, S. Ullmann has overlooked the Italian baroque poets (see the Principles of Semantics, 2nd ed., 1957, pp.225 ff.). Cf supra 第七三二则 apropos of Provenzal Diz. d. Immag. p.76, where John Cleveland is quoted. Cf Also sprach Zarathustra, "Der Genesende": "Höre mich ~~auf~~ auch mit deinen Augen" (Alfred ~~Krö~~ Kröner Verlag, S. 314-5)

Marino's letter "Al Conte d'Aglia": "...dove Luca e Luigi Pulci... compongono a tutte ore sonetti mordaci" (p.20); "...mi trattenga con Menalca, Menandro, Menelao e Menalippo" (p.21). The first puns on pulce (flea), the second on menare (masturbate), [illegible] just [illegible] as the commonest idiom "andare a Legnaia", which [illegible] "essere bastonato" is a pun on the name of a suburb of Florence. Cf O. Jespersen, Linguistica, pp.409 ff. on "veiled language"; also supra 第六、四则 on [illegible]赋 (Montaigne, Essais, I. 51: "langage rare et pellegrin" (Pléiade, p.298) — see 第七六四则).

Marino's letter "A Carlo Emanuele I": "Imperocchè la poesia richiede singolarità" (p.247-5) (cf Muretus's praise of the obscurity & peregrinitas of Tacitus's style (G. Williamson, 17th Century Contexts, p.121)). Cf. his Murtoleide [illegible] XXXIII: "È del poeta il fin la meraviglia" (p.627) & my comments in supra 第[illegible]七〇三则; "...ricchi di metafore scelte e pellegrine" (p.[illegible]25); cf his letter "Al Signor Girolamo Preti": "...la traccia delle cose scelte e peregrine" (p.32), & "La Ninfa avara": "Convienai a non vulgare / spirto peregrino / dal segnato sentier sviarsi alquanto, / e per novo camino / dietro a novi pensier movere il ~~Corso~~ corso" (p.324) — i.e. metaphors bold or far-fetched. E. Tesauro, the theorist of the Marinist school, defines metaphor as "parola pellegrina" (Il Cannocchiale Aristotelico, 5th ed., 1655, p.311, quoted in MLN, Jan. 1963, p.18) & ~~the~~ falso ~~opposites~~ of the "opposition metaforica": "dove al Positivo si congiunge, ò il Negativo, ò un Positivo incompossibile: talche una parte distrugga l'altra: & ambe formino un composito". The fons et origo of all this is Aristotle's Rhetoric, which repeatedly counsels the writer to give his language a style "a foreign air" by means of metaphors & epithets (III.ii.3 & 8; iii.3;

The baroque meraviglia is a way out of the classicist tout est dit (cf Imbrie Buffum, Studies in the Baroque, pp.43, 154).

St Augustine's words in Confessions, I.iv: "immutabilis, mutans omnia... semper agens, semper quietus... quaerens cum nihil desit tibi" or, One cannot help recalling Theseus's ~~words~~ in Midsummer Night's Dream, V.i.58-60: "Merry & tragical! tedious & brief! / That is, hot ice & wondrous strange snow. / How shall we find the concord of this discord?" Tesauro's theory

cf. Jean de Meung, Romance of the Rose

cf. Mario Praz, The Flaming Heart,

(cf. Odette de Mourgues, Metaphysical, Baroque & Précieux Poetry p.74: "the reconciliation of clashing opposites" Orwell, Nineteen Eighty Four: "Top is bottom, / Black is white, / Fair is foul, / And day is night, / Big is little, / High is low, / Cold is hot, / And yes is no!" "Loco", pp.351, 355, 363).

Monstruoso, che per la novità genera Maraviglia, e questa il diletto" (p.302, quoted p.269). cf. 八九則 on 柳南隨筆, 七三九則 on 皇甫湜[illegible]書。

~~This~~ explains the Marinist partiality for oxymora & for the theme of "the beauty of the Medusa" ~~as exemplified~~ witness: Marino's "Schiava" (p.374), Claudio Achillini's "Bellissima mendica" (p.699) & "Bellissima spiritata" (p.700), Marcello Giovanetti's "Bella Corteggiana frustata" (p.741), cf. 4283-8, 4277-89; Giovan Leone Sempronio's "La bella zoppa" (p.759), "La bella nana" (pp.757-760) & "La bella serva" (pp.761-[illegible]), Scipione Errico's "Bella balbuziente" (pp.789-790), Anton Maria Narducci's "Bella pidocchiosa" (p.820), Paolo Abriani's "La bella tartagliante" (p.832), Girolamo Fontanella's "Bella donna losca" (pp.853-4), Giuseppe Salomoni's "La bella vecchia" (pp.905-8), Bernardo Morando's "Bellissima spiritata" (p.911) & "Bellissima donna cui manca un dente" (p.912), Lorenzo Casaba[illegible]ri's "Amante di bella donna muta" (p.1058), Tommaso Gaudiosi's "Bella donna impazzita" (pp.1084-5) etc.

pp.555-6, Étienne Jodelle, A. J. Steele, Three Centuries of French Verse, p.55

cf. "Bella donna con macchie rosse sul volto" (p.744), & "Bella serva" (p.745-6),

"La sua donna salassandosi" (p.852) &

Anton Giulio Brignole Sale's "La Cortigiana frustata" (p.968),

cf. Tesauro has formulated the rhetorical strategy, Morando has revealed [illegible] the psychological trick ~~[illegible]~~ in a note prefixed to his sonnet on the beautiful lady with a gap in her teeth: "Amore ~~[illegible]~~ con magica fascinazione fa travedere l'amante, sì che stimi nell'amata donna eccessi di bellezza i difetti medesimi" (p.912). cf. supra 第七[illegible]三則 on Berni's "Ritratto", & 第二一三則 on Theocritus [illegible] Idylls, no. X. For the ridicule of the far-fetched secentisti metaphors, cf. D. R. Limentani, La satira nel seicento, pp.149-152 a propos of S. Rosa.

Marino's letter ~~to~~ "Al Signor Claudio Achillini": "Ad arte ed ~~[illegible]~~ a bello studio si può fare altresì per uno di questi tre capi: o a fine di tradurre, o a fine d'imitare, o a fine di rubare" (p.26) cf. supra 第[illegible]則 on Il Pentamerone, p.451 "Egloga". cf. Johnson, Rambler, no.143 "The Criterions of Plagiarism"; Adventurer, no.95 "Apology for Apparent Plagiarism"; Sources of Literary Variety, Essay with W. K. Wimsatt, Jr. & Cleanth Brooks, Literary Criticism: A Short History, 326-7

L'Adone, I.48-50, description of Fortuna (pp.428). Ferrero in a note refers to Ger. Lib. XV.4-5 (Poesie, ed. F. Flora, pp.365-6) for comparison. Surely Machiavelli's sharply etched picture in "L'Occasione" (Opere, ed. M. Bonfantini, p.1073) is ~~equally~~ every bit as pertinent here as Tasso's lines. Miss Grill, or rather T. L. Peacock, has pointed out the similarity between

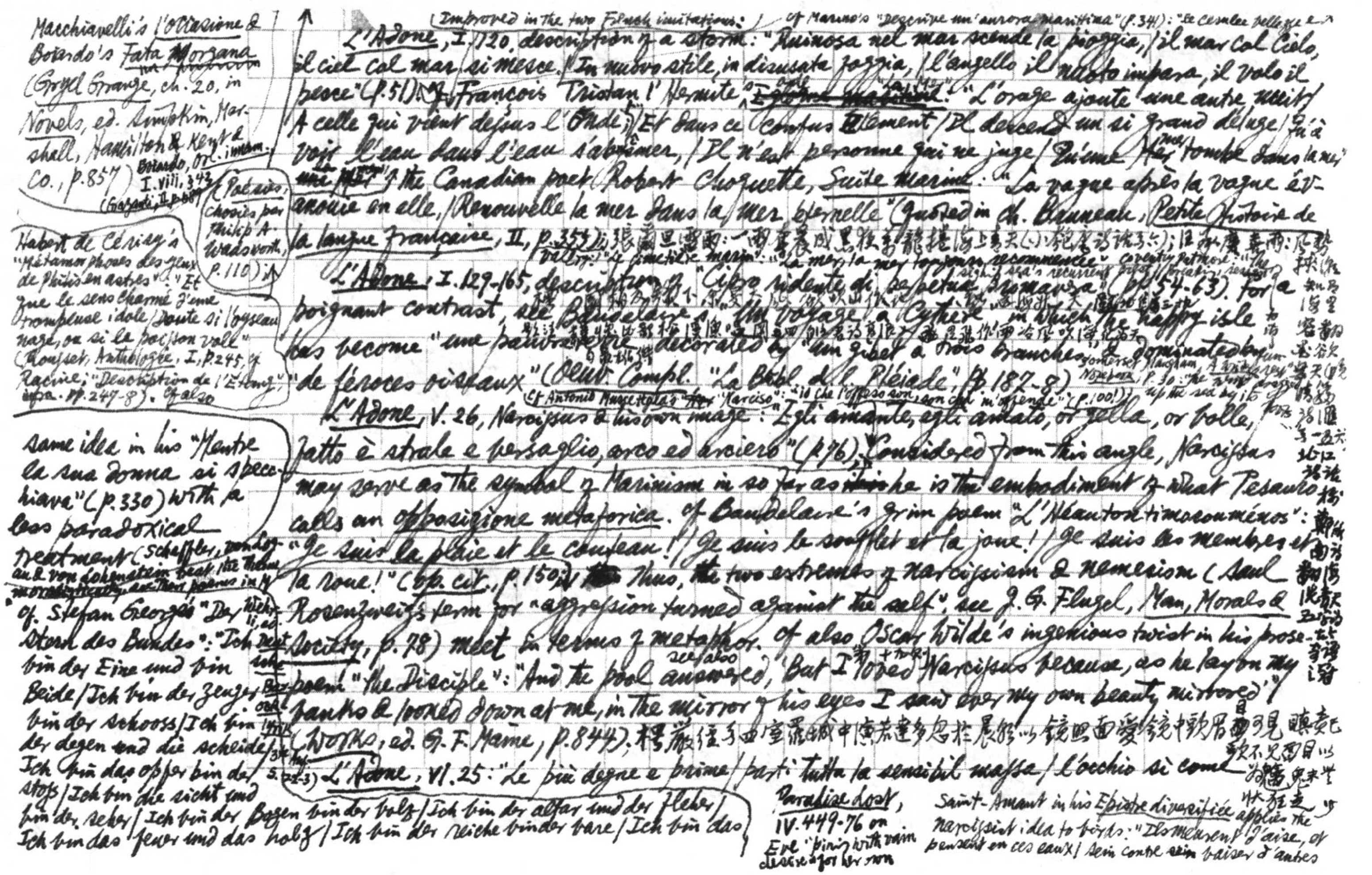
cf. K. Bellermann, I, 370, 377

"mar confine, il mar dal ciel, il ciel dal mar pendea; / e tranquillo a cerchio senza confine / un mar il ciel, un ciel il mar parea"

cf. Croce on "il Barocco": "...alla coerenza propria delle immagini poetiche e artistiche si è sostituita una incoerenza coerente ... fatta con l'unico sottinteso di destare ammirazione per aver osato e saputo riprodurre ciò che altri non avrebbe mai pensato di prendere a materia d'arte" (Filosofia, Poesia, Storia, pp.371-2)

also ~~Oxf. Bk. p.161~~ Coleridge, Misc.

cf. Schiller: "Der Taucher": "Und Flut auf Flut sich ohn' Ende drängt, / Und will sich nimmer erschöpfen und leeren, / Als wollte das Meer noch ein Meer gebären" (~~Oxf. Bk. of German Verse~~)



(Improved in the two French imitations:) Cf Marino's "Descrive un'aurora marittima" (p.341): "Le cerulee bellezze e…

L'Adone, I.120, description of a storm: "Ruinosa nel mar scende la pioggia, / il mar col Cielo, il ciel col mar si mesce. / In nuovo stile, in disusate foggia, / l'augello il nuoto impara, il volo il pesce" (p.51). Cf. François Tristan l'Hermite, ~~Églogue maritime~~ "La Mer": "L'orage ajoute une autre nuit / A celle qui vient dessus l'Onde; / Et dans ce confus élément / Il descend un si grand déluge / Qu'à voir l'eau dans l'eau s'abîmer, / Il n'est personne qui ne juge / Qu'une mer tombe dans la mer" ; of the Canadian poet Robert Choquette, Suite marine: "La vague après la vague évanouie en elle, / Renouvelle la mer dans la mer éternelle" (Quoted in Ch. Bruneau, Petite histoire de la langue française, II, p.354); [illegible] Valéry, "Le Cimetière marin": "La mer, la mer toujours recommencée". Coventry Patmore: "The sighing sea's recurrent [illegible] / breaking [illegible]"

L'Adone, I.129-165, description of "Cipro ridente di perpetua primavera" (pp.54-63). For a poignant contrast, see Baudelaire, "Un voyage à Cythère" in which the happy isle has become "une pauvre île" decorated by "un gibet à trois branches" & dominated by "de féroces oiseaux" (Oeuv. Compl. "La Bibl. de la Pléiade", pp.187-8). Somerset Maugham, A Writer's Notebook, p.30: "the wind dragged up the sea by its [illegible]"

Cf Antonio Muscettola's "Narciso": "io che l'offeso son, son chi m'offende" (p.100).

L'Adone, V.26, Narcissus & his own image: "Egli amante, egli amato, or gela, or bolle, / fatto è strale e bersaglio, arco ed arciero" (p.76). Considered from this angle, Narcissus may serve as the symbol of Marinism in so far as ~~this~~ he is the embodiment of what Tesauro calls an opposizione metaforica. Cf Baudelaire's grim poem "L'Héautontimorouménos": "Je suis la plaie et le couteau! / Je suis le soufflet et la joue! / Je suis les membres et la roue!" (op. cit., p.150). Thus, the two extremes of Narcissism & Nemesism (Saul Rosenzweig's term for "aggression turned against the self"; see J. C. Flugel, Man, Morals & Society, p.78) meet in terms of metaphor. Cf also Oscar Wilde's ingenious twist in his prose-poem "The Disciple": "And the pool answered, 'But I loved Narcissus because, as he lay on my banks & looked down at me, in the mirror of his eyes I saw ever my own beauty mirrored.'" (Works, ed. G. F. Maine, p.844). [illegible] 以鏡照面愛鏡中影 [illegible]

L'Adone, VI.25: "Le più degne e prime / parti tutta la sensibil massa / l'occhio si come…

Macchiavelli's l'Occasione & Boiardo's Fata Morgana (Gryll Grange, ch. 20, in Novels, ed. Simpkin, Marshall, Hamilton & Kent & Co., p.857) Boiardo, Orl. innam. I.viii, 343 (Garzanti, II, p.[illegible])

(Poésies, choisies par Philip A. Wadsworth, p.110) in

Habert de Cérisy's "Métamorphoses des yeux de Philis en astres": "Et que le sens charmé d'une trompeuse idole / Doute si l'oyseau nage, ou si le poisson vole" (Monjset, Anthologie, I, p.245, cf Racine, "Description de l'Étang", infra. pp.247-8). Cf also same idea in his "Mentre la sua donna si specchiava" (p.330) with a less paradoxical treatment (Scheffler, von der [illegible] an & von Lohenstein treat the theme [illegible] in their poems in [illegible])

Cf. Stefan George's "Der Stern des Bundes": "Ich bin der Eine und bin Beide / Ich bin der Zeuger bin der Schooss / Ich bin der Degen und die Scheide / Ich bin das Opfer bin der Stoss / Ich bin die Sicht und bin der Seher / Ich bin der Bogen bin der Bolz / Ich bin der Altar und der Fleher / Ich bin das Feuer und das Holz / Ich bin der Reiche bin der Bare / Ich bin das (Werke, II, ad. Deutsche [illegible] 3te Auf. S. 72-3)

Paradise Lost, IV.449-76 on Eve "pining with vain desire" for her own

Saint-Amant in his Épistre diversifiée applies the Narcissist idea to birds: "Ils meurent d'aise, et pensent en ces eaux / Sein contre sein baiser d'autres

Zeichen bin der Sinn/ Ich bin der schatten bin der wahre/ Ich bin ein end und ein beginn" (Gesamt-Ausgabe der Werke, Berlin, 1936 VIII, S.27). Cf the terrific idea of Leopardi (见丁册末)

"shape" reflects in a pool ↑禱本附末 Dyer's Hand & Other Essays, p.94: "Narcissus does not fall in love with his reflection because it is beautiful, but because it is his. If it were his beauty that enthralled him, he would be set free in a few years by its fading".

oyseaux" (J. Rousset, Anthologie de la poésie baroque française, I, p.143) cf W.H. Auden, The

For the conception of the 5 senses as the 5 gates to the Giardino del Piacere in Canto VI et seq. cf the 5 wings added to the Palace of Alkoremi in Vathek.

principe sublime/ in gloria excede in nobiltà trapassa" esc. (p.90) the primacy of the sense of vision, pointed out by Plato (cf J.H. Hagstrum, The Sister Arts, p.13 ); cf M. Heidegger, Sein und Zeit, I. S.173 was a common place among Renaissance painters; Leonardo da Vinci, e.g., speaks of the eye as "the chief means of understanding" & a "nobler sense" than the ear (The Notebooks, tr. by Edward McCurdy, II, p.227). Later writers on aesthetics have also upheld this view; see Addison, the Spectator, no. 411: [illegible] "Our sight is"; Hegel, Aesthetik on the eye as "der theoretische Sinn" par excellence in which "die ganze Seele als Seele erscheint" (Aufbau Verlag, 1955, S. 82, 181, 584; cf also S. 424, 653, 675, 728 on the human eye). Tolstoy on Art, ed. by A. Maude, p.138: "In Russian, by the word krasota (beauty) we mean only that which pleases the sight ... 'beautiful' music is not good Russian" cf Arsène Soreil, Introduction à l'Histoire de l'Esthétique française, Nouvelle éd. revue, 1955, pp. 18-9: attention only to 18th cent. Eng. writers. "le caractère le plus élémentaire de cette intuition est qu'elle est d'ordre avant tout visuel. Rappelons la formule thomiste bien connue: 'Pulchrum est quod visum placet' (Summa theol. I, q.5, a.4)"; Revue d'Esthétique, Jan.–Mars, 1961, p.41: "Volney: 'Le mot nature ... désigne des objets du ciel et de la terre offerts à nos regards' (La loi naturelle, ch.1, cité dans Lalande, Vocabulaire [7e éd. 1956, p.670]. Remarquons ce privilège accordé au sens visuel, comme si cette nature du ciel et de la terre était muette, intouchable, inodore et sans saveur."; Goethe, Der Sammler und die Seinigen, 5ter Brief: "Schönheit kommt von Schein, sie ist ein Schein..."

"the most perfect & most delightful of all our Senses" (ed. Gregory Smith, VI, p.56)

~~M.H. Abrams, The Mirror & the Lamp, pp.166-1 in discussing what Coleridge called a "despotism of the eye", has only called~~

; St Thomas, as Montgomery Belgion points out in The Human Parrot, p.65, was talking about perception, not about "vision" or "intuitive knowledge" as Jacques Maritain has tried to explain

(G.F. Senior & C.V. Bock, Goethe the Critic, p.25); Schopenhauer, Aphorismen zur Lebensweisheit, Kap. XIX, §211: "'Schön' ist, ohne Zweifel, verwandt mit dem Englischen to shew und wäre demnach shewy, scheinlich, what shews well, was sich gut zeigt..." (Sämtl. Werk., hrsg. P. Deussen, V, S.463). ~~Robert~~

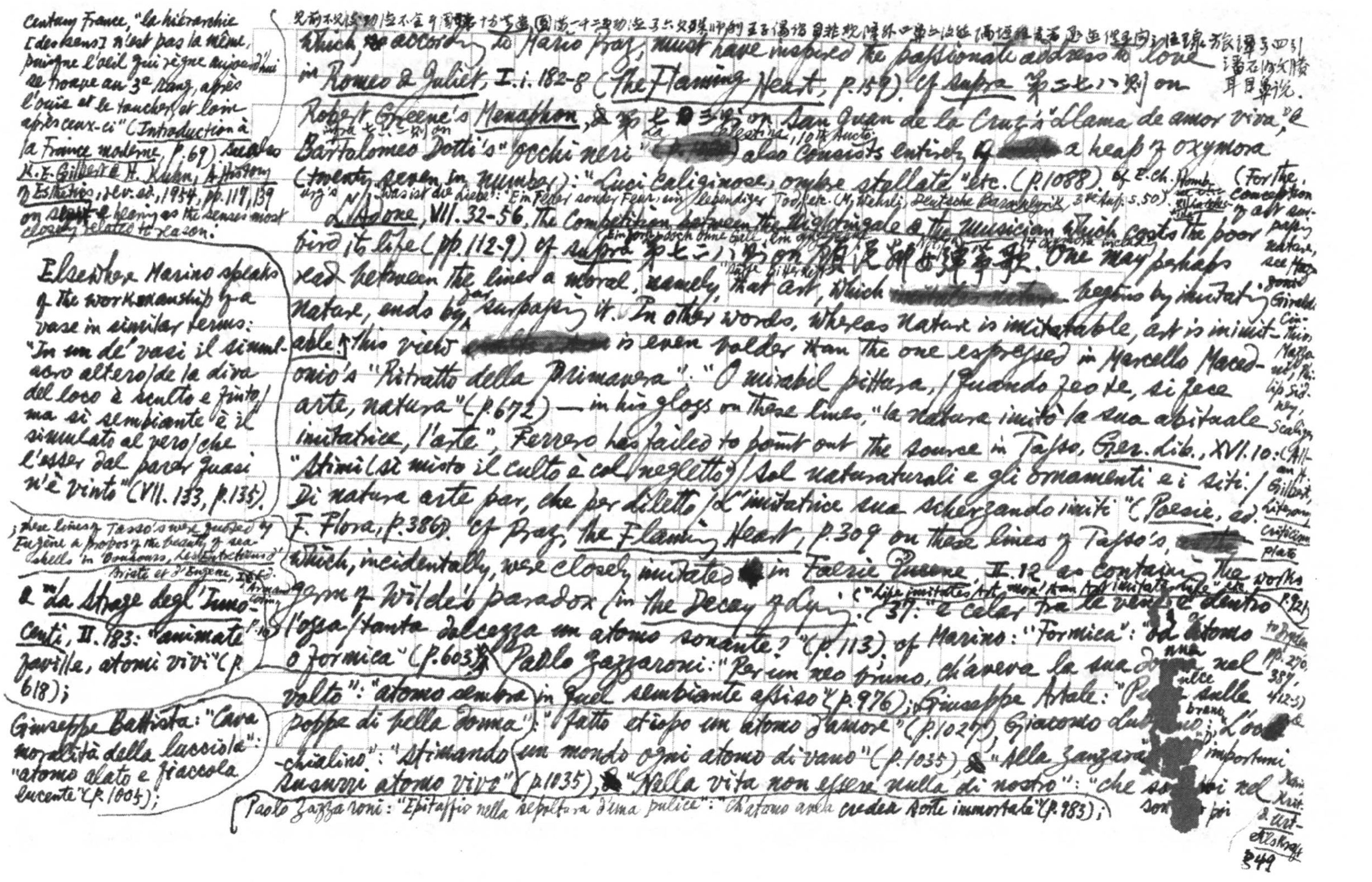
cf also Bruno, De gli Eroici Furori, II Parte, Dial. III [illegible] on the role of the eye in cognition & intellection & as one of the two "spiritual" senses (ed. A. Guzzo, pp.625 ff)

L'Adone, VI.79-94, the legend of the pheasant, "l'occhiuto augel" (pp.94-98); cf Giovanni Canale: "Il pavone e la donna" (p.1044) & Federico Meninni: "Il pavone" (p.1048-9); Jean Rousset, who considers this bird "ce symbole exemplaire de l'ostentation baroque" (Circé et le paon, nouv. éd. 1954, p.219), quotes only Gracián & has overlooked these Italian examples

L'Adone, VI.173-4, a string of twenty-nine oxymora on love, beginning with "Lince privo di lume, Argo bendato" & ending with "paradiso infernal, celeste inferno" (p.165). This beats by sheer cumulative effect the passage in Luigi Groto's tragedy Adriana: "Fu il mio male un piacer senza allegrezza" etc.

Robert Mandrou, however, points out that in 16th-

维摩诘所说经佛国品第一宝积以偈颂曰目净修广如青莲肇注五情百[illegible]目最为[illegible]且[illegible]故先讚目也 标严经[illegible]



Century France, "la hiérarchie [des sens] n'est pas la même, puisque l'oeil qui règne aujourd'hui se trouve au 3<sup></sup>e rang, après l'ouïe et le toucher, et loin après ceux-ci" (*Introduction à la France moderne*, p.69). See also K. E. Gilbert & H. Kuhn, *A History of Esthetics*, rev. ed., 1954, pp. 117, 139 on sight & hearing as the senses most closely related to reason:

Elsewhere Marino speaks of the workmanship of a vase in similar terms: "In un de' vasi il simulacro altero / de la diva del loco è scolto e finto, / ma sì sembiante è il simulato al vero / che l'esser dal parer quasi n'è vinto" (VII. 133, p.135).

; these lines of Tasso's were quoted by Eugène à propos of the beauty of sea-shells in Bouhours, *Les Entretiens d'Ariste et d'Eugène*, 1671 (Armand Colin, p.10)

& "La Strage degl'Innocenti", II. 183: "animate faville, atomi vivi" (p. 618);

Giuseppe Battista: "Cara moralità della lucciola": "atomo alato e fiaccola lucente" (p. 1004);

見前不見後[illegible]不全乎[illegible]十方[illegible]一十二[illegible]子六[illegible]王子[illegible]自非[illegible]外[illegible]旅譯[illegible]四引潘石[illegible]耳目鼻說.

which, according to Mario Praz, must have inspired the passionate address to love in *Romeo & Juliet*, I. i. 182-8 (*The Flaming Heart*, p.159). Cf. *supra* 第二七八則 on Robert Greene's *Menaphon*, & 第七[illegible]三則 (增訂七二二則 on La Celestina, 10th Aucto); Bartolomeo Dotti's "Occhi neri" [illegible] also consists entirely of [illegible] a heap of oxymora (twenty seven in number): "Luci caliginose, ombre stellate" etc. (p.1088). Cf. E. Ch. Homburg's "Was ist die Liebe": "Ein Feuer sonder Feur, ein lebendiger Tod" etc. (M. Wehrli, *Deutsche Barocklyrik*, 3te Aufl. S.50), "Ein Honig doch ohne Gall, ein [illegible]", "Süsse Bitterkeit"; [illegible] 14 oxymora including [illegible].

*L'Adone*, VII. 32-56. The Competition between the Nightingale & the Musician which costs the poor bird its life (pp. 112-9). Cf. *supra* 第七二〇則 on 顧況《李湖州孺人彈箏歌》. One may perhaps read between the lines a moral, namely, that art, which [illegible] begins by imitating Nature, ends by far surpassing it. In other words, whereas Nature is imitatable, art is inimitable. This view [illegible] is even bolder than the one expressed in Marcello Macedonio's "Ritratto della Primavera": "O mirabil pittura, / quando zeste, si fece arte, natura" (p.672) — in his gloss on these lines, "la natura imitò la sua abituale imitatrice, l'arte", Ferrero has failed to point out the source in Tasso, *Ger. lib.*, XVI. 10: "Stimi (sì misto il culto è col negletto) / Sol naturali e gli ornamenti e i siti. / Di natura arte par, che per diletto / L'imitatrice sua scherzando imiti" (*Poesie*, ed. F. Flora, p.386). Cf. Praz, *The Flaming Heart*, p.309 on these lines of Tasso's, [illegible] which, incidentally, were closely imitated [illegible] in *Faerie Queene*, II. 12 as containing the germ of Wilde's paradox (in *The Decay of Lying*: "Life imitates Art far more than Art imitates Life" etc.); 37: "e celar fra le vene e dentro l'ossa / tanta dolcezza un atomo sonante?" (p.113). Cf. Marino: "Formica": "od atomo o formica" (p.603); Paolo Zazzaroni: "Per un neo bruno, ch'aveva la sua donna nel volto": "atomo sembra in quel sembiante assiso" (p.976); Giuseppe Artale: "Pulce sulle poppe di bella donna": "fatto etiopo un atomo d'amore" (p.1027); Giacomo Lubrano: "L'oriuolo a polvere chiuso in brano di cristallino": "stimando un mondo ogni atomo di vano" (p.1035), & "Alle zanzare importune": [illegible] "Nella vita non essere nulla di nostro": "che son [illegible] nel [illegible] suoni atomo vivo" (p.1035), "che son [illegible] poi [illegible]"

Paolo Zazzaroni: "Epitaffio nella sepoltura d'una pulice": "Ch'atomo anch' credea sorte immortale" (p.983);

(For the conception of art surpassing nature, see Hagstrum: Giraldi Cinthio, Mazzoni, Philip Sidney, Scaliger (Allan H. Gilbert, *Literary Criticism: Plato to Dryden*, pp. 270, 387, 412-3) & Kant, *Krit. d. Urt.*, 45)

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cf 二四八則 on 山影十六不諧

Madrigal 117-148 (pp.189-197) is a 10-page amplification of Guarini's poem "Tirso morir volea" (Alfred Einstein, Italian Madrigal, I, p.179) or Tasso's "Nel dolce seno de la bella Clori" (Poesie, ed. F. Flora, p.783, which Einstein has overlooked) with wearisome reiterations of "morir" & "morte": the 10 pages are by far too loquacious in their swooning ecstasy or, in Marino's own words "i baci & [illegible], [illegible] à la [illegible] parole" (p.141, p.105). Nova

(Werke, hrsg. E. Cassirer, V, S.390)

morir atomi neri" (p.1037)); Stravaganza velenosa della tarantola": "[illegible] il pesce [illegible]" (p. tosco un atomo d'insetti" (p.1041) & "La farma": "appesta i gogli in atomi di [illegible] 1042); Bartolomeo Dotti: "Le formiche": "D'atomi vivi qui turba indefessa" (p.1095).

In the late 19th century, the word had become a cliché, e.g. Giovanni Marradi: "Neve in Campagna": "fra un bianco polverio d'atomi erranti" (L. Baldacci, I Poeti minori dell'Ottocento, I, p.1070). cf La Mesnardière: "Follette": "Et que ce petit corps d'atome" (Jean Rousset, Anthologie de la Poésie baroque française, I, p.127); Saint-Amant: "L'Hyver des Alpes": "Ces atomes de feu" (p.131);

37. "Una piuma canora, un canto alato" (p.114); this is what Jean Rousset calls the "Metaphore-type" of the Baroque style, see Circé et le Paon, pp.184-5, E.R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Auf., 1954, S.285, & supra 第七四三則 for similar examples. 235-248: "Ama la terra il Cielo" etc. (pp.149-153); for this eroticist view of Nature, cf supra 第七二四 on 太平廣記三二 & 第六九〇則 on N. Kazantzakis, Zorba the Greek, p.65. (Scudéry, Le Printemps: "Oyez cet atome sonnant [Le Rossignol]" (p.148))

L'Adone, VIII.6: "Sia modesto l'autor; che sien le carte / men pudiche talor curar non deve" etc. (p.155). See supra 第一〇七七則 on Martial, I.iv. N.58 to the end of the Canto (pp.171 ff.) [redacted] describes minutely the act of sexual love with all its fore-pleasures & end-pleasure (for sheer luscious lussuria, cf. Marino's own "Amori Notturni" (pp.357 ff.) & "Trastulli estivi" (p.388 ff.) & "Venere pronube" (pp.419 ff.). [redacted] 124 on "bacia" e "ribacia" (p.190) is amplified into Baci (p.352 ff.). The description of the nuptial bed in 94: "qui quasi in verdi e concave prigioni / stuol d'augellini in fra le fronde alloggia, / onde s'alcun talor scote la pianta / ode concerto angelico che canta" (p.182), may refer to "uccelletti cipriani" (see an elaborate article on this device of luxury in connexion with a passage of Decamerone, III.x, in Giornale storico della letteratura italiana, vol. CXXXV, Fasc. 410-1, 1958, pp.363 ff.). 148: "Gl'iterati sospiri, i rotti accenti, / le dolcissime querele e le ferite / narrar non so. Fresche aure, onde correnti, / voi che 'l miraste e ben l'udiste, il dite, / voi secretari de' felici amori / verdi mirti, alti pini, ombrosi

The whole Canto shows Marino's ~~two~~ facultés maîtresses, "esprit" & "volupté" (see W. Binni, ed., I Classici italiani nella Storia della Critica, II, p.74, quoting Sismondi) at their most rampant;

The gen. attitude word "amor", "vita", "morte"; cf 二四八則 on 山影十六不諧

44: "sembra caso ogni gesto ed è tutt'arte. / Giunzon vaghezza ai vaghi membri ignudi / consigliati disprezzi, incolti studi" (p.167) — an amplification of a line in Gerusalemme Liberata, II.18 (Poesie, a cura di Flora, p.37); cf 五一 & [illegible] on Boileau.

V. Nabokov, Lolita, The Olympia Press, p.12: "There we have a brief session of avid caresses, with somebody's lost pair of sunglasses for only witness!"

Tasso, *Rime d'Amore*, Parte II, no 56: "così fur testimoni a' nostri amori / in ciel le vaghe stelle e 'n terra i fiori" (*Poesie* a cura di F. Flora, p. 783); Théophile de Viau: "Solitude": "Ma Corinne que je t'embrasse, / Personne

Shakespeare, Venus & Adonis, 125-6: "These blue-vein'd violets" etc. [illegible]

allori" (p. 197); cf *supra* 第六二二則 on [illegible] ne nous voit que Amour, / Dont [illegible] les yeux du jour / Ne trouvant point [illegible] de place. / Les plantes qui ne se peuvent taire, / Ne pouvant escouter ailleurs, / Et ce que nous faisons icy / leur est un incognu mystère" cf. Ronsard, Anthologie de la poésie baroque, I, p. 204);

*L'Adone*, X. 43-5: "Del telescopio a questa etate ignoto / per te fia, Galileo, l'opra composta" etc. (pp. 211-2); see Marjorie Nicolson, *Science & Imagination*, pp. 18 ff. for comments; cf. Lucian: "The Downward Journey" on Megapenthes's [illegible] testifying to his outrages against those who report [illegible] (Loeb, II, p. 55) geographical

In *La Galeria*, Marino devotes a sonnet to Galileo & again associates the discovery of Columbus ("il ligustico guerriero", ~~while~~ of "il ligure argonauta" in *L'Adone*) with Galileo's scientific invention (p. 592).

(Walther von der Vogelweide: "Under der linden an der heide": "was er mit mir pflaege, / niemer niemen / bevinde daz, wan er unt ich / und ein kleinez vogellîn / tandaradei, / daz mac wol getriuwe sîn" (Max Wehrli, *Deutsche Lyrik des Mittelalters*, 6te Aufl. 1984, p. 274)

*L'Adone*, XV. 79 on the coiffure of the ladies: "Le treccie altra distingue, e quella e questa / stringe in due masse eguali e poi l'aduna, / e forma in cima de la bionda testa / con due corna superbe aurata luna. / Del vulgo de' capei, che 'ntorno resta, / parte non lascia inordinata alcuna, / ma ne fabrica e tesse in mille modi / anella ed archi, e labirinti e nodi" (pp. 241-2). Cf E. Fuchs, *Illustrierte Sittengeschichte*, Ergänzungsband II, S. 43-5 for caricatures of modish hair-do's: on one beau's coiffure was a tree on which perched two monkeys, one smoking a pipe & urinating, the other holding a torch to set fire to the man's wig; on ~~one~~ an elegant lady's hair was set the model of a village ~~[illegible]~~ with trees, a windmill, a hay-stack & in this *mise-en-scène* a man stood looking at the sky through a telescope while another ~~[illegible] stooped~~ bared his buttocks cacking & pissing with the urine & excrement represented by two feathers drooping before the lady's face! For other vagaries of fashion among the Italian ladies, see Tommaso Gaudiosi's "Per lo stuzzino che portano in testa le donne" (p. 1075), "Il guarda infante" ~~(p. 1076; the French also called the Crinoline Cache-bâtard, see Henry T. Finck, Romantic Love & Personal Beauty, II, p. 182)~~ & "Stravaganze di bella donna" (p. 1076).

*L'Adone*, XX. 98: "Fiamma ed onda somiglia e turbo e biscia, / se poggia, o cala, o si svolge, o striscia" (p. 302); cf VII. 92: "e colori e pensier trasforma e muta" (p. 122).

Marino's "Baci" etc. (pp. 352-6). Obviously modelled upon Johannes Secundus's famous sequence of poems, but perhaps also indebted to Aretino's notorious *Sonetti lussuriosi* for the idea of tabulating the various modes of kissing. Lord Herbert of Cherbury's Kissing poem is worth all the decorative ingenuities of Marino, Dorat *et al.*: "Come hither Womankind & all their worth, / Give me thy kisses as I call them forth. / Give me the billing-kiss, that of the dove, / A kiss of love; / The melting-kiss, a kiss that doth consume / To a perfume; / The extract-kiss, of every sweet a part, / A kiss of art; / The kiss which ever stirs some new delight, / A kiss of might; / The twaching smacking kiss, & when you cease / A kiss of peace; / The music-kiss, crotchet & quaver time, / The kiss of rhyme; / The kiss of eloquence, which doth belong / Unto the tongue; / The kiss of all the sciences in one, / So 'tis — J. Hadfield, ed. Everyman's Book of English Love Lyrics, 1980, pp. 115-6 enough" (quoted in Ivor Brown, No Idle Words, p.119, with the comment: "Even the Larger Oxford Dictionary knows nothing of 'twack', a verb which must be left ~~to~~ to speak (or kiss) for itself"). But Browning's two short stanzas in ~~the poem~~ "In a Gondola" ("The moth's kiss, first!", "The bee's kiss, now!") ~~is particularly even better than Lord Herbert's~~ makes Lord Herbert's (sic) poem seem frigid in comparison.

For "farti risentir la bella mano", cf Rochester's "A Song of a Young Lady to her Ancient Lover": "And, sooth'd by my reviving Hand, / In former Warmth & Vigor stand" (Poems, ed. by Vivian ~~[illegible]~~ de Sola Pinto, "The Muses' Library", 2nd ed. p.20)

Both are examples of versi rapportati; cf supra 第七〇三則 on godelle & 七三〇則 on 互體文覺三五二 (Montaigne, Essais I.21 which is largely devoted to the "nouement d'aiguillette", on "l'indocile liberté de ce membre... s'ingérant tant de fierté et d'obstination nos sollicitations et mentales et manuelles" (Pléiade, p.115).)

Marino's "Avvenimento di un usignuolo" (pp.345-6). This is one of the 4 of Marino's sonnets transcribed by Coleridge in the Notebooks, ed. Kathleen Coburn, II, §2625. He praised this sonnet for "the sweetness & simple flow of the style of its narration", but deplored its "falseness to nature" & its "mode of belying the lively countenance of things & red-ochring the rose." A shrewd judgment worthy of a place besides Croce's on Marino's characteristic faults of "descrittivismo" & "sonorità" (Walter Binni, ed., I classici italiani nella ~~Critica~~ storia della critica, II, p.77). "Red-ochring the rose" recalls Shakespeare's "to paint the lily, to throw a perfume on the violet" (King John IV.ii.11); no parallels given in Furness's New Variorum Edition, p.297; cf Georges Duhamel on the exegesis of certain obscure lines in Mallarmé's poems: "Ne cherchez pas à les trop expliquer. Vous ressembleriez à ces vieilles dames à l'odorat usé et qui parfument les roses!" (Les Nouvelles littéraires, 25 mars, 1948).

Marino's "Amori notturni": "Per ch'io m'adiro e dico — O di me stesso / parte vile insensata, / chi fia più che t'avvivi, oimè! se 'nvano / sì vezzosa ed amica / più volte s'affatica / farti risentir la bella mano? / Certo di sasso sei, ma come, ahi lasso! / Come sì molle sei, se sei di sasso?" (p.360). ~~Reminiscent of the wheedled Encolpius's address to his impotent [illegible]~~ Much ~~[illegible]~~ wittier than the descriptions of impotence in ~~that~~ Petronius, Satyricon, CXXIX: "Funerata est illa pars corporis qua quondam Achilles eram" (Loeb, p.286), CXXX: "Illud unum memento, non me sed instrumenta peccasse. Paratus miles arma non habui" (p.288), & especially CXXXII on the sullen impotent member keeping its eye fixed on the ground after Encolpius's bitter reproaches: "illa solo fixos oculos aversa tenebat, / nec magis incepto vultum sermone movetur / quam lentae salices lassove; also Sir Francis Kynaston, Leoline & Sydanis, XXIX ff. (Saintsbury, Minor Poets of the Caroline Period, II, pp.75 ff.); the last two lines are another example of opposizione metaforica.

Leonardo da Vinci, Notebooks, tr. E. MacCurdy, I, 129: "Della verga: This... sometimes has intelligence of itself... & although the will of the man desires to stimulate it, it remains obstinate & takes its own course... & often the man is asleep & it is awake, & many times the man is awake & it is asleep..."

cf Marek Hlasko, The 8th Day of the Week, tr. N. Guterman, p.58: "I can lift my head all right. But what(?) left(?) that thing?"

Marino's "Ninfa mangitrice": "né distinguer sapea / il bianco umor da le sue mani intatte, / ch'altro non discernea che latte in latte" (p.361). See supra 第一九〇則 on 野叟曝言第四七回 (the theme of impotence treated first in Ovid, Amores, 3.7.)

Cf Marcello Giovanetti: "Bella serva" (p.745) & Giovan Leone Sempronio: "La bella serva" (p.761)

Marino's "Schiava" (p.374); cf Modern Language Review, July 1957, pp.321 ff. for a Tristan l'Hermite's "La belle esclave maure" (Parnasse "papavera collo" (p.294); cf. Orlando Furioso VIII.49-50 (supra 第五三一則) & Charles Sorel, Hist. comique de Francion, I, p.3

thoughtful comparison between Marino & the English Metaphysicals, with an analysis of this poem ~~[illegible]~~ as an example: "Marino is extravagant by Italian & not by Elizabethan or Metaphysical standards… Italian, unlike English, is not a particularly metaphorical language so that a poet like Marino who uses many conceits is bound to be conspicuous in the same way that a hill looks higher than it actually is when the surrounding country is flat (p.322)…. Although this sonnet, with its numerous metaphors, antitheses, oxymorons & quibbles, aroused 'stupore' in Seicento Italians, it is in no way daring or unusual to one accustomed to Elizabethan & Jacobean poetry (cf. Shakespeare's Sonnets, nos. 131 & 132; Sidney, Astrophel & Stella, sonnets nos. 7, 89 & 91; Lord Herbert's "To her Hair"; Crashaw's "On the Baptized Aethiopian" & "In the Glorious Epiphanie")" (p.323). "Tout est relatif, voilà le seul principe absolu," as Comte says (quoted in Charles Maurras, Bons & Mauvais Maîtres, in Oeuvres Capitales, III, p.460). For other examples of literary relativity, cf. E. R. Curtius, Europ. Lit. und latein. Mittelalt., 2te Aufl., S. 274: "Die französische Romantik eine bewusste Antiklassik ist. Romantik und Klassik stehen sich in Frankreich gegenüber wie Revolution und Ancien Régime. Spanien und England haben eine Romantik, aber keine Klassik. Deutschland hat beides, aber mit einer sehr bedeutsamen Abwandlung… Die deutsche Blütezeit von 1750 bis 1832 ist durch den Divisor Klassik-Romantik nicht teilbar. Wie steht es mit Italien? Ist es heute noch sinnvoll, den 'klassischen' Leopardi dem 'romantischen' Manzoni gegenüberzustellen?"; Gottfried F. Merkel, ed., On Romanticism & the Art of Translation, 1956, p.68: "From a Western viewpoint all German art is unclassical, romantic, eastern, & conversely French romanticism appears only half romantic to the German eyes"; Margaret Gilman, The Idea of Poetry in France, p.163 quotes Paul Hazard & Henri Peyre to the effect that French romanticism is a continuation of, rather than a deviation from, French Classicism. "Nera sì, ma se' bella"; cf. Giuseppe Salomoni: "La cicala": "O rauca sì, ma rara, / stridola sì, ma cara" (p.899); the same author's "La bella vecchia": "Sì, sì, bella mia vecchia, / vecchia sei ma leggiadra" (p.908) — all imitated from Ger. Lib. XII.21 (Poesie, ed. F. Flora, p.298).

Chosen by P. J. Wadsworth (p.95).

Giovan Leone Sempronio: "La bella serva": "Serva sei, ma sei vaga" (p.781);

See supra 第四五五則

埤雅卷三："麞性[illegible]之過天若惡影常飲濁水

[補本則 L'Adone, V.26]. Lucilius's epigram in The Greek Anthology (Bk XI, no.76, "The Loeb Classical Lib." vol. IV, p.109: "Having such a mug, Olympicus, go not to a fountain nor look into any transparent water. For you, like Narcissus, seeing your face clearly, will die, hating yourself to death"; cf. 第六六八則 à propos of inverted Narcissism exemplified in the dreading of all mirrors. Hugo's little poem "Jeune fille, l'amour" (Les Voix intérieures, 26) is a variation on the theme of Narcissus;

七三九 全元文續 弟六一九 陸參長城望 [illegible] 千城絕

長城，古一亦中有遮望樓，古雲鐘也。亦古小杜阿房宮賦 [illegible]

白居易文鑑弟七 [illegible] 賦 [illegible]

祖而有路，與王粲 [illegible] 才 [illegible] 楊 [illegible] 之 [illegible] 山賦二一，見弟七陵東墅

宋 [illegible] 卷二四宋 [illegible] 弟七六隆 [illegible] 阿房望之如燕山望四 [illegible]

廖瑩中江行雜錄 [illegible] 云云，而 [illegible] 於明皇 [illegible] 云云，[illegible] 云 [illegible]

[illegible] 適鈍後小窗 [illegible] 望錄弟上云河東 [illegible] 望 [illegible] 字公祖之 [illegible] 之 [illegible]

[illegible] 文 [illegible] 望 杜牧之阿房宮望 陸 [illegible] 望 [illegible] 海 [illegible] 望 [illegible]

[illegible] 羅 [illegible] 玉燭望 沈 [illegible] 望 [illegible] 云 [illegible] 望 [illegible]

[illegible] 先移山東 [illegible] 推 [illegible] 之 [illegible] 亦不及

律 [illegible] ○ [illegible] 溫 [illegible] 中 [illegible] 偶之 [illegible] 於歐

[illegible] 劉 [illegible] 集序 ○五云 [illegible] 左氏 [illegible]

○三 [illegible]

○卷六二九 [illegible] 師 [illegible]

[illegible] 情 [illegible] 望

絕 [illegible] 情

九 [illegible] 行 [illegible] 喜

[illegible] 人行者 新 [illegible]

[illegible] 心死復生

[illegible] 云 [illegible]

七 [illegible] 望 [illegible] 絕

冰炭交爭 波濤起伏

腸如輪轉之九迴 [illegible] 若

[illegible] 望 [illegible]

（悱惻）絕 [illegible] 詩 [illegible]

柏舟 [illegible] 九章 [illegible] 之缺

可謂 [illegible] 千金

[illegible] 者矣 "Hoffnung" [illegible] die Speise der Unglücklichen

"La patience est faite d'espoir"

"Patience is a minor form of despair" 可互相印證

"Jeune fille, l'amour, c'est d'abord un miroir / Où la femme coquette et belle aime à se voir, / Et, gaie ou rêveuse, se penche; / Puis, comme la vertu, quand il a votre cœur, / Il en chasse le mal et le vice moqueur, / Et vous fait l'âme pure et blanche; / Puis on descend un peu, le pied vous glisse ... – Alors / C'est un abîme! en vain la main s'attache aux bords, / On s'en va dans l'eau qui tournoie! – / L'amour est charmant, pur, et mortel. N'y crois pas! / Tel l'enfant, par un fleuve attiré pas à pas, / S'y mire, s'y lave et s'y noie." (Œuvres Poétiques Complètes, Montréal: Éditions Poétique Complètes, p. 207)

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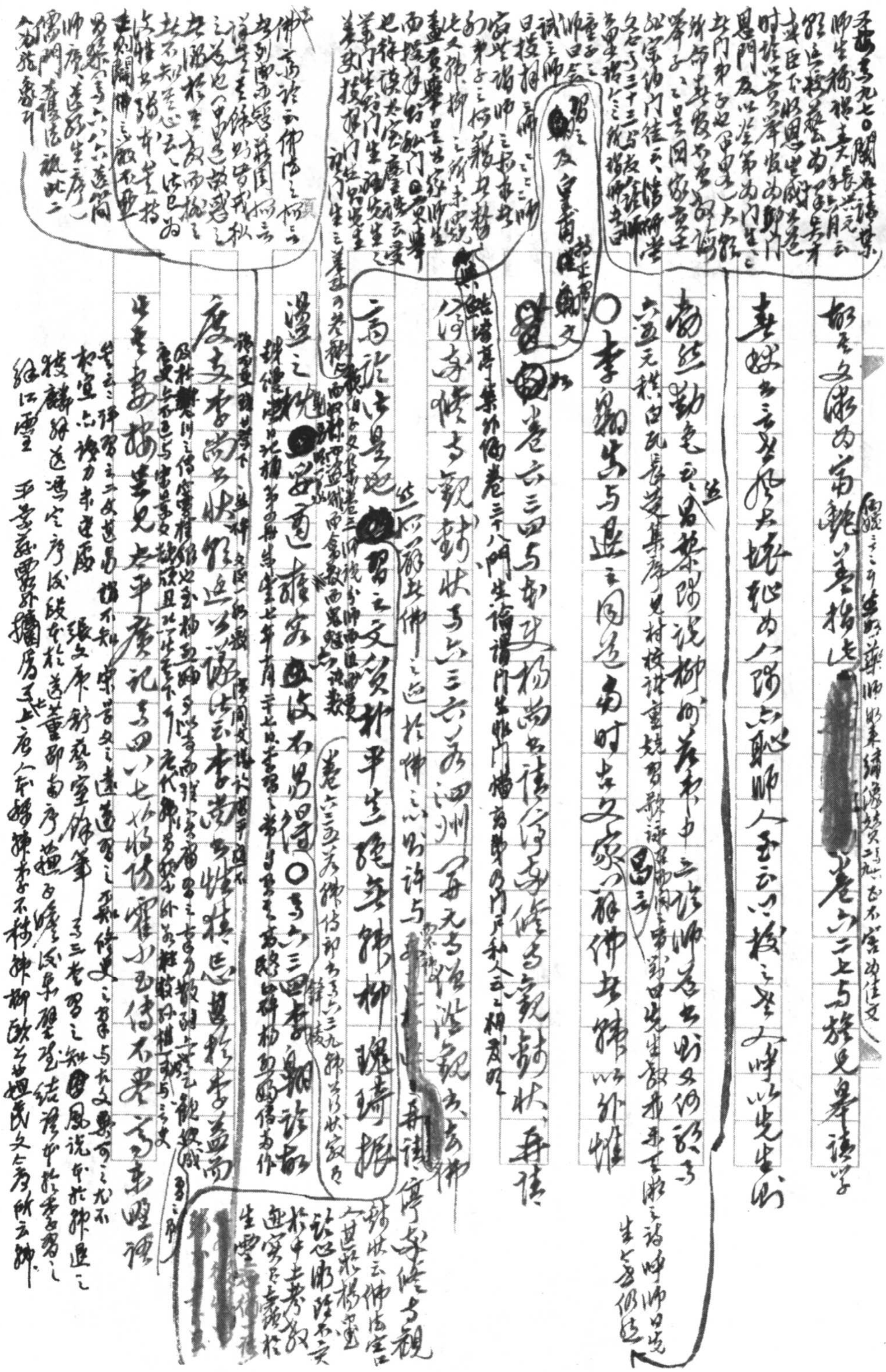
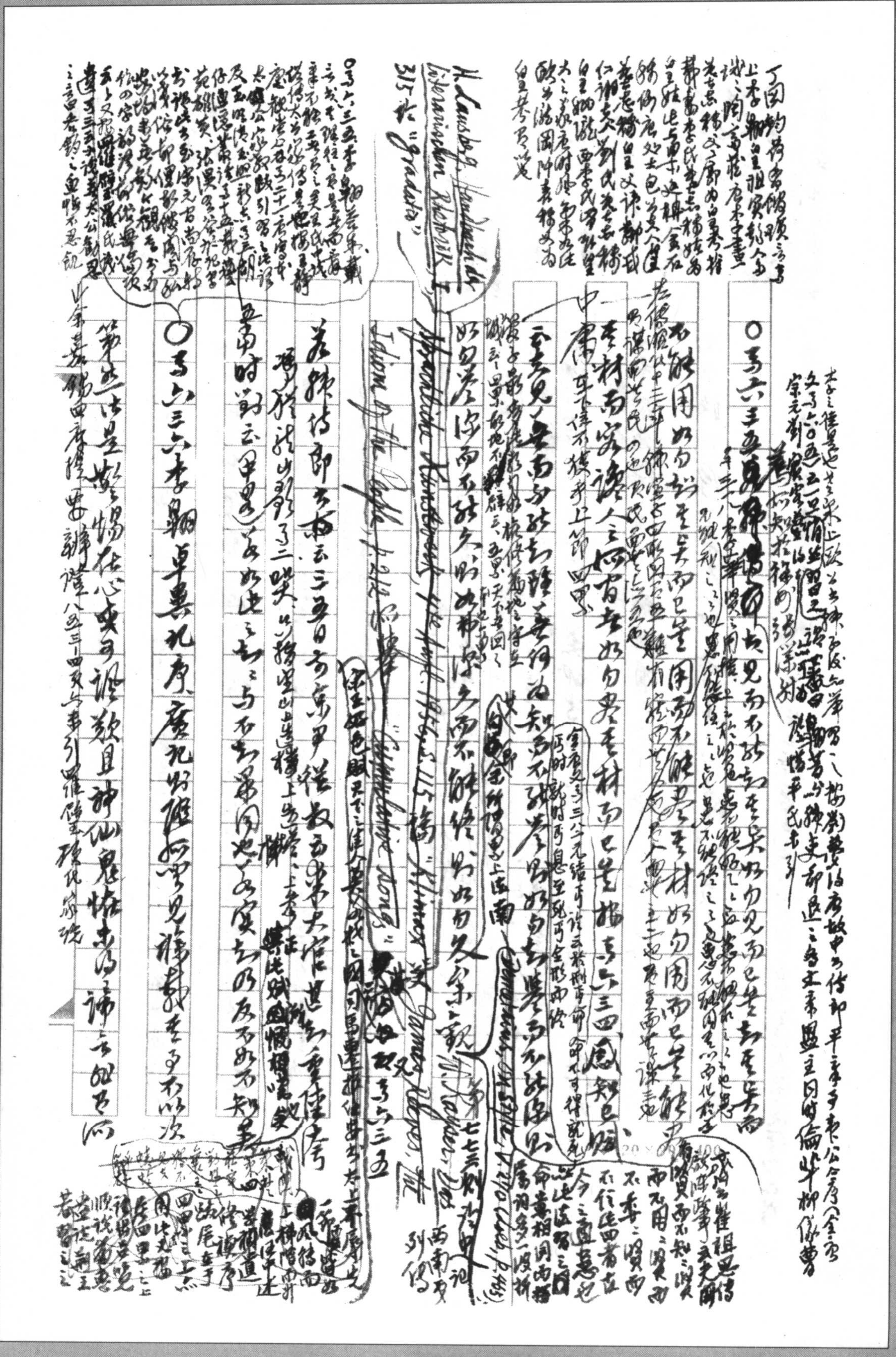
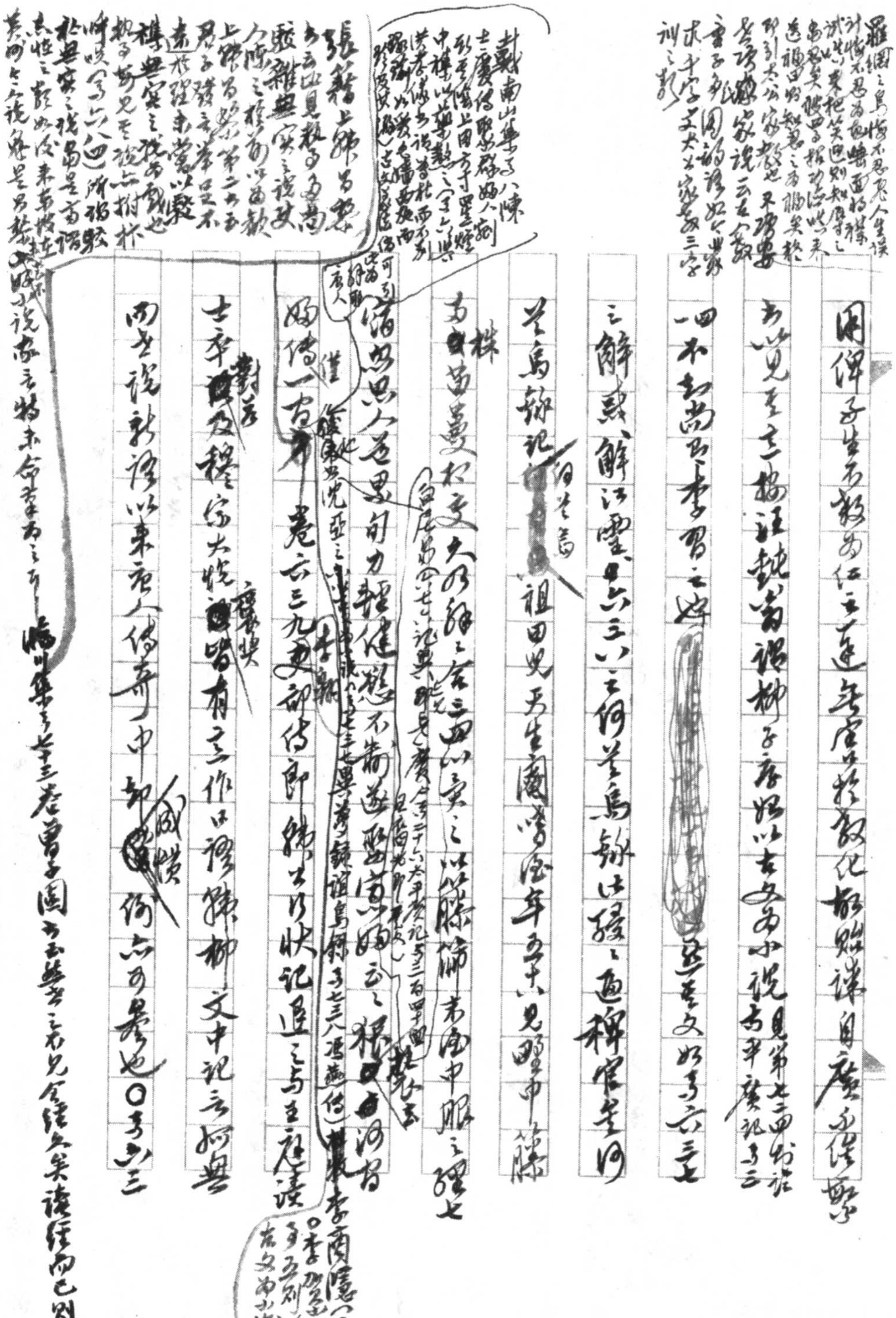




H. Lausberg, Handbuch der literarischen Rhetorik, I, 315 論 "gradatio"



羅隱之《鸚鵡》[illegible]不思[illegible]人生[illegible]為己累[illegible]謀試[illegible]笑[illegible]知[illegible]之[illegible]福田[illegible]又公家[illegible]也[illegible]家說云[illegible]子[illegible]固論語[illegible]求[illegible]丈夫[illegible]三字訓之數

因俾子生不報為仁之道，每富於敎化，故貽謀自廣，而傳無窮

云。竟見其上揚注，魏畬說柳子厚好以古文為小說，見第七二四則論廣記卷三

一四一不知尚有李習之[illegible]其文，如卷六三之

二解戲、解江靈，卷六三八之何首烏錄、法證之通釋、窟室間

首烏錄記[illegible]祖田見天生藤，嶠遂年五十八，見野中藤

株而由是異於叟，大為錄之，合之所以異之，以滕端，其在中服之，理也

諸如此人意思句力輕健，憑不滿遊戲篇中而云云，根其河首

婢傳一首，卷六三九吏部侍郎韓君行狀記退之與王庭湊

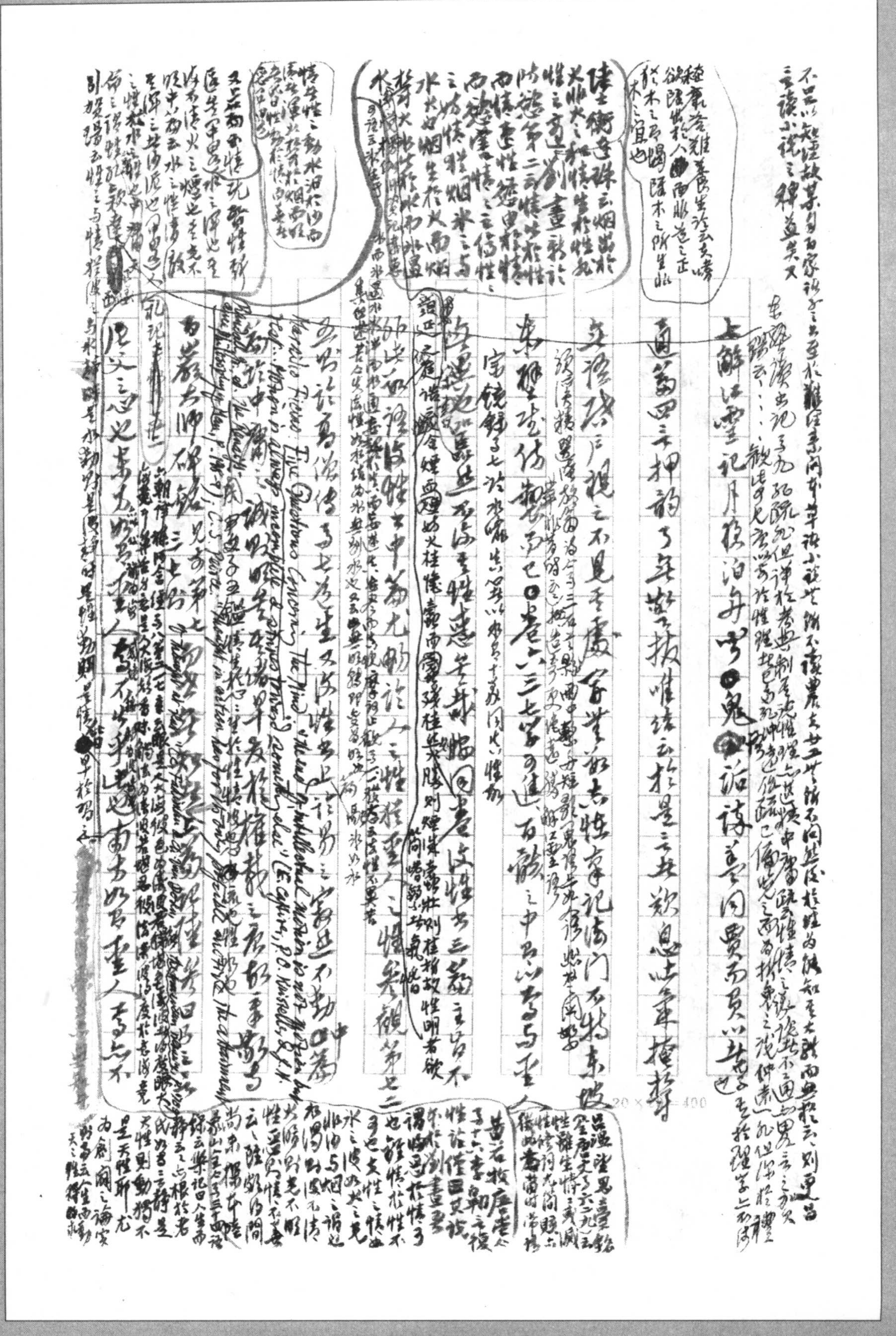
士卒及穆宗大悅，皆有之，作以譏韓柳文中記言好無

而其說新語以來唐人傳奇中，如[illegible]何亦可異也。〇第六八三

戴南山集卷八陳士慶傳[illegible]婦人劉氏[illegible]上田方子[illegible]（卷[illegible]）洪[illegible]之說[illegible]

張籍上韓昌黎書云：比見執事多尚駁雜無實之說，使人陳之於前以為歡；上韓昌黎第二書云：君子發言舉足不遠於理，未嘗以駁雜無實之說為戲也。執事每見其說，亦拊抃呼笑（卷六八四）。所謂駁雜無實之說，當是[illegible]志怪之類，如後來東坡在黃州令人說鬼，是其類[illegible]小說家言，將未命者弗為之耳。

臨川集卷七十三答曾子固書云：然世之不見全經久矣，讀經而已則



上[illegible]動靜[illegible]無寂無動不住不[illegible]而神不離[illegible]覺[illegible]惺惺也。常無情也。按即[illegible]所[illegible]常而不住[illegible]般若[illegible]無知於所知[illegible]日知[illegible]無知[illegible]知[illegible]參[illegible]四[illegible]於[illegible]譯[illegible]嚴經[illegible]西方神[illegible]家言[illegible]如 St. Augustine, Conf., Bk. I, cap. iv: "Quid es ergo, Deus meus? ... stabilis et incomprehensibilis; immutabilis, mutans omnia. Numquam novus, numquam vetus... semper agens, semper quietus; colligens et non egens... quaerens cum nihil desit tibi" etc.（見 Evelyn Underhill, Mysticism, 12th ed., reprinted 1962, p.38 引）。又劉屏山全集[illegible]

出乎此也。陸象山文集卷二十二《雜說》：「東西南北海有聖人出焉，[illegible]心同此理也。」李[illegible]此[illegible]儒者[illegible]（參觀[illegible]七七[illegible]）[illegible]集[illegible]七七[illegible]文[illegible]段）[illegible]難[illegible]之地[illegible]上[illegible]曰[illegible]之[illegible]莊釋可相[illegible]之徒[illegible]近吾乃於[illegible]而得之（中國）於戴東原集不[illegible]（基師先已借此[illegible]神珠[illegible]元誠[illegible]上云[illegible]）全云[illegible]鏡[illegible]三集卷十七唯識傳記[illegible]之與[illegible]柳[illegible]之[illegible]禪[illegible]釋[illegible]神[illegible]之[illegible]辛[illegible]年[illegible]習之[illegible]性[illegible]寂[illegible]於釋教[illegible]言[illegible]許[illegible]覺之[illegible]不見[illegible]佛[illegible]性[illegible]

[illegible]有得而皆靜[illegible]之[illegible]性[illegible]靜[illegible]自[illegible]也

[illegible]禪一字[illegible]不[illegible]禪[illegible]

劉[illegible]君[illegible]

[illegible]情也[illegible]樂[illegible]

權德輿、卷[illegible]四十四敗佛[illegible]說[illegible]分之[illegible]閱[illegible]以[illegible]說佛[illegible]之[illegible]佛[illegible]李翱

作者以然之印[illegible]紀佗生之四家以[illegible]說西[illegible]退之之所為甚至李翱欲去佛[illegible]說佛宜去而去[illegible]之說

不可去手、六回[illegible]所閱見而[illegible]

[illegible]於東山、傳燈錄卷一四載習之問道藥山、贈偈、尤[illegible]見其在去

蘇籀欒城遺言記[illegible]曰[illegible]唯李習之白樂天[illegible]復性書

劉屏山集卷一聖傳論[illegible]復性書見第十三四、[illegible]全晉文卷三十三此楚[illegible]有[illegible]花後[illegible]生文[illegible]十[illegible]徐[illegible]韓[illegible]李翱[illegible]儒中[illegible]純而[illegible]人莫之知[illegible]性[illegible]三[illegible]莫[illegible]經根據理要[illegible]

至水在瓶甚是也〇卷六三八五木經指習之[illegible]如是之好博

（參觀卷六八四張籍上韓昌黎書）

卷六三八高愍女碑、愍女姓高妹名也

塞之

錢某閱卷來南錄、指為所傳日記莫古於此〇卷六四〇

李翱祭吏部韓侍郎文、[illegible]門[illegible]於[illegible]而序

讀韓愈所著毛穎傳後題所謂模擬竄竊、取青妃白

參觀[illegible]辯文也〇卷六五七白居易[illegible]秘書[illegible]郎[illegible]

卷六五六有元稹授張籍秘書郎[illegible]元白張[illegible]文字因緣之詞

更可比屬

[illegible]〇卷六六〇白居易論[illegible]請[illegible]奸臣表[illegible]奸臣[illegible]

[illegible]助[illegible]以[illegible]元和新[illegible]自之[illegible]同[illegible]之政文[illegible]

[illegible]語此表為偽託不見白今集也觀卷六六七論元稹第三狀

卷六一雜說一語[illegible]嚴氏通代李習[illegible]程子[illegible]先生[illegible]張子[illegible]學[illegible]吉甫張[illegible]張九成張栻呂祖謙朱熹劉子翬之[illegible]心知也說第[illegible]入[illegible]劉[illegible]楊[illegible]李[illegible]

20 × 20 =

爭[illegible]云守官[illegible]生上[illegible]有[illegible]降[illegible][illegible]新不[illegible]良[illegible]教坐

（比韓退之應所在典貼良人男女等狀即此而）[illegible]宜[illegible]狀[illegible]生白[illegible]子女[illegible]深[illegible]天尤[illegible][illegible]諸[illegible]第二狀云[illegible][illegible]素

李[illegible]等三人[illegible]是[illegible]近親情人誰無[illegible]請罷兵第二狀云請[illegible]陂

[illegible]模樣可知又云况神策官健又家烏雜又云回鶻吐蕃皆

細作請罷兵第三狀云七[illegible]神策[illegible][illegible]淮西鄭滑[illegible][illegible]兵[illegible]

[illegible][illegible]之謂又云一種西蕃兵何如早罷必待[illegible]不[illegible]然後罷之[illegible][illegible]

陛下威權轉銷天下模樣又恐又云伏望讀臣此狀一二十遍

斷其可否卷六六八論承璀職名狀云四夷聞之必笑中國王承宗

[illegible]之必[illegible][illegible]讓絹表云臣家素貧非不要物論[illegible][illegible]狀云

若[illegible]向前模樣開[illegible]有信[illegible]不[illegible]論姚文秀打殺妻狀云[illegible]

南史卷四十二[illegible][illegible][illegible]情

上[illegible]卷[illegible][illegible][illegible][illegible]

晉[illegible][illegible]主回[illegible]

撥殺閑散之使、

儐之貴賤千萬，

[illegible]撥[illegible]五百萬，發氣死，嘔生氣，[illegible]三氣[illegible][illegible]之氣

卷六七五白居易與濟法師書，[illegible]滿覺範於問維摩經[illegible]下稱，止[illegible]納實隱精確，[illegible]妙[illegible]不見濟公所[illegible]義因補撰一書曰：摩訶般若以般[illegible]經，肉形雖異，[illegible]之資相[illegible]而未[illegible]之辯，無形不[illegible]，[illegible]隨[illegible]塞，非[illegible]之[illegible]者[illegible]。

人[illegible]○以曰秦客有西[illegible]，[illegible]數也。又云：「[illegible]數，一[illegible]先[illegible]作四[illegible]使

是文字一字之謎，以物驗數[illegible]樣，[illegible]謂[illegible]情]所[illegible]（六氣悅）

[illegible]生[illegible]米之象數，[illegible]之數[illegible]人○卷六七〇白居易（同時唯李德裕[illegible]六[illegible]日之[illegible]卷六七〇三續乃高文端[illegible]中[illegible]宜四狀請[illegible]循州司馬杜元穎第二狀）

策林序云：「揣摩當代之事」，甚欲撰擬應舉之作，祇求の數

不惜過存一葉，陸所謂「無隱點」云云，又謂「不雅者不雅隱情」

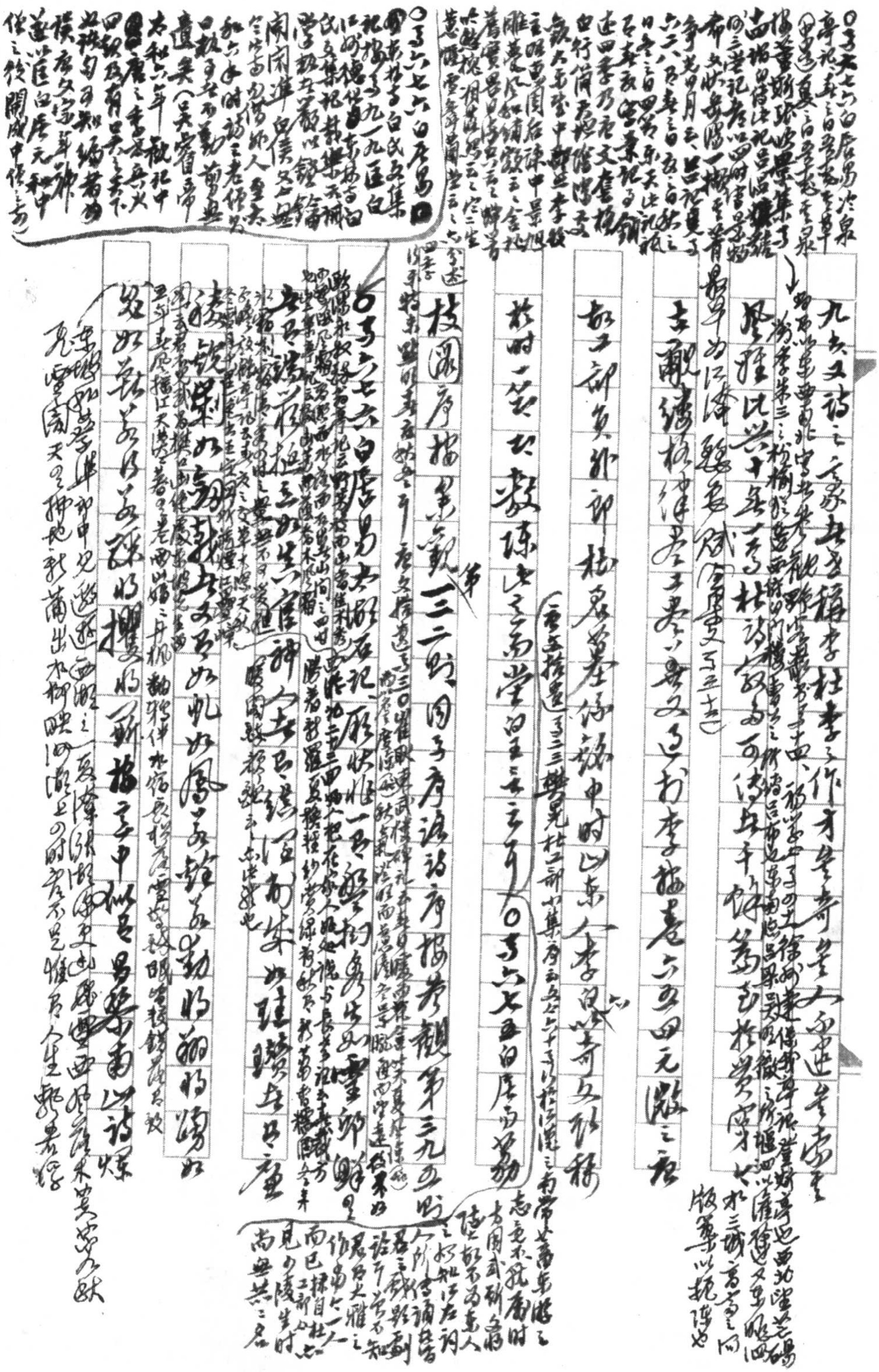
三策尾所謂「擬策」亦，皆「以藝」[illegible]也。（卷六七一策林）六十八議文章、六十九採詩

可與李[illegible]中[illegible]之三[illegible]，新樂府之採詩官相發明。（至六十一）

[illegible]子[illegible]謂[illegible]式[illegible]之賣端而不一本於九經（[illegible]）六十七議釋教

謂化於致有自[illegible]，先王之道，不得以外教參之，佛[illegible]白[illegible]常好[illegible]

亦願樂云：「得不謂爲[illegible]心之談乎？」卷六七五白居易與元



湯雄火發以下一節此說作於會昌三年為蔡之毀迫二年哉

會畫雕墳之不卯不鍛百為朱梅焉金寶竹歎云不根而生（卷六七七白居易）（想了以[illegible]李時）

從意生不簡而成由意成之說（董玄宰[illegible]第七三四則）○卷六七八白居易蘇州重玄寺

法華院石壁經碑文按參觀第六三三則論白居易[illegible]詩

○卷六七八白居易西京興善寺傳法堂碑敘記居易為贊善大夫時四

[illegible]惟寬一名即傳燈錄卷七所載第四問云垢即不可念淨

無念可乎師曰如人眼睛上一物不可住金屑雖珍寶在眼亦為病

病後世每借以談藝如施愚山[illegible]一[illegible]東坡評[illegible]云（參九二四則[illegible]）

詩如人之眸子一道靈光此中著不得金屑作料豈可與詩莊儒

林外史第十三回馬二先生談八股亦忌注疏氣尤忌詞賦氣云

[illegible]

古人謂乃多根文之以好人月見人日中雍主眉國右耳、眼重云

眉又是華乃明麗說（伯子論今高十五再與萬門論文後與云）雙睥睨之如秋水於如女鬢理（畫眉主溫何不數入金釵玉眉之雜寫云）

容工心自是也○多六八一白居易紫二處山文鳳與匡二處去以神貌

據中陵說云造化鐘神秀○多六八二半使孺文彩照輝

養生論序積于夜氣養其善心者養為璞向有臨窗

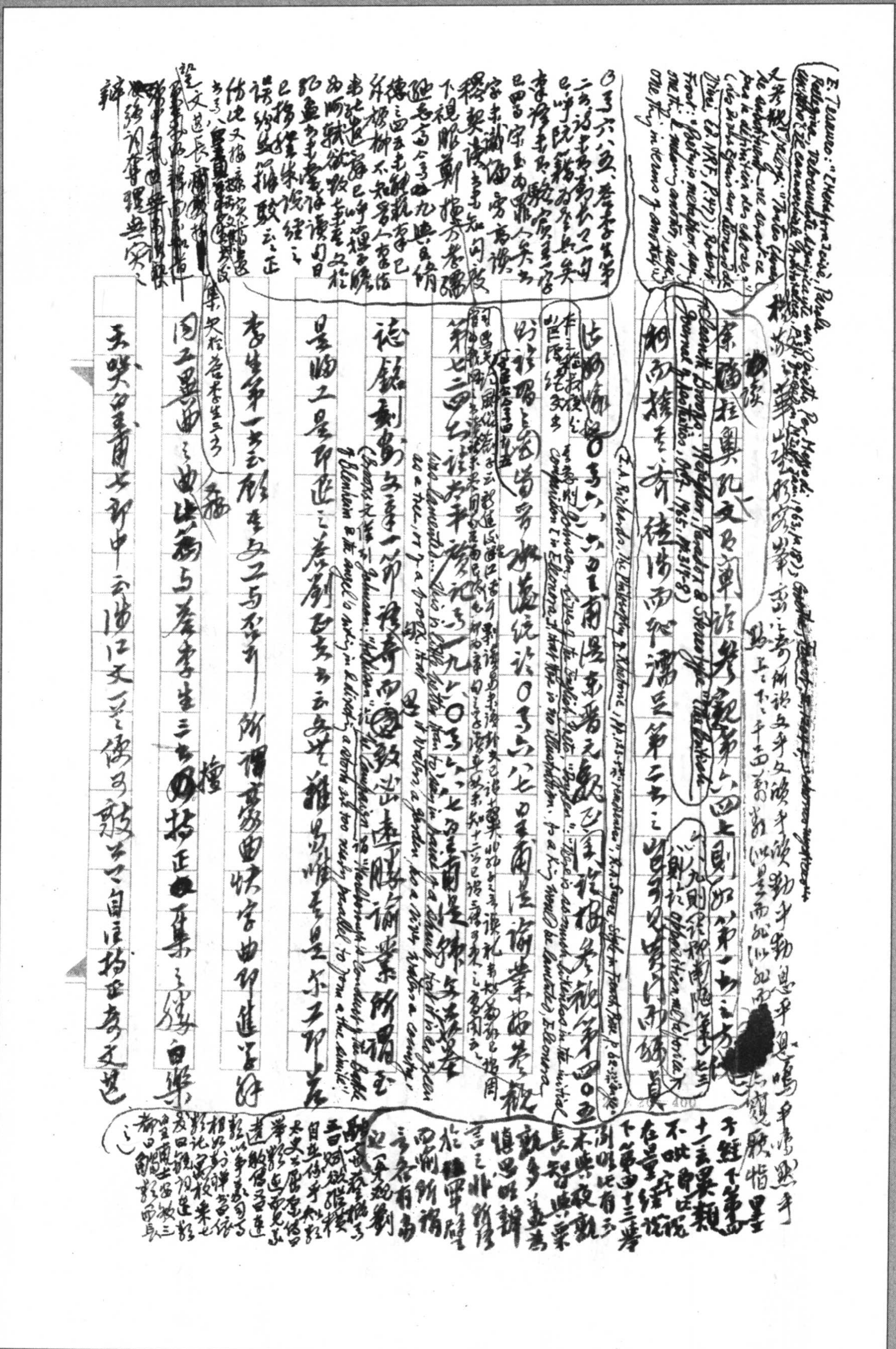
吾悉其餘說求析理亦及于夜讀論之發路乃堂揉戈

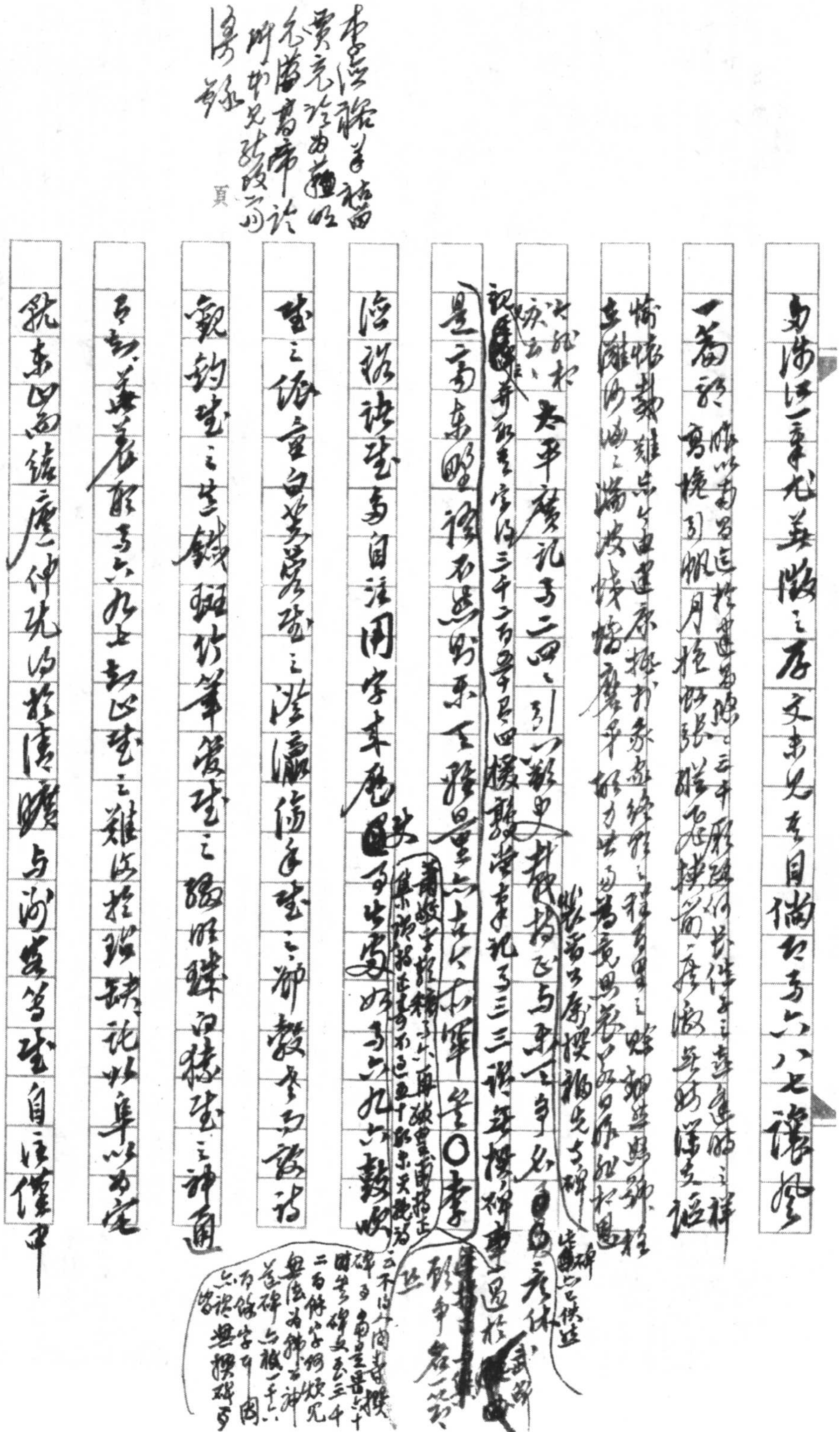
此語遺韓一篇可與我是業報乃第十二章金觀見第

六六九頁○多六八五皇甫湜致琉、余嘗由沉酒所困擾至

前輯語曰日月之作孫家學說於近之文奇峭（韓說）鍊習之○（愷）云

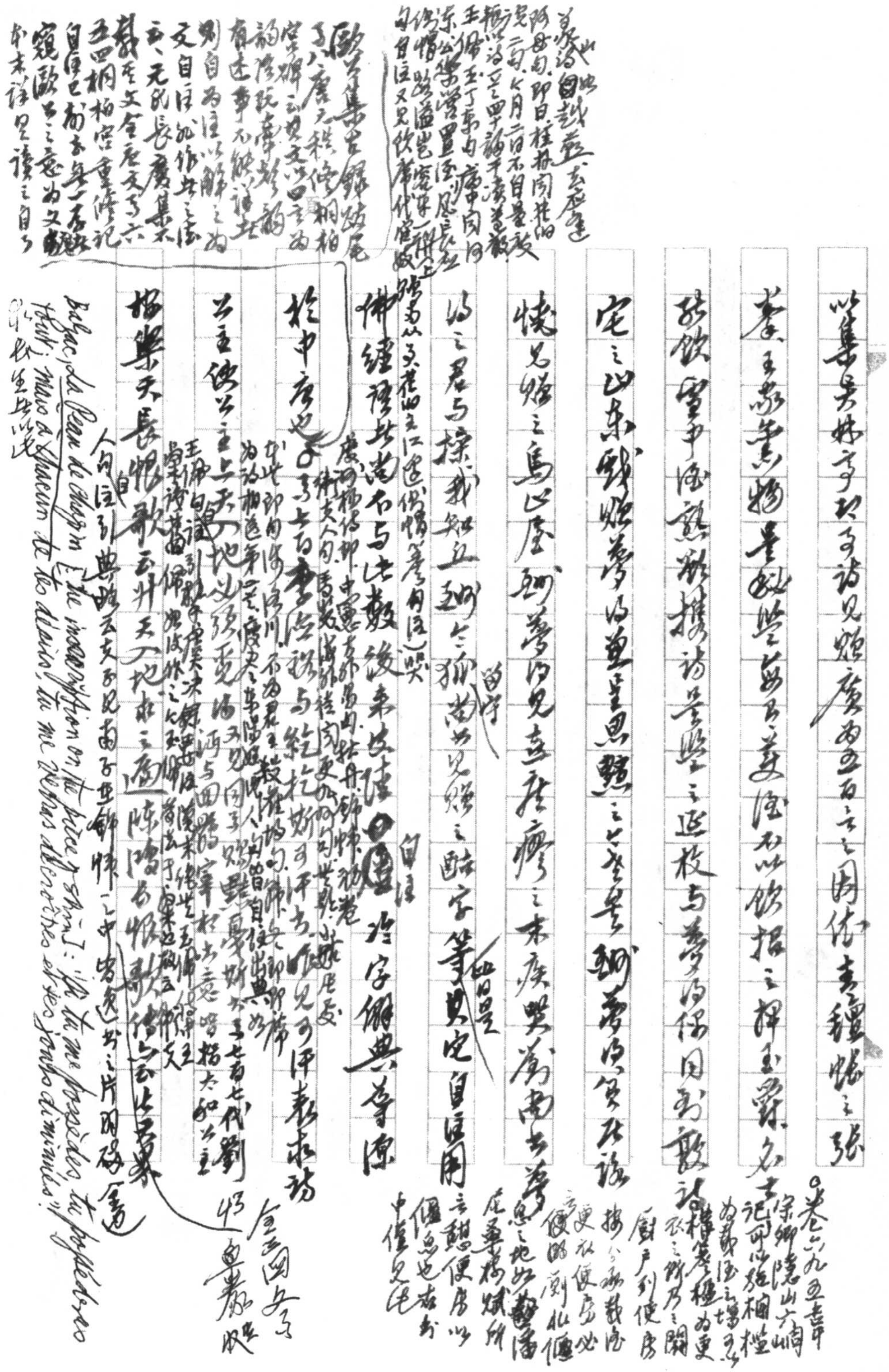
華重其程之梲 [illegible] （善生第三十五頁及比於長論○此程易曉第十二去云）兒喻必以如數（妙）後力草絕

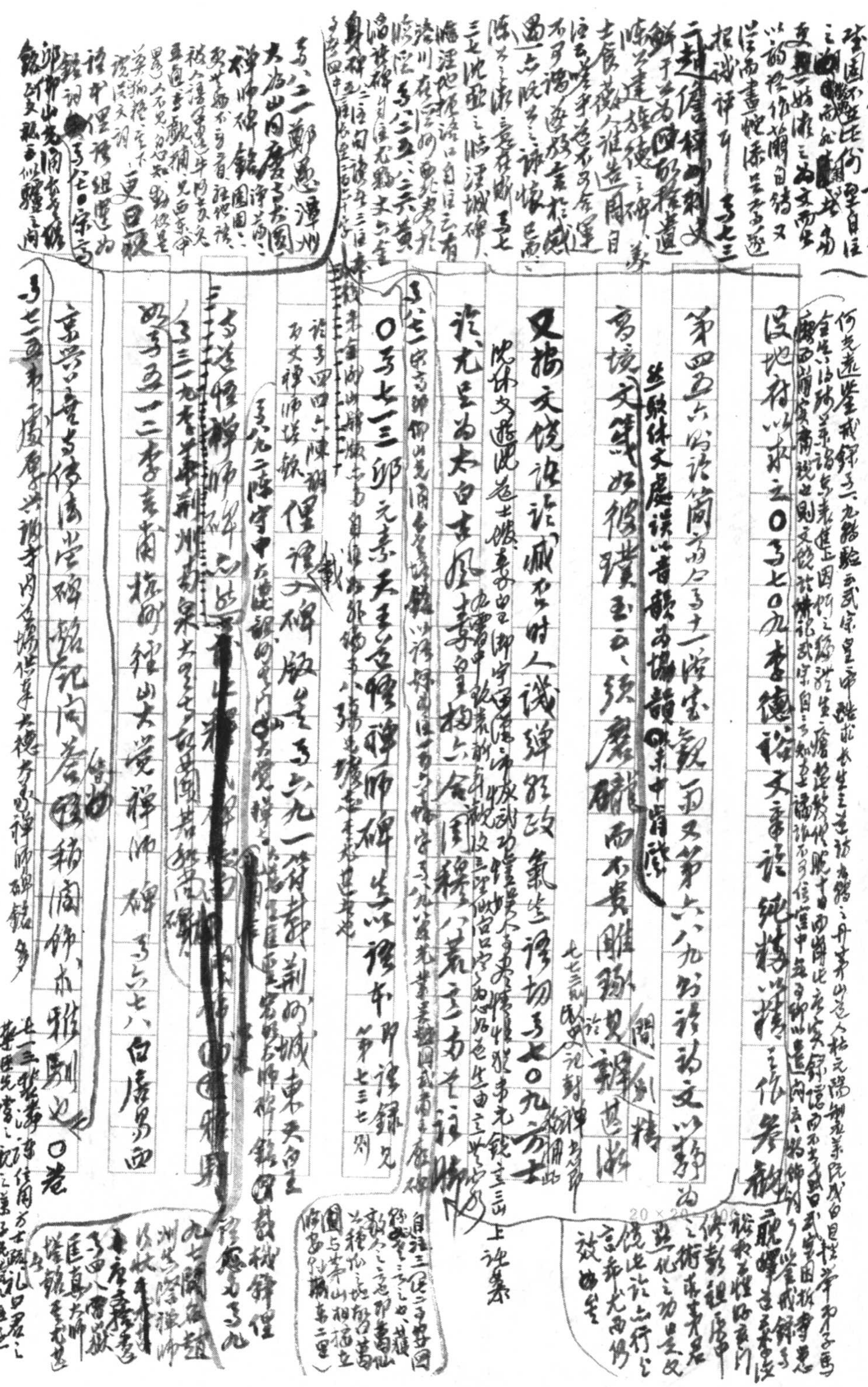




宋刊本分門集注杜工部詩王洙亦錄娘妻子蓋相送王彥輔曰杜李注云大樂府云不同嚴娘嫂子髮偶同菱河之水濱湖之

說文叢考大異（詳見第四二五則）亦微及第三之韋絢劉賓客嘉（當與當時詩家自注合觀）話錄記夢得言詩中用僻字必須有據有來處夢得自（自注亦多之外）作詩好蒐僻方及方謠柳負外之狙以九華山歌之企（字）慕樂至見惜之猢猻（字）兩白舍人寄新詩有歎早白無兒之句因以贈之南宮萬字自左馮翊除下邽東天莫美裝長出之法花後武陵書懷五十韻之楼磔秋楊侍郎袞柳何絕多情彫郁高韻之鶴立風栖秋西川李尚書傷孔雀及薛濤之什之玉兒金鐶皆自注（言蒙之生處）樂天曉（李與夢得唱和最密）亡濡染法為妙想菜抗迷之（五十韻）李遐子在帝與微之大年多多有一（子）劉作二什之張穗及楚望（蘭澤蘋洲）未無知新春崔兒之敦字寄盧少尹之（卷一）鏡臥之豈任中書中





（或佛之對兩小註一百六十條之[illegible]）

一也日[illegible]研究金丹之業，欲先[illegible]人及所[illegible]之人[illegible]驗[illegible]

耆碩謀（[illegible]）

見事肩隨四十年，老來猶賴故人憐。比鄰學舍燈窗[illegible]（一九六四年）

歷代伴隨身舟，拍天白露[illegible]路咸首，迢阻春風桃李及（[illegible]）

門妍何時以[illegible]駕南[illegible]，便商量新詩到茅堂

Donne LXXX Sermons, III: "How much misery is presaged to us, when we come so generally weeping into the world, that, perchance, in the whole body of history we reade but of one childe, Zoroaster, who laughed at his birth" (J. Hayward, Complete Poetry & Selected Prose, p. 588.) → Shaw, Prefaces, London, p. 487: in the Preface to Back to Methuselah, Shaw says that while Shakespear or rather Lear felt pity for the tragic crying of the infant, he himself hears in the cry the happy beginnings of life: "in the act of yelling he begins to breathe".

## 七一〇 G.-G. Ferrero, Marino e i Marinisti (continued).

Marino's "La bella vedova" (pp. 374-8): "Quest' animata Notte" etc. Tristan l'Hermite lifted a few conceits from this long poem for his sonnet "La Belle en Deuil": "Que vous avez d'appas, belle Nuit animée!" etc. (Poésies, chosen by Philip. A. Wadsworth, p. 31).

Marino's "Amore incostante" (pp. 398-402). See supra 第七〇三則. Cf also Antoine Furetière, Le Roman Bourgeois, éd. Poiteret, p. 134: "Polyphile estoit de ces femmes qu'on peut nommer prude-coquettes. Jamais femme ne fut plus avide de coeurs. Il n'y en avoit point qui ne lui fust propre; le blondin et le brunet, le spirituel et le stupide, le courtisan et le bourgeois, lui estoient également bons": a worthy partner to Marino's "inconstant" or Donne's "indifferent" lover! See also Patrick Carey's ingenious variation on the theme, "To the Tune of Bobbing Joan": "I ne'er yet saw a lovely Creature / (Were she a widow, maid, or wife) / But straight within my breast her feature / Was painted, strangely to the life; // If out of sight (Though ne'er so bright) / I straightways lost her picture quite. // … The reason was / That my breast has / Instead of heart a looking-glass // And as those forms / Which lately shined / I' th' glass, are easily defac'd; / Those beauties so, which were enshrined / Within my breast, are soon displac'd: / Both seem as they / Would ne'er away; / Yet last, but whilst the lookers stay. // Then let no woman think that ever / In absence I shall constant…

Herbert, Outlandish Proverbs, 399: "I wept when I was born, and every day shews why" (Works, ed. by F. E. Hutchinson, p. 327). Herodotus, V. 4: "Among the Trausi, when a child is born, the kinsfolk sit around and lament for all the ills it must endure from its birth onward, recounting all the sorrows of men" (Loeb, III, p. 5).

Marino's poem begins: "Apre l'uomo infelice, allor che nasce / in questa vita di miserie piena, / pria ch'al sol, gli occhi al pianto" (p. 406); cf G. Fontanelli: "Infelicità": "Piange l'uomo infelice, allor che viene / fanciullino a spirar l'aura vitale; / e per mostrar che varca un mar di pene / celebrar con le lagrime il natale. / … / piangendo nasce e sospirando muore" (p. 860): Ciro di Pers:

"Miseria umana": "piangendo nasce e sospirando more" (p.934); cf 甌北詩鈔五言古四.偶得所見之二.墮地第一聲 開口便是哭了知今此生即是苦所伏; ~~Robert Greene: "Sephestia's Song to her child"~~ Jeremias Drexel: "Das ganze Leben ist Weinen": "Mit ~~Weinen~~ ich auf-angefangen hab, / Mit Weinen geh ich in das Grab" (Deutsche Barocklyrik, hrsg. M. Wehrli, 3te Aufl., S. 34)

~~"Weep not, my wanton, / smile upon my knee; / When thou art old there's grief / enough for thee."~~

{King Lear IV.vi, Lear: "We came crying hither ... When we are born we cry that we are come / To this great stage of fools"

↑ prove; / Till some occasion does us sever / I can, as true as any, love: / But when that we / Once parted be, / Troth, I shall court the next I see" (G. Saintsbury, ed. Minor ~~Caroline~~ Poets of the Caroline Period, II, p.456)

Sir Henry Wotton: "De Morte": "Man's Life's a Tragedy ... / ... The first cry / The Balcony to th'ensuing Tragedy" (Chosen from Kirk & Eliot ant. prose p.80)

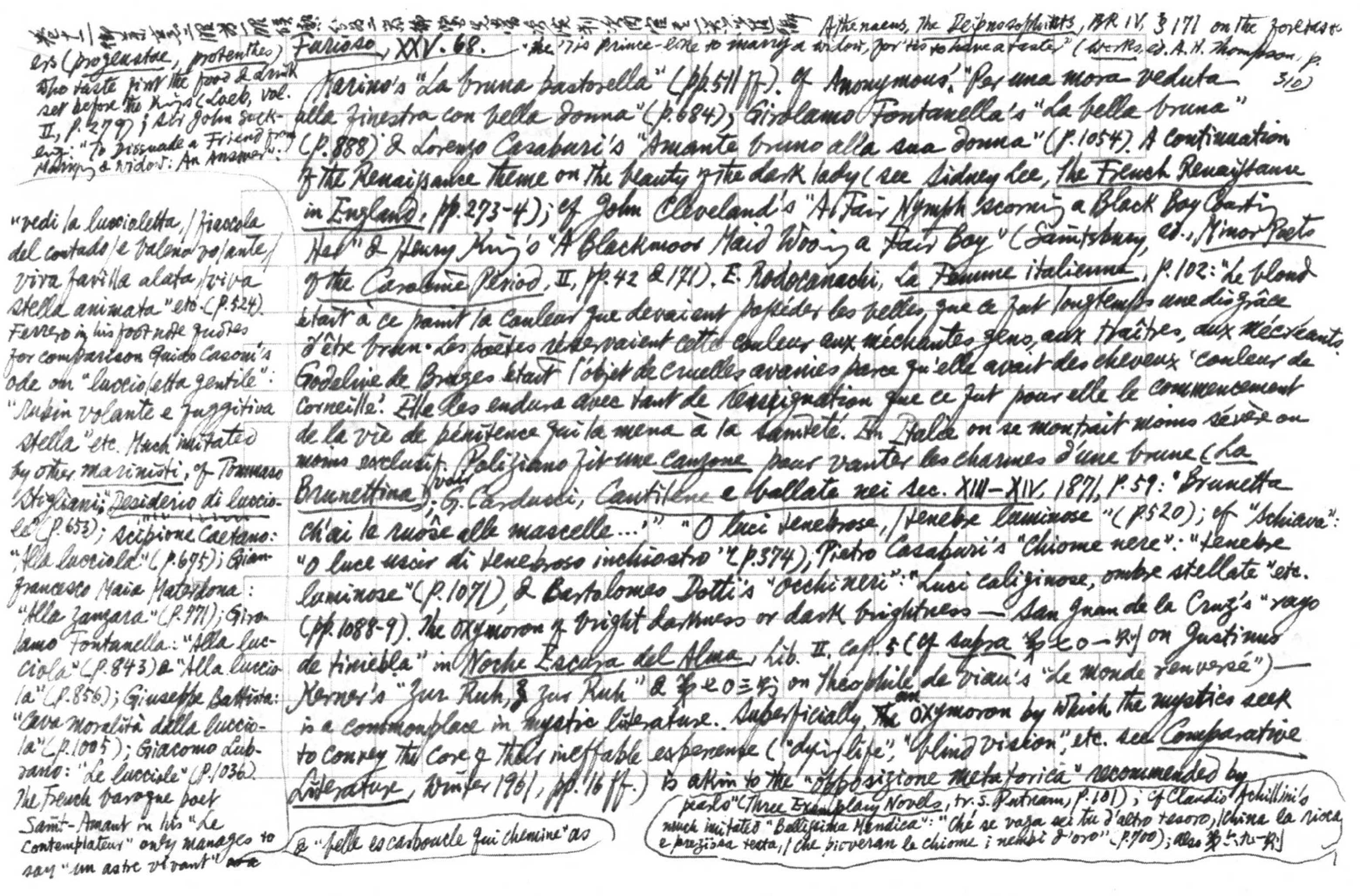
cf 第七 p.33 on Marino's "Trattato delle miserie umane" (p.406). Also transcribed by Coleridge in his Notebooks, ed. Kathleen Coburn, II, § 2625, with the comment: "... often imitated but superior to all the imitations ... serena seems to me an ill-chosen word" etc. The imitations which I find in the present anthology are Ciro di Pers's "Miseria umana" (pp.934-5) & Tommaso Gaudiosi's "Infelicità della vita umana" (pp.1077-8). Ciro di Pers also wrote a long-winded poem "Della miseria e vanità umana" (pp.956-63), whose verbosity pitilessly exposes the platitudinousness of its ideas, but which, with the refrain of "Misera sorte umana, / e che cosa è qua giù che non sia vana?", reminds me of 跛足道人好了歌 in 紅樓夢第一回, cf ~~also~~ supra 第一九三則 on Henry King's "Sic Vita".

馬樸臣根循堂詩鈔卷一兩辛後放言：思量墮地一聲哭，領略為人萬種難

Girolamo Fontanella's "Infelicità" (p.860), cf J.-J. Barthélemy, Voyage du jeune Anacharsis en Grèce, quoted in Leopardi, Zibaldone, ed. F. Flora, II, 34

cf Tristan l'Hermite's sonnet "Misère de l'homme du monde": "Venir à la clarté sans force et sans adresse, / Et n'ayant fait longtemps que dormir et manger, / Souffrir mille rigueurs d'un secours étranger, / Pour quitter l'ignorance en quittant la faiblesse" (Poésies: chosen by P. A. Wadsworth, p.63), & the long poem "Les Misères humaines" (pp.85-88) which is really an amplification of the sonnet. cf the pregnant Spanish proverb: "Desque ~~nace~~ naci lloré, y cada dia nace porque"

Marino's "Venere pronuba" (pp.419 ff). Another masterpiece of ~~erotic~~ ~~[illegible]~~ lasciviousness. (cf Richard Crashaw: "pittaleomium ornate" 六七二則) (cf Gerusal. Lib. III, 32 (p.89)) "spoglia bianca e succinta al divin corpo / era velo sottile, / sottile e breve in guisa / che, quasi lenta e delicata aragna, / le bellezze più chiuse e più secrete / copria, ma non celava" (p.419), cf the joke: "The modern girl's clothes are like a barbed wire fence. They protect the property without obstructing any of the view." "Sovra il candido collo, / sotto il tenero seno, / per l'anche dilicate, / e intorno a l'altre parti / più basse e più riposte / con salto repentino / stendi la man lasciva; / la qual, sapendo poi / qual curïosa spia, / cupida esploratrice / del fonte d'Onestade, / colui il più chiuso varco / del bastion d'Onore, / e 'l più commodo sito / là dove piantar possa / ne la rocca guardata / l'amoroso vessillo" (p.431). — The most "poetic" account I have ever read of "Jerkytoodle" or "geography" (E. Partridge, Dict. of Slang, 4th ed., pp.278 & 1058) or "aller aux renseignements" (G. Sandry & M. Carrère, Dict. de l'argot moderne, 3e éd., p.173); for the last lines, cf supra 第四三一則 on Orlando



卷十二 [illegible] Athenaeus, *The Deipnosophists*, BK IV, § 171 on the foretasters (*progeustae*, *protenthae*) who taste first the food & drink set before the king (Loeb, vol. II, p. 279); Sir John Suckling: "To Dissuade a Friend from Marrying a Widow: An Answer": "'Tis prince-like to marry a widow, for 'tis to have a taster" (*Works*, ed. A. H. Thompson, p. 310)

*Furioso*, XXV. 68.

Marino's "La bruna pastorella" (pp. 511 ff.). Cf Anonymous' "Per una mora veduta alla finestra con bella donna" (p. 684); Girolamo Fontanella's "La bella bruna" (p. 888) & Lorenzo Casaburi's "Amante bruno alla sua donna" (p. 1054). A continuation of the Renaissance theme on the beauty of the dark lady (see Sidney Lee, *The French Renaissance in England*, pp. 273-4); cf John Cleveland's "A Fair Nymph scorning a Black Boy Courting Her" & Henry King's "A Blackmoor Maid Wooing a Fair Boy" (Saintsbury, ed., *Minor Poets of the Caroline Period*, II, pp. 42 & 171). E. Rodocanachi, *La Femme italienne*, p. 102: "Le blond étant à ce point la couleur que devaient posséder les belles, que ce fut longtemps une disgrâce d'être brun. Les poètes réservaient cette couleur aux méchantes gens, aux traîtres, aux mécréants. Godelive de Bruges était l'objet de cruelles avanies parce qu'elle avait des cheveux 'couleur de corneille'. Elle les endura avec tant de résignation que ce fut pour elle le commencement de la vie de pénitence qui la mena à la sainteté. En Italie on se montrait moins sévère ou moins exclusif. Poliziano fit une *canzone* pour vanter les charmes d'une brune (*La Brunettina*)"; voir G. Carducci, *Cantilene e ballate nei sec. XIII–XIV*, 1871, p. 59: "Brunetta ch'ài le ruose alle mascelle ...'" "O luci tenebrose, / tenebre luminose" (p. 520); cf "Schiava": "O luce uscir di tenebroso inchiostro" (p. 374); Pietro Casaburi's "Chiome nere": "tenebre luminose" (p. 1071) & Bartolomeo Dotti's "Occhi neri": "Luci caliginose, ombre stellate" etc. (pp. 1088-9). The oxymoron of bright darkness or dark brightness — San Juan de la Cruz's "rayo de tiniebla" in *Noche Escura del Alma*, Lib. II, cap. 5 (cf *supra* 第七〇一則 on Justinus Kerner's "Zur Ruh, zur Ruh" & 第七〇三則 on Théophile de Viau's "Le monde renversé") — is a commonplace in mystic literature. Superficially, ~~the~~ an oxymoron by which the mystics seek to convey the core of their ineffable experience ("dying life", "blind vision", etc. see *Comparative Literature*, Winter 1961, pp. 16 ff.) is akin to the "opposizione metaforica" recommended by pesto" (*Three Exemplary Novels*, tr. S. Putnam, p. 101); cf Claudio Achillini's much imitated "Bellissima Mendica": "Ché se vaga sei tu d'altro tesoro, / china la ricca e preziosa testa, / che pioveran le chiome i nembi d'oro" (p. 700); Also 第七九一則

"vedi la lucciolettta, / fiaccola del contado / e baleno volante / viva favilla alata, / viva stella animata" etc. (p. 524). Ferrero in his footnote quotes for comparison Guido Casoni's ode on "lucciolettta gentile": "Rubin volante e fuggitiva stella" etc. Much imitated by other *marinisti*, cf Tommaso Stigliani: "*Desiderio di lucciole*" (p. 653); Scipione Caetano: "Alla lucciola" (p. 695); Gianfrancesco Maia Materdona: "Alla zanzara" (p. 771); Girolamo Fontanella: "Alla lucciola" (p. 843) & "Alla lucciola" (p. 856); Giuseppe Battista: "Cava moralità dalla lucciola" (p. 1005); Giacomo Lubrano: "Le lucciole" (p. 1036). The French baroque poet Saint-Amant in his "Le Contemplateur" only manages to say "un astre vivant" & "belle escarboucle qui chemine" as cf Cervantes' story "Man of Glass": "Poets have it in their power to be rich if they only knew how to make use of the wealth that lies in their hands at times—namely, that of their ladies, who are all exceedingly opulent in golden locks, brows of burnished silver, eyes that are green emeralds, teeth of ivory, coral lips, & throats of transparent crystal, while their tears are liquid [illegible]" Don Quijote, II. XXXVIII (Margarita [illegible] Shistle, Dict. of [illegible] Lit., p. 340).

Tesauro to the practitioners of the Baroque, but Croce is surely right when he warns: "Ma bisogna guardarsi dall'errore di credere che certi tipi di forme, estratti dalle singole opere d'arte, siano propri del barocco, in modo che dove s'incontrano quelli si debba affermare l'esistenza di questo. In tale errore, proprio del formalismo, è incorso chi, in Italia, ha recato come casi di barocco espressioni di mistici... Similmente errano quei critici tedeschi che confondono le antitesi dei barocchisti con quelle dei mistici..." (Filosofia, Poesia, Storia, p. 372).

cf Ariosto, sonetti, I: "... l'avorio e l'oro, / l'ostro e le perle e l'altro del tesoro" (Opere Minori, Riccardo Ricciardi, p. 139; [illegible]) indicano, come 又七四一則

Gerusalemme Liberata IV. 85: "e ciò che lingua esprimer ben non puote, / muta eloquenza ne' suoi gesti espresse" (Tasso, Poesie, ed. F. Flora, p. 103); cf

Marino's "Ninfa avara": "che sempre ha nel sembiante / facondia muta e silenzio loquace" (p. 528). (sempre, la fronte, la chioma, le labbra, i denti) cf "La bruna pastorella": "Fanno officio di labra / le palpebre loquaci, e sguardi e cenni / son parolette e voci, e son tacite lingue, / la cui facondia muta io ben intendo" (p. 522); Marino's "Maddalena piangente": "Oh come in atto e languida e vivace, / dove manca a le labra aver spedita / per gli occhi la lingua, e parla e tace!" (p. 582); Giovan Leone Sempronio's "Non poteva aver dalla sua donna altro che sguardi" ~~cf~~: "Parlo con gli occhi a' tuoi begli occhi, e spesso / con gli occhi ancora i tuoi begli occhi ascolto" (p. 956); Lorenzo Casaburi's "Amante di bella donna muta": "o la tua lingua entro il silenzio asconde, / mentre per intimar e guerre e paci / sono i begli occhi tuoi lingue faconde?" (p. 1058). cf Gongora's phrase for Acis's feigned sleep: "mentido / retórico silencio" (Fabula de Polifemo y Galatea, st. XXX, quoted in L. Nelson, Jr., Baroque Lyric Poetry, p. 196), which E. R. Curtius has wrongly attributed to Calderon, when ~~[illegible]~~ drafting a comparison with Nonnos, Dionysiaka, 4, 261: "Rundete er beredten Schweigens geschwiegenen Umriss" (Europäische Literatur und lateinisches Mittelalter, 2te Aufl., S. 312). See supra 第七三三 √3 where John Cleveland's poem "The Hecatomb to his Mistress" is quoted. "Quante volte solete dirne voi altri, adulatori amanti, / che 'l vostro idolo amato / i zaffiri ha negli occhi, e ne la

cf Jonson, Every Man out of His Humour, III. i. Fastidious: "You shall see sweet silent rhetoric and dumb eloquence speaking in her eye" (Complete Plays, "Everyman's Lib.", I, p. 978). The Step. le J.

Conceits for "un per qui brille" (cf. Rousset, Anthologie de la poésie baroque française, I, p. 144); in Moysesauve he succeeds to say "yeux animez" (p. 146). None of these ingenious conceits can bear comparison with Michelangelo's powerful line on the pale "debol" light: "ch'una lucciola sol gli può far guerra" (Sonetti, ed. G. R. [illegible], p. 47).

bocca / i Rubini e le perle? / Or sì fatto tesoro / non si merca senz'oro! / ... / L'or, l'argento e le gemme / di cui, come signore, / sì larga offerta e libera mi fai, / son pubbliche ricchezze, / da natura a ciascun fatte communi; / e pretend'io d'avervi altrettanta ragion quanta tu v'hai. / Ma che vuoi far di cosa / la qual non si smaltisce né si spende, / non si compra né vende? / Se'l bisogno vien mai, / impegnale, se sai!" (pp. 543-5). cf Filaura's practical sense is like Mr Fax's utilitarian philosophy ~~in Peacock~~: "The world of reality is not the world of romance. When a lover talks of lips of coral, teeth of pearl, tresses of gold, & eyes of diamonds, he knows all the while that he is lying, but wholesale; & that no baker in England would give him credit for a penny roll on all this display of his Utopian treasury" (Peacock, Melincourt, ch. 12, The Novels, ed. Simpkin, Marshall, Hamilton & Kent & Co., 1902, p. 552). cf Albert Guérard),

(See Pliny, Hist. Nat., XXXV. 36, "The Loeb Class. Lib.", IX, p. 310; cf 第六一〇則 for other examples)

cf also Peacock, Gryll Grange, ch. 14: "Lord Curryfin: 'Detail has its own beauty. I have admired a Dutch picture of a butcher's shop, where all the charm was in detail'" (The Novels, ed. Simpkin, Marshall, Hamilton, Kent & Co., p. 815). Dr Opimian: 'I cannot admire anything of the kind. I must take pleasure in the thing represented before I can derive any from the representation'"; Hazlitt: "On Imitation": "Objects in themselves disagreeable or indifferent, often please in the imitation. A brick-floor, a pewter-plate, an ugly cur barking; a Dutch boor smoking or playing at skittles. The inside of a shambles,

Preface to World Literature, p. 97 quoting a Frenchman: "In the old days, you could write a sonnet & get away with it. Now you would be called a cheap skate: you have to take a lay out"

Marino's La Galeria (pp. 573 ff.). For the tradition of iconic poetry & Marino's attempt to ~~[illegible]~~ give a new interpretation to Simonides' dictum, see Jean H. Hagstrum, The Sister Arts, esp. pp. 97 ff. (see also R. J. Clements) For "Licaone in Lupo" (p. 578), cf supra 第一八○則 on Aristotle, Rhetoric, XI. 23; Zeuxis's poor deluded sparrow, is very much in evidence in Marino's praise of [redacted] of the pictures: "Non finto il fonte, e chi si mira in esso / è vivo e vero, e vera è l'onda e viva; / se tace l'un, l'altra di suono è priva: / ch' opra sia pero d'arte, io non confesso" ("Narciso", p. 574); "vedi la bocca replicar gli accenti; / ma le voci non senti: / Ben sentiresti ancor le voci istesse, / se dipinger la voce si potesse!" ("Eco", p. 574); "e i fior son si ben finti / che si senton gli odori ancor dipinti" ("Zefiro e Clori", p. 576); "Finto non è, ma spira il divin pargoletto" ("Madonna", p. 580); "Finta dunque è costei? che credea mai / animati i color, vive le carte? / Finta certo è costei; ma con tal arte / che l'esser dal parer vinto è d'assai" ("Maddalena piangente", p. 581); cf "高堂見生鶻，颯爽動秋骨；初驚無拘攣，何得立突兀；乃知畫師妙，巧刮造化窟"（杜甫《畫鶻行》），"惠崇煙雨歸雁，坐我瀟湘洞庭；欲喚扁舟歸去，故人言是丹青"（黃庭堅《題鄭防畫夾》），"[illegible]前鸜鵒[illegible]，[illegible]尺條圖折之，[illegible]鵲不來望而繞，踏枝不著又驚飛"（孫覿《觀莫壽朋所藏東坡畫枯木》），"西風西過藕花稀，[illegible]池波又[illegible]，[illegible]眼不知元是畫，猶帶欲立畏驚飛"（董仁題《荷池白鷺》），etc. (cf Goethe: "Über Wahrheit und Wahrscheinlichkeit der Kunstwerke": "Der Anwald des Künstlers: 'Nur dem ganz ungebildeten Zuschauer kann ein Kunstwerk als ein Naturwerk erscheinen… gewiss, erinnern Sie sich der Vögel, die nach des grossen Meisters Kirschen flogen?' Zuschauer: 'Nun beweist das nicht, dass diese Früchte vortrefflich gemahlt waren?' Anwald: 'Keineswegs'"

Keats, III.; Bard: "'Dumb rhetoric & silent eloquence' (As the poet says)" (II. p. 390).

Lessing, Laokoon. II: "Mancher neuere Künstler würde sagen: 'Sei so ungestalten wie möglich; ich will dich doch malen. Mag dich schon niemand gern sehen: so soll man doch mein Gemälde gern sehen; nicht in so fern es dich vorstellt, sondern in so fern es ein Beweis meiner Kunst ist, die ein solches

a fishmonger's or a greengrocer's stall, have been made very interesting as pictures by the fidelity, skill, & spirit, with which they have been copied... One chief reason why imitation pleases, is, ... it leads the attention to a variety of details & distinctions not perceived before" (The Round Table, etc., "Everyman's Lib." pp. 172-3). This problem, as Bosanquet points out, was first stated in plainer terms by Plutarch rather than by Aristotle (in De Audiendis Poetis iii, see A Hist. of Aesthetic, 2nd ed. p. 106)

Marino's La Strage dell' Innocenti, for all its piling up of horror & agony, lacks the intensity of Agrippa d'Aubigné's similar descriptions in Les Tragiques. cf, e.g. Lib. II, §56: "Vede l'altro bambin, che tra le braccia / stretto le giace, e la mottegia e grida: / — Poiché con tanto amor teco s'allaccia, / Ragion non è ch'io te da lui divida: / ma perché non si scioglia il caro nodo / già gran pietà s'io nel tuo sen_

Scheusal so ähnlich nachzubilden weiss!" (Gesam. Werke, hrsg. P. Rilla, Aufbau Verlag, 1955, Bd. V, S. 19); (cf Hegel, Ästhetik, Aufbau Verlag, 1955, S. 85, where he tacitly repeats Goethe's examples of Zeuxis's birds & Büttner's monkey) vielmehr beweist mir's, dass diese Liebhaber echte Sperlinge waren" (G. F. Senior & C. V. Bock, Goethe the Critic, p. 21); Antonio Russi, L'Arte e le Arti, p. 24: "È subito chiara l'assurdità di una simile ipotesi. Tale, come si ricorderà, era la condizione in cui si trovava l'estetica dell'imitazione nella sua forma più gretta. In tal caso, si condivide immediatamente l'ingenuità degli uccelli di Zeusi, che avevano preso tanto sul serio la sua uva dipinta, da volare a beccarla." [redacted] For the noise of the painted water & the scent of the painted flower, [redacted] [redacted] cf Russi, pp. 179: "Ogni volta abbiamo avuto insieme delle sensazioni reali ... e delle sensazioni concomitanti immaginate... Nell'esperienza normale, in ogni senso sono contenuti, attraverso la memoria, tutti gli altri sensi... Il riconoscimento di un oggetto attraverso uno dei sensi è anche certezza della realizzabilità di tutte le sensazioni laterali, momentaneamente ricostruite con la memoria"; cf Johannes Volkelt, System der Ästhetik, I, S. 110: "Die sinnliche Ergänzung des Gegenstandes hat zwei Formen. Entweder gehören die hinzugefügten Empfindungsproduktionen demselben Sinnesbereiche an, in den der ästhetische Gegenstand nach seiner sinnlichen Erscheinung hineinfällt, oder Reproduktionen und sinnliche Erscheinung fallen in zwei verschiedene Sinnesklassen" u.s.w.; cf 第[illegible]則 [illegible]

(cf also Robert J. Clements, Michelangelo's Theory of Art, p. 148 on the "ideal of facsimile painting")

cf Stigliani's "Dono avuto d'un fiore": "E gettommi in ritrarsi un fior dal seno, / in atto che fu studio e parve errore" (p. 645); cf l'Adone, VIII. 44: "consigliati [illegible], incauti studi" (p. 167) — both from Tasso (cf 五七則, 七〇三則)

Cesare Rinaldi's "Amor verace" (p. 638). cf supra 第七〇三則 on 圖繪寫真鏡子二.

Tommaso Stigliani's "Desiderio di lucciole", 1 (p. 653); cf supra 第六四三則. Besides those [redacted] quoted there, other poems on the firefly are Scipione Caetano's "Alla lucciola" (p. 675) Girolamo Fontanella's "Alla lucciola" (p. 843). Stigliani's "Desiderio di lucciole", 2 (p. 654); cf supra 第七三則 on Provenzal, Dizion. d. Immag., p. 325 — The Chinese cliché of 囊螢.

l'inchiodo!—" (pp. 613-4) with "L'on void dedans le sein de l'enfant transporté / Le poignard chaud qui sort des poulmons de la mère" (Les Fers, 580-1, quoted in I. Buffum, Agrippa d'Aubigné's "Les Tragiques", p. 39). The word "chaud" is especially powerful.

Claudio Achillini's "Scherza intorno alla primavera" (p. 699). See infra 第七五八则 on 黄组蝶恋花(全宋词3一〇一).

George Granville (Lord Lansdowne), Heroic Love, V. i: "The kiss you take is paid by that you give" "Volentier nel confessor / perché già ripentito dell furto ch'ho commesso: /

Stigliani's "Bacio dimandato con arguzia": "Voglio al tuo vago volto / render quel che gli ho tolto" (p. 653). Cf Gianfrancesco Maia Materdona's "Bacio rubato": "Stendi dunque il bel volto: / ch'io vo' riporre il furto onde l'ho tolto" (p. 979); Romeo & Juliet, I. v: "Romeo ... give me my sin again [Kissing her]".

[redacted]

"Claudio Achillini's "Bellissima mendica" (p. 699); see supra 第七〇三则 on Berni's "Ritratto".

Girolamo Preti's "Per una donna, mentre vedeva il suo vago che giocava a palla" (pp. 712-3). Cf Modern Language Notes, Jan. 1962, pp. 90 ff. for an exegesis of this poem as an allegory of the bitter-sweet, sadistic-masochistic love-game, "la palla è il dardo" being a phallic paradox. At any rate, the poem is a fresh departure from the usual treatment of the motif; see, e.g., Martino Lunghi's "Il pallone": "Questa, ch'in sen di cuoio alma ha di vento, / industriosa macchina leggiera, / forse è di novo mondo imago vera, / di superbo ludibrio alto istrumento" (p. 836); Giuseppe Battista's "Cavaliere che manda un pallone alla sua donna": "Par del mondo un'idea, se non è il mondo, / e prigione volubile del vento" (p. 1015).

Preti's "L'oriuolo" (pp. 717-9). The timepiece is a favorite subject among the baroque writers; as Fr. Strich says, "die Zeit ist die unheimliche Göttin des Barock" (Kunst und Leben, S. 52; cf supra 第七三六则 on Coleridge's distinction between the Italian & the Dutch style of painting). Cf Tommaso Stigliani's "Orologio da polvere" (p. 651), Giovan Leone Sempronio's "Mostra d'orologio" (p. 766), & Ciro di Pers's "Orologio da polvere" (2 poems), "Orologio da rote", "Orologio da sole" (pp. 935-7). For the sociological significance of the timepiece, v. which implies a new interpretation of time as a value, as something of utility but always in shortage, see Alfred von Martin, Sociology of the Renaissance, Eng. tr. by W. T. Luetkens, ~~p.~~ p. 16

~~Incidentally, the wonderful image in Rossetti's "The Blessed Damozel": "From the~~

Marcello Giovanetti's "Loda una chioma nera" (pp. 740-1), cf Ciro di Pers's "Chiome nere" (p. 928), & Pietro Casaburi's "Chiome nere" & "La chioma nera" (p. 1071). Giovanetti's "Bella cortegiana frustata" (p. 741); see supra 第五九一则]。 In Du Bartas's Ire Semaine, 4e Jour there is also a very elaborate description of the working of "l'horloge rendu" (A. J. Steele, Three Centuries of French Verse, p. 65).

fixed place of Heaven she saw / Time like a pulse shake fierce / Through all the worlds"; must have been suggested by the ticking of the timepiece.

［補七四〇則］, Marino's "Ninfa avara": "Canzoni, / non vo' canzoni; / son di versi sartola: / … / … venga pur l'oro in qualunque lavoro, anel, vezzo, o maniglia, / o cintura, o pendente; / sia pur d'oro il presente / in moneta battuto o in massa accolto, / di ciò non mi cal molto" (pp. 539, 542). Cf. Charles Argentil's madrigal: "Moneta, signor mio, non più parole," etc. (Alfred Einstein, The Italian Madrigal, I, p. 178) or "se'l dolce frutto del mio amor volete". or another madrigal: "Ma chi godermi volle, / Siane ditto per sempre / o brutta o bella, / Metta spesso le man' alla Scarsella!" ~~The German~~

七四一〔續七三九則〕全唐文卷七一四李宗閔隨論上下篇按見第二五〇則論時法○第五七五則論山谷卷十三儒言○卷七一五韋處厚興福寺內道場供奉大德大義禪師碑銘：「花房百億一土佛法注波千川一水一月之譬其二波新千而指果」觀第四六六則論法苑珠林卷二十三〇卷七二一、楊敬之華山賦「排比混混〔illegible〕已而與之中有見及大十八里與另發雜詩香山夢仙亦有夢天詩參觀第六四〇則論李賀此簡○卷七二三成彥雄〔中國古封禪信無聊的反諷相也〕春雨賦「長洮之堵廣崔府君墓志」銘〔參觀卷三三四論〔illegible〕〕仲春人比美〔illegible〕〔illegible〕宛貌長分半長六尺二寸握觀〔illegible〕夔州而若曲蕨蕨末如寸是也○舒元輿乃白皇甫湜以及杜牧

（李義山　皮日休輩）之，誠可云奇，一作手，沈下賢所及。牡丹賦最傳誦，實出魏（存文十三卷）

牡丹賦實即[illegible]香山新樂府牡丹芳篇半（如陳棄等人）

詩云篇十句七、卷七二七上讀貢士為寶應試之日[illegible]協狀元

[illegible]西川[illegible]峰[illegible]人如[illegible]

亦見六百八十卷[illegible]腸媚水巖泊[illegible]晴[illegible]或若[illegible]眉或

*wirklich ... "Die Frau ist nun so hingegeben ... der Mann" (Cf. Spielhagen ... Bd. II, S. 513) ... points the moral of Mexico ... poem (e.g. Filicaia: "Italia!" ... guardar ... dal mio ... amor ... Roma ... -- P. 538)*

[illegible]

樓於[illegible]為更青[illegible]大呼至名氏識其實（入《樵[illegible]》卷二）

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卷七二七　舒元輿《唐鄂州永興縣重巖寺碑銘》：有摩尼焉，大秦焉，祆神焉，合天下三夷寺，不足當吾釋寺一小邑之數也。摩尼教於武后時[illegible]，唐[illegible]摩尼教[illegible]。沈子培《海日樓札叢》[illegible]詳見。卷六王靜安[illegible]觀堂別[illegible]。今之一摩尼教[illegible]中國者，大秦教即景教，祆神即拜火教，元[illegible]與天下三夷寺一種[illegible]為[illegible]代西域[illegible]表引[illegible]。

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乃[illegible]下[illegible]雲[illegible]席[illegible]可與陳見復[illegible]文

（李泰伯時江淮學者，集〇六卷）七三十四[illegible]祖[illegible]（見第二五〇則）

艾南英《前歷試卷自序》。武陵《樵園記》[illegible]（耶文海子三百十二）

集卷三[illegible]文[illegible]試士之區園之以樵（中書）[illegible]

七三〇　樊[illegible]太尉衛公[illegible]集序上[illegible]西又[illegible]摩尼之[illegible]圖之佐

想[illegible]呼[illegible]文[illegible]雄信中一[illegible]

[illegible]

卷七三〇　樊宗師《絳守居園池記》[illegible]第七三

自[illegible]

[illegible]記中南[illegible]門日[illegible]

（中書）[illegible]云、[illegible]造釋[illegible]門記[illegible]所

卷八二七

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〇卷七二七　舒元輿[illegible]

王[illegible]

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[illegible]

野客叢書25　舒元輿《牡丹賦》[illegible]

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趙秉文《滏水文集》卷十[illegible]公神道碑銘[illegible]

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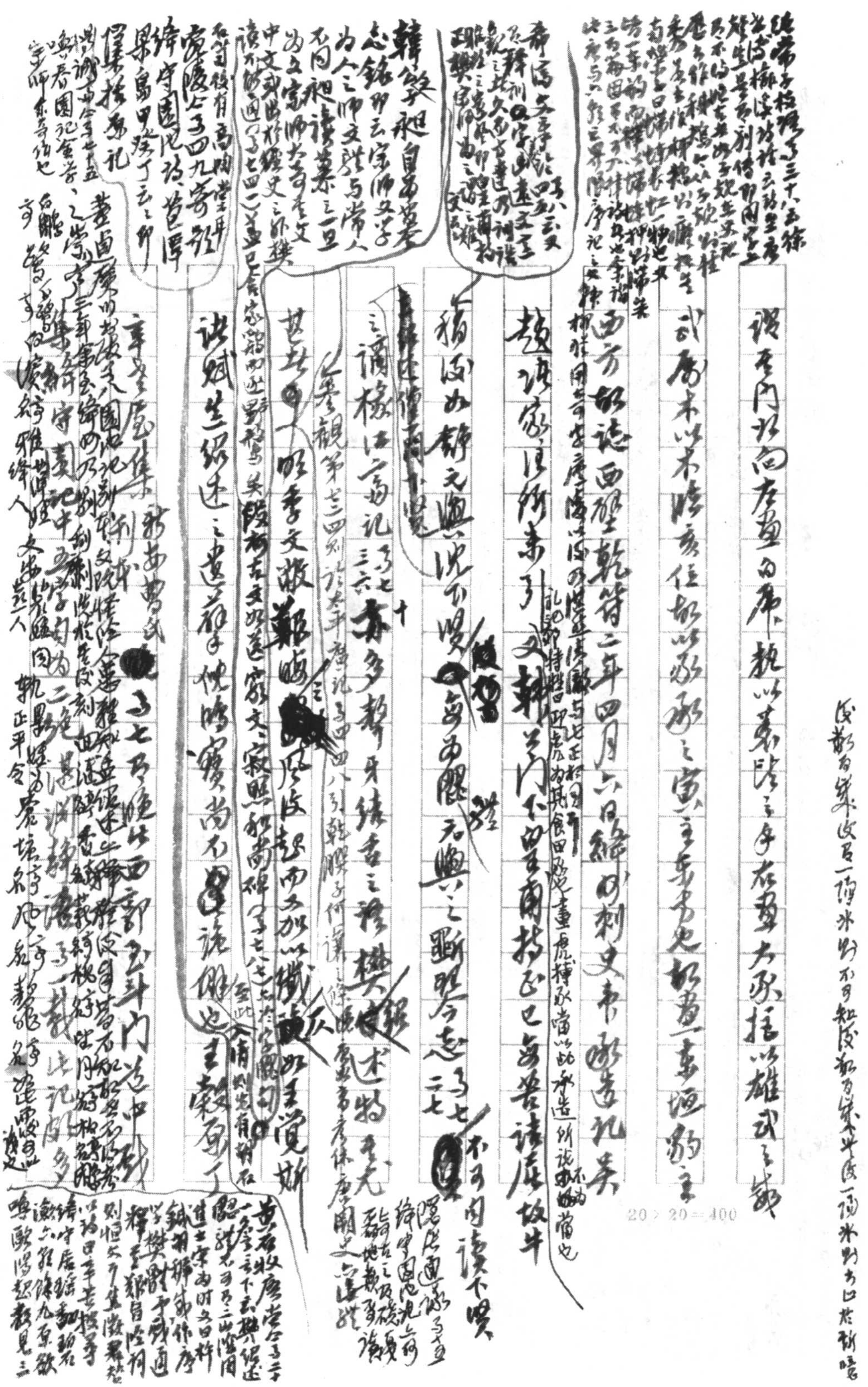


頌其門如向左畫白虎，執以慕諸之手，左畫大虎，指以雄武之鋮

武庸未以本陰亦任邪以狐豕之寶，主東方之 [illegible] 畫一毒 [illegible] 豹之

西方記 西壁 乾符二年四月六日綿州刺史 [illegible] 孔 [illegible]

趙諺 家 [illegible] 韓 [illegible] 不 [illegible] 南 [illegible] 已 [illegible] 請 [illegible] 故牛

積 [illegible] 如靜之 [illegible] 況 [illegible] 畏 [illegible] 右 [illegible] 之斷 [illegible] 二七

[illegible] 諸 [illegible] 高記 三六 [illegible] 多 [illegible] 樊 [illegible] 述 [illegible]

其 [illegible] 季文 [illegible] 政 [illegible] 加以 [illegible] 覺

[illegible] 陵古文 [illegible] 家文 [illegible]

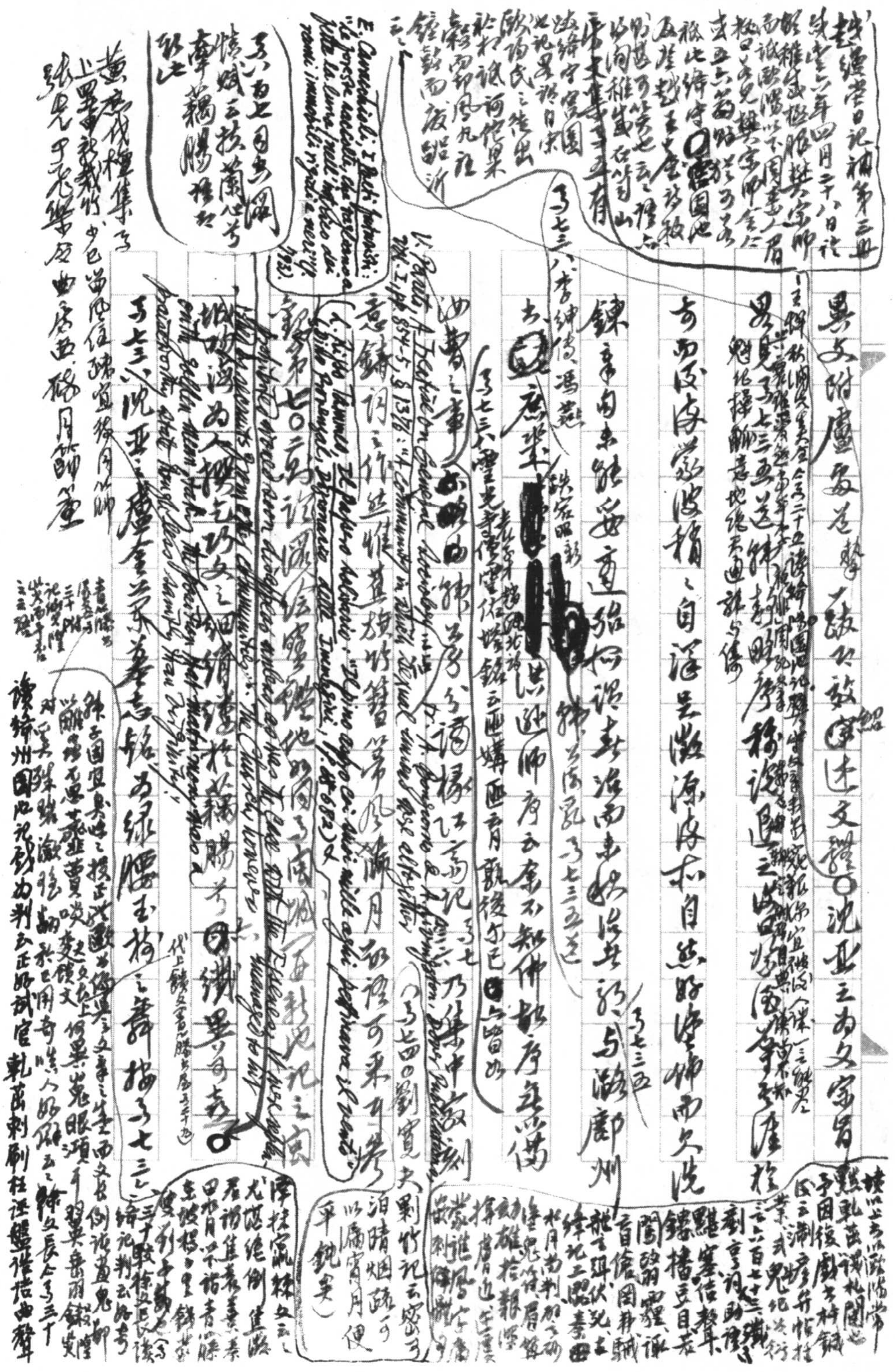
誅賦 [illegible] 述之 [illegible] 尚不 [illegible]

韓筌祖自為墓誌銘序云宗師文學為人之師，文辭與常人不同，祖讀其集之一旦為文宗師大手筆，文中文或出於經史之外，讀不能通（卷七四二）

[illegible] 守園池記 [illegible] 中 [illegible]

黃 [illegible] 述

改敬為策改召一傳冰對不可知改敬為策 [illegible] 一傳冰對末已於新唐



的也多。唯生此觀一（一一三之一）大集山人詩卯不得見者三十六身，惠讓為歌魚公心儀為南國詩儒抱義君之堂故哉，不見御樣悲哉乃讀撒庭谷來行帝中見大野侯齊前今情多難此者多矣荊公明妃曲云君不見咫尺長門閉阿嬌，人生失意無南北。方植云悲之曰失意不在道里之南不如國士之知，被混淪也。再取再和明妃曲云耳目所見尚如此，萬里安能制夷狄？紅樓夢第六十四回黛

歌共榮記云綠腰 [illegible] 〇（一七三八）沈亞之 [illegible]

燕 [illegible]

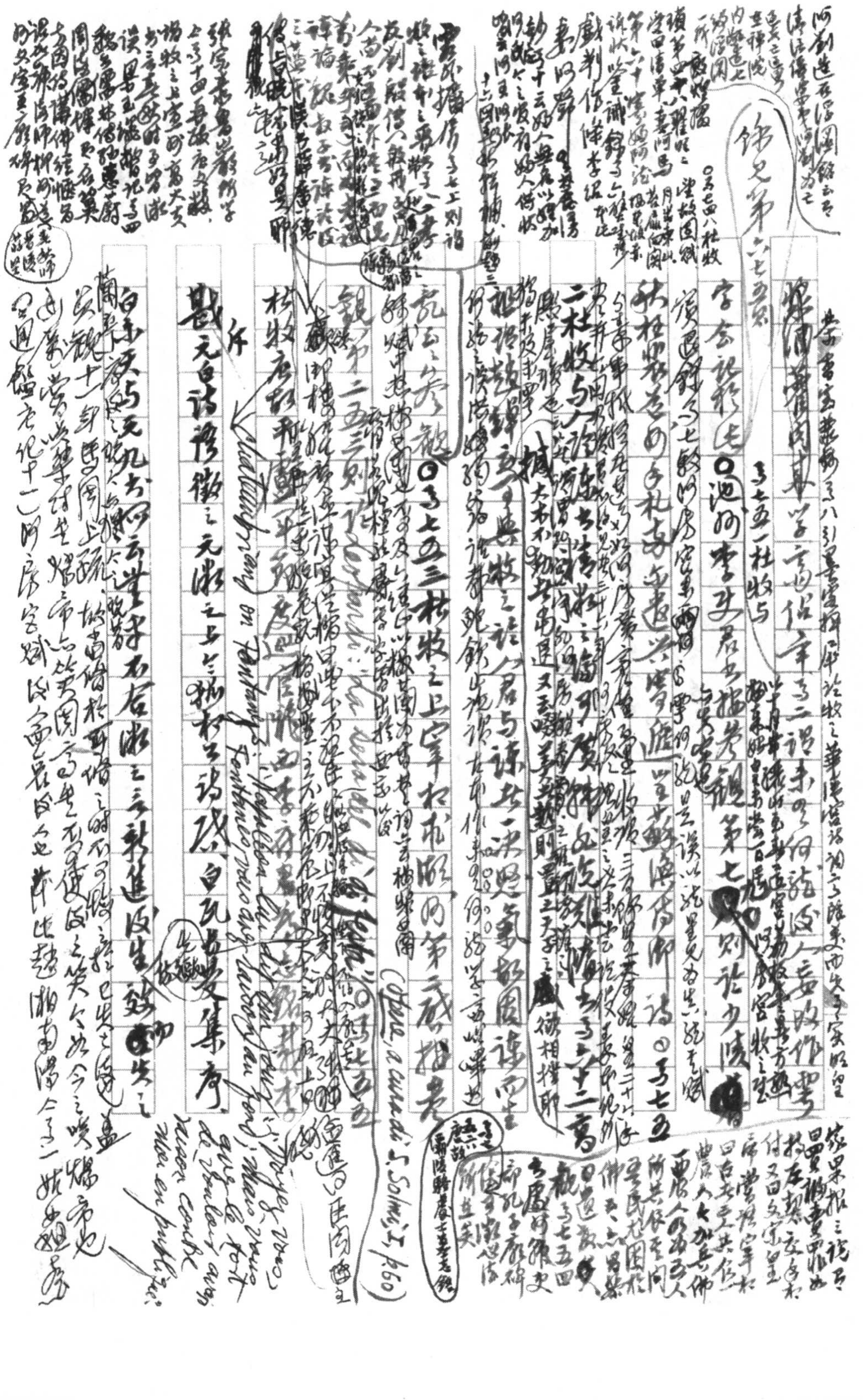
畧作楚之〇（一七四六）劉三復請 [illegible] 劉從諫 [illegible]

不為免於 [illegible] 矣（中興）阿 [illegible] 廣 [illegible]

敘梅稱史命意 [illegible] 劉從諫 [illegible]

法梅名字疑阿所以稱男子也。見第三九四 [illegible]

[illegible]



牽古文辭稱詡，求至時亦未重僕之詩，語李戡所譏 [illegible]

淺：靡而 [illegible] 戒自 [illegible] 之語，此類卷七九七皮日休

論白居易薦徐凝屈張祜云：凡二三之淫靡豔冶之元

白 [illegible]

[illegible] 卷八二三黃滔與陳磻隱論詩書 [illegible] 數李戡 [illegible]

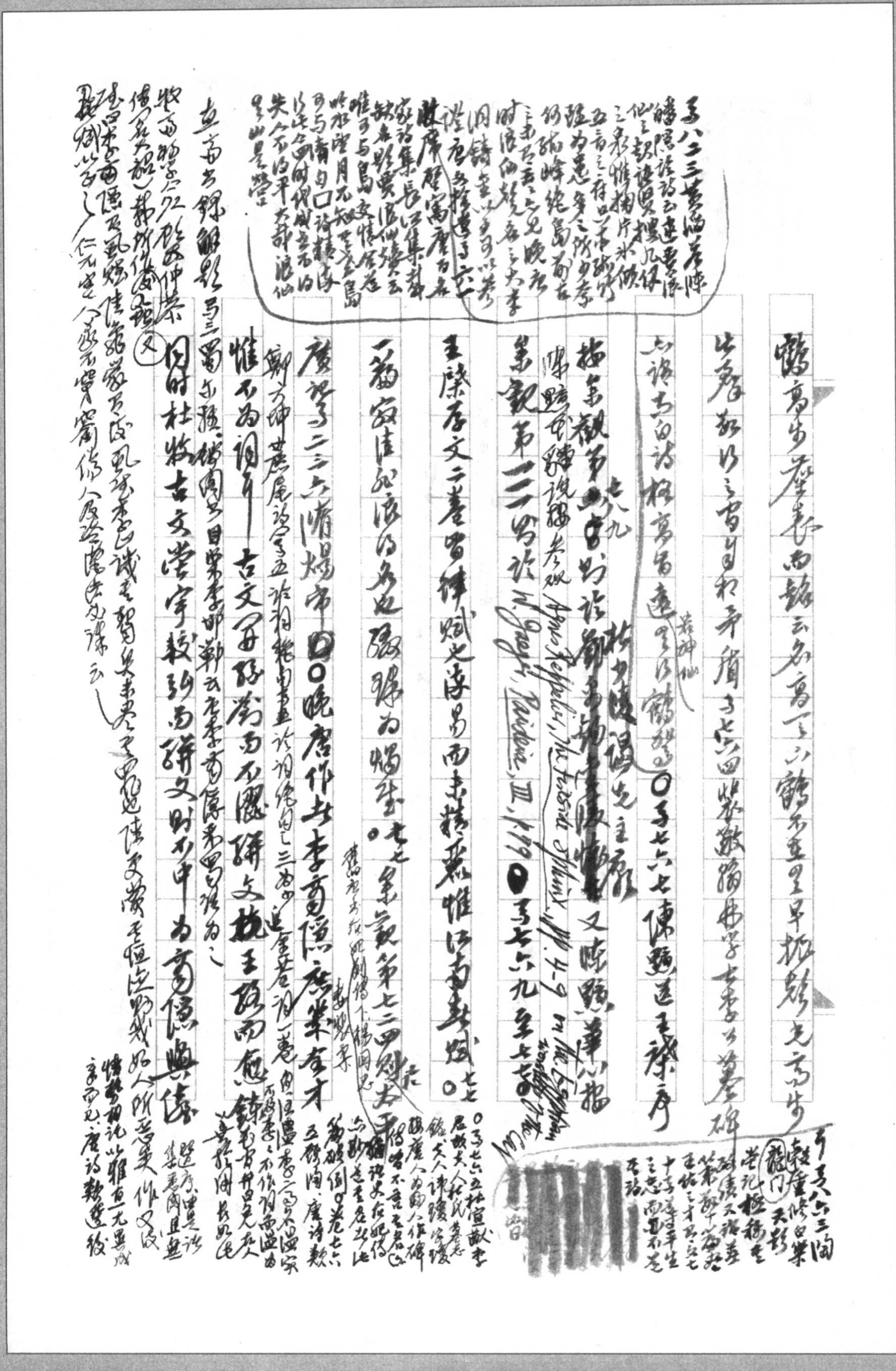
卷七五九裴延翰樊川文集後序指杜牧之文

[illegible]

[illegible]

[illegible]

[illegible]



鶴高步摩天西銘云名高一上小鶴未至星早振聲光高步

比處[illegible]以之昔日和者肩可七六四紫微騎曲學士李公墓碑

又論李白詩極高當達（真神仙）[illegible]鶴聲也 ○ 可七六七陳鵠遠送王禄序

按集觀第七八九冊詩劉禹錫[illegible]文陳鵠[illegible]華[illegible]指

陳[illegible]參觀 Agnes Repplier, The Fireside Sphinx, pp. 4-9 on the Egyptian worship of the cat

集觀第三冊詩 W. Jaeger, Paideia, III, 179 ○ 可七六九至七七

王棨李文云卷曾肆賦之序曰而未精粗惟江南某賦 ○ 七七

一篇[illegible]佳句浪得名也張[illegible]為燭[illegible] ○ 七七 集觀第七二四冊太平[illegible]

唐詩第二二六[illegible]煬帝 ○ ○ 晚唐作者李商隱唐業奇才

鄭方坤五代詩話[illegible]五[illegible]詩詞絕句二首[illegible]全唐詩一卷

惟不為詞耳古文若孫樵而不麗駢文如王起而愈錄

同時杜牧古文崇字較強而駢文則不中為商隱與儔

可八二三[illegible]陳[illegible]

直齋書錄解題[illegible]三蜀[illegible]

牧為[illegible]又

[illegible]

[redacted]

又按現存為韓柳之所以為為古文者蓋為之為駢文者之多並古文各成體出駢文故唯義山一人自是而此說然為古文者乃皮陸韓歐之輩騈文不足而為古體所謂之古二之乃若夫子八二手筆韶與雄壯知儼儷之和其貴望韓退之天然之壓海乃程其時而已乃不以為古文乃善沿息乎常知其古文而自作平行期於其進固四五卷於文章之飲標榜山又致[redacted]

吳代邠陽公遺表、代安平公遺表、代僕射濮陽公遺（卷七七三）表悽惻綿邈尤駢文中傑構○（卷七七五）李商隱上李尚書狀論李觀第八書謂六朝文用事繁縟乎〇樊山為文稱道之（卷七七九）樊南甲集序云仲文杜詩與杜牧之讀杜韓公（儷之者莫非）詩白傲得杜詩韓筆語來讀無以異杜牧之介釋樊山欲儒為文不因（卷七七六）上崔華州書云愚生二十五年學道必求古為文必得師法常悒悒不快退自思曰夫所謂道豈古所得周公孔子者獨能耶以是愚與周孔俱身之耳以是有行道不繫今古直揮筆為之不能攘取經史（卷七七九）容州經略使元結文集後序云論者往往曰次山不師孔氏為非嗚呼孔氏於道德仁義外有

序不憚據遺表作時人語遂點論諸者之難也此先生於此矣

何物百千萬年重吴杞地於海中于中央孔孔國重疊（又七七八止河東公第二疏第三疏皆云取佛法稱孔子為儒童菩薩 又七七九樊南乙集序）

少游安寄安師之説李涪利譯釋性藴栽慕山五百僊（[illegible]）

孝之師曰魯仲尼、師顔[illegible]乾舞刀[illegible]為

稽首覺王師（[illegible]）與同道[illegible]

令[illegible]不生以此佛心重吴杞地[illegible]

[illegible]重法是也○卷七七七李商隱

[illegible]

蘭甲集序[illegible]中[illegible]進士為第

[illegible]

一二[illegible]

又[illegible]七七七為李人[illegible]

○又七七二李商隱[illegible]

[illegible]

自當與書也〇之七七六劉公孫[illegible]遺書以第七七三劉貢父[illegible]事似也

亦指韓柳諸古文，謂之前此，李習之與陸傪書祇亦稱友

韓愈非古之文古之文也李漢昌黎先生集序云司馬氏

劉昫舊唐書[illegible]集[illegible]以來規範蕩悉謂易以下為古文剽掠潛竊為工耳 25影曾同文文段文字世[illegible]云自韓退之刻意古文之[illegible]而後[illegible]文不能相遠而已之[illegible]古文而[illegible]時文[illegible]

韓為古文所謂古人所作為古文並已指為文之非指字體之 [illegible]也韓[illegible]之[illegible]

周書柳虯傳云時人論文[illegible]比意而古標

文書自明嫂見賈山文中〇之七七八李商隱上河東公啟

於南國妖姬叢臺妙妓雖有涉於篇什實不接於風流

按畫鑒六五三元稹誨姪等書云吾生長京城識侶係之內不足

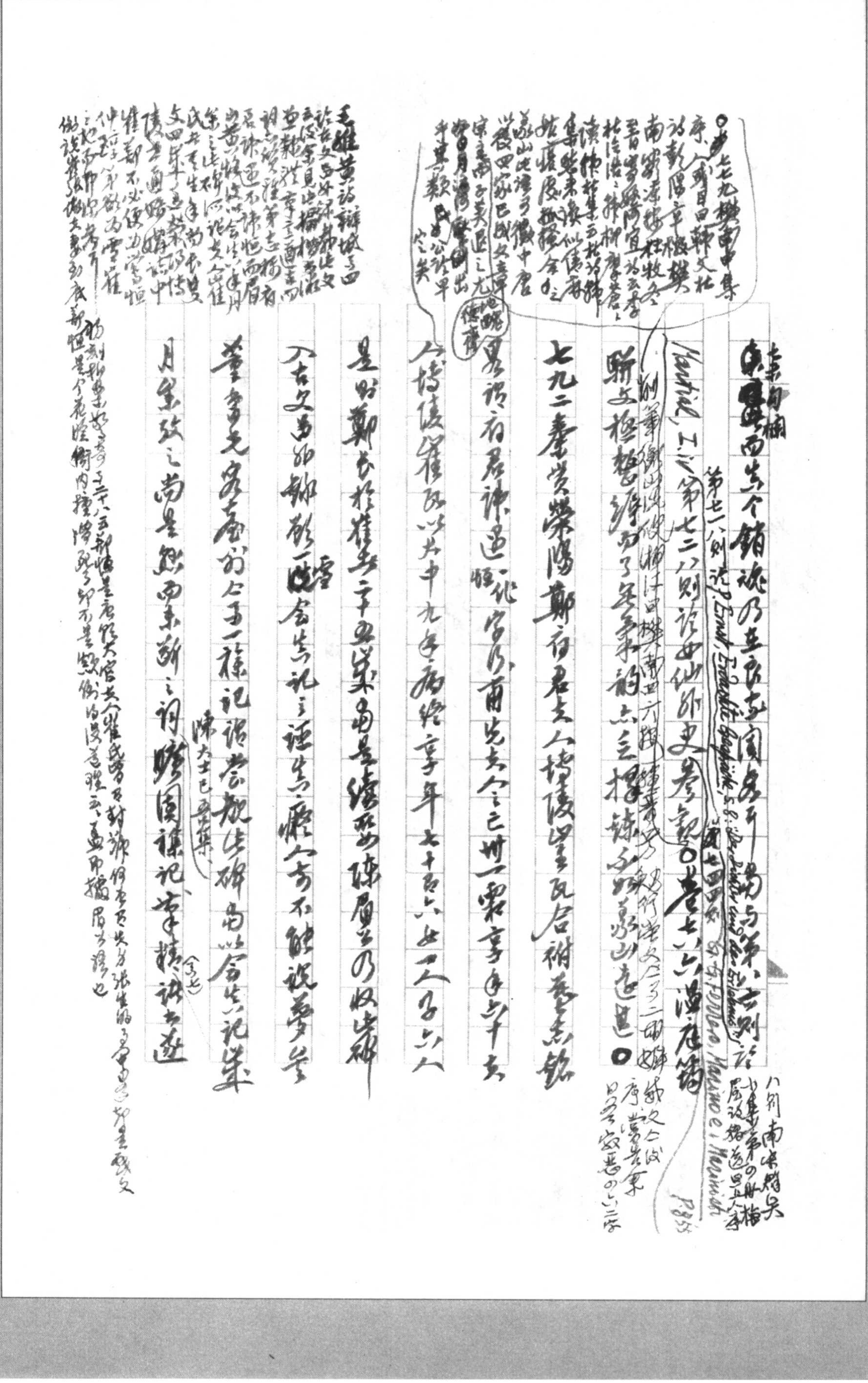
於唯諾銳觀沙流之手三之八二九韓偓香奩集自序云柳

巷青樓未嘗糠粃金閨繡戶始預風流自[illegible]云隆不都

王荊公[illegible]長傳[illegible]

[illegible]自序云近有樓[illegible]古[illegible]文之[illegible]文[illegible]以[illegible]至宗[illegible]名[illegible]何不[illegible]知中[illegible]稱也[illegible]

宋人[illegible]時文見第四三八



東西先生合錯談乃豈亦閩安為與第六則論〔春府編〕

Montriel, I. iv 第七二八則論女仙外史參觀〇卷七六六漢店鋪（第七一八則論 P. Ernst, Erdachte Gespräche, S. 8: Der Dichter und der Eifersüchtige；參觀七四四則 F. Orlando, Massimo e i Massimi）

駢文類纂序[illegible]之新點之樸諒[illegible]甚〇

七九二 唐故滎陽鄭府君夫人博陵崔氏合祔墓志銘

府君諱遇（恒），字行甫，先夫人之卅一霜，享年五十五

人博陵崔氏以大中九年病終，享年七十有六，女一人，子六人

是鄭於崔無二年無異，而是續娶陳屬之乃收崔姓

入古文苑所鄉談一啐（雪）會真記之證，其癖人而不能說夢者

華亭先生家藏拓本一種，記語嘗據此碑而以會真記（陳大士已言之）

月泉致之，尚是鄭西來新之詞，贈閨讓記、李楨諸書（下七）

八則南宋精吳[illegible]

[illegible]集[illegible]卷十四鄭恒[illegible]

隨[illegible]附[illegible]不誤形于林全所記之[illegible]出韓[illegible]說錄竹門[illegible]

石文字目錄卷三烟嶼樓讀書~~記~~志卷三[illegible]始[illegible]祝[illegible]卷下[illegible]

外[illegible]卷九緣督廬日記鈔卷五光緒十四年十一月十五日

建中元年[illegible]

[illegible]引[illegible]讀[illegible]詞[illegible]〇卷七九四、七九五[illegible]

樵文在劉蛻之上[redacted]也前人[illegible]可之文[illegible]

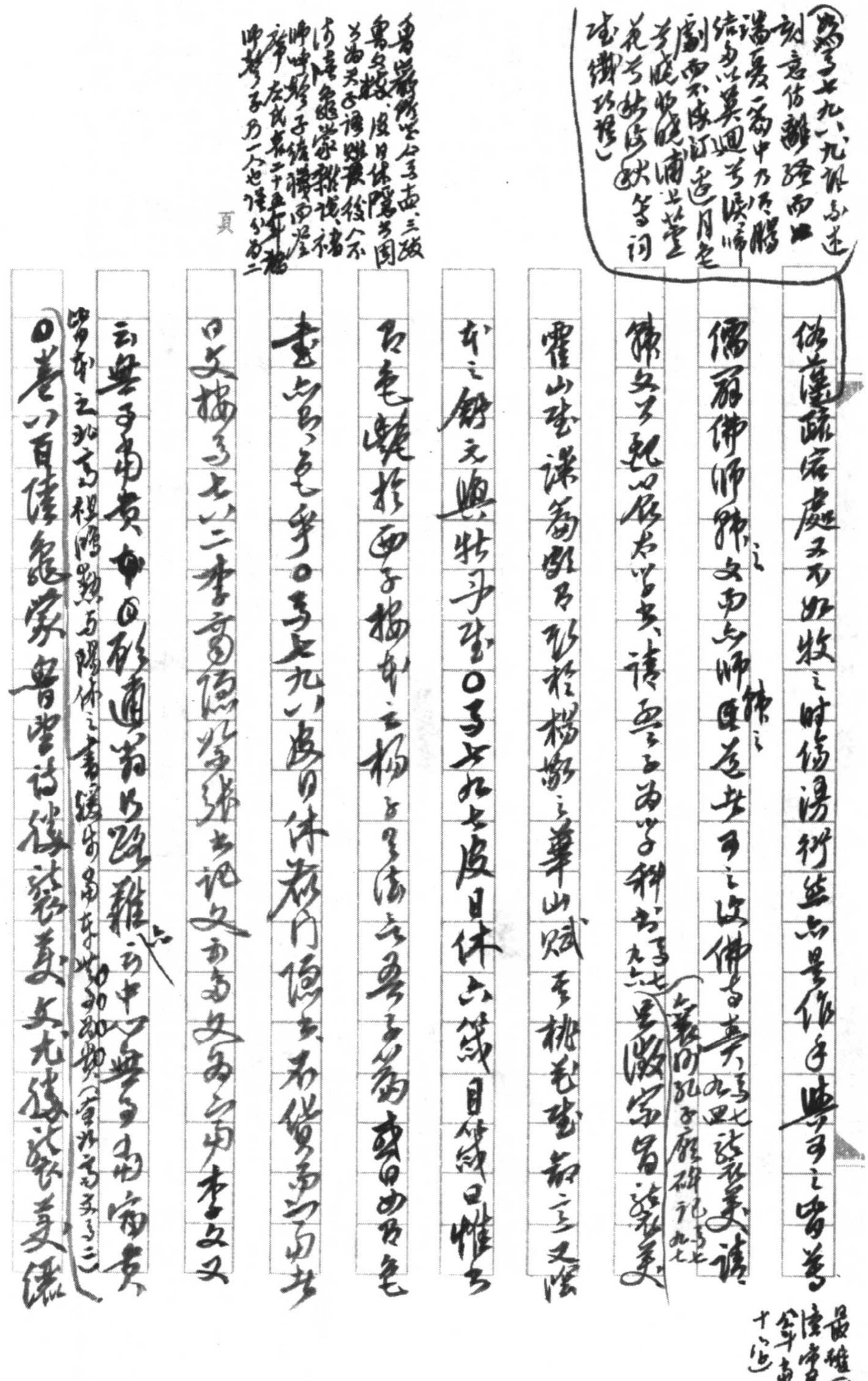
西[illegible]門上[illegible]文[illegible]上冊[illegible]文[illegible]序[redacted]未必[redacted]而[illegible]摘

可之[illegible]中[illegible]集[illegible]

[illegible]文[illegible]

僅以進學解[illegible]等一[illegible]

見眼[illegible]〇卷九六[illegible]日休[illegible]不如可之[illegible][redacted]偶[illegible]



意欲因而無何夢將成而不成澄靜中更且移發曙被雨鷄已鳴皆憑求穩審怖就里一可得甲中庸君子反是而至則謂游諳傲眠就五[illegible]靜娘戀我閑心和當夕尚相摧白夢矣

登時已~~[illegible]~~好語巧對而今來登凡近數濩異追牧之豪~~[illegible]~~山嶮峭折而

而不經迫視可之波思所及情~~[illegible]~~嬉偕清腴不合時宜如田處也、

皮襲美、送小鷄山樵人序皆言○○野廟碑、楚高文公一皆言業

所痛者之不特前輩先生傳[illegible]吾氣吾名吾器存削倉廩

云云而發聲激艷[illegible]以寫之也[illegible]未可據江湖散人[illegible]之號論皮相○送小鷄山樵人序　送從弟小鷄山樵人歌

○集○○陸龜蒙自憐賦、幽居賦南窗笠澤叢書所載而

但信高齋一把握一下枰未當不辭枝拂粗矣而因致之描把

猜謎殊未了皮陸所謂把臂○軒○○陸龜蒙中酒詩

所田家必要曾坐之家精二者遠於山居之鋪陳

者也、經續蕭之解漫焚擇之云（皆見）隨地以接蒿品

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且言味耕菴辰樓花藻一詩體記尤學生續《滋》宋郭未見阻詩

者，謂楚辭、孫未蓋、御對之貫、瑣聲、今古詩苦嘗（皮日休《蚕賦》、書曲《蠶》、《農》以猩猩之稱、譽、書《經》如《延》之《教》、《陵》也。陸龜蒙《江南秋懷》、唐〇舉隔）

偏出許江梅、一藍、戲猩猩之蕉之翦，隱於白香山、陸與第〇（以人行排、畢蕉之屏、酉發猩之）

〇五、〇〇陸龜蒙《春後之瑞》用此葉，煙雨遠，簾幌櫳。樊榭山房五西湖亭雨之四面開，此葉煙波淺，及人樓上櫳闌干，閑情語也

二五、陸放翁《劍南》之見《讀藝錄》第一四一、一四六、五〇〇、六〇〇

陸龜蒙後五蠹誌，不為物累，是亦憚於指斥蝴蝶以風騷也云（丁傳靖；蠖：烏衣之路，鎮來旦即先化伏，彼知斑黃穢。最傷神閑仲翁，當蝶段，彼誰能分）

葉小鸞《疏香閣遺集》卷六《蝶枝》、《閨中詩》序三三：蝶收拾采、觀蝶海棠風動簾（閑說使面簷中靡尾，花衣猶眼前多少。蜂蝶之叫，我今猶鎮。故紙來學之麈談，遂入新偏，東逢場動形能一了）

第二三一頁說 *Lucian*, I, p. 91, "*The Fly*"、第七四頁 & n. *Mastrodonna*: "*A un Zanzara*"（見於越先賢四門）

〇五、〇〇陸龜蒙小名鄰序，多有假名小字之詩指也狀尚（從未見者按不干人數飢奶）

然〇五、〇一陸龜蒙昔有《蜆》文，輪之生而白其大觜，牛有而已。豈續紀（柳如是參，且續紀如搏來蛛絲，科中信據之）

偽於麥而皮田狐貉，鬼狐鳥生，燕雉龜蛇之類是也。空（花而假聞見，亦可才）

而毛髮皓白耗眊昏僻不能搜孫名字戲朽神潰以至於

鮑照[illegible]……[illegible]甲年六十三耳形容尚[illegible]

大毛蓬　草毛生　毛雪白

比物今而驗之羽甲毛曰二而後乃雲飛一攬眾觀 James Frazer,

Garnet Sherman, pp. 119 ff. 所引揚興[illegible]證江間睡理 論 Flesh [illegible]

抱朴子內篇對俗引玉策記及昌宇經說虎及鹿兔皆壽千歲壽滿五百歲者其毛色白熊壽五百歲者則能變化[illegible]

Where snake was ungrouped to confer supernatural wisdom; 論衡

[illegible]記子上[illegible]五百年化為[illegible]……椊[illegible]、獲[illegible]

〇子、六一　陸龜蒙象耕鳥耘辨謂世傳舜田於歷山

以濤[illegible]投影[illegible]

[illegible]年

注後吾為[illegible]之耕為之耘[illegible]吳[illegible]說[illegible]耕[illegible]以出

履園叢話卷三[illegible]耕[illegible]補[illegible]

放翁補屢[illegible]射[illegible]十日[illegible]

論衡書虛篇[illegible]耕[illegible]稼[illegible]

謂[illegible]耕耘[illegible]

汪容甫述學內篇一釋三九中記言詞[illegible]

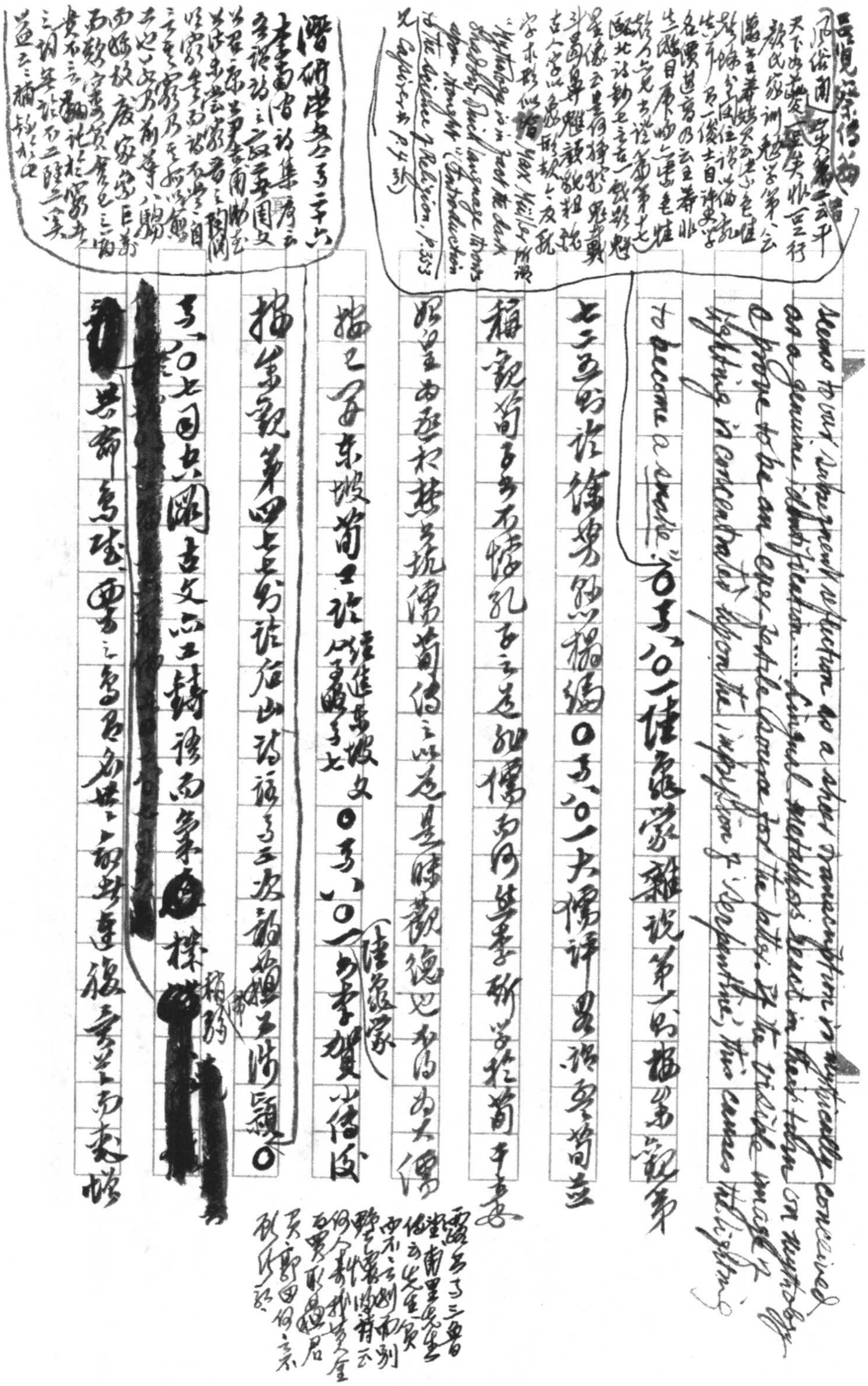
論衡[illegible]

云云、據 Vico, La Scienza Nuova, § 205: "Il vero poetico è un vero metafisico, a petto del quale il vero fisico, che non vi si conforma, dee tenersi a luogo di falso"; § 404: "Ogni metafora sì fatta vien ad essere una picciola favoletta" (Opere, a cura di F. Nicolini, ed. Riccardo Ricciardi, pp. 452, 519)。參觀

§ 401: "— perchè ove vogliamo trarre fuori dall'intendimento cose spirituali, dobbiamo essere soccorsi dalla fantasia per poterle spiegare e, come pittori, fingerne umane immagini";

第二七十六頁論 F. E. Kellett, Fashion in Literature, p. 195 ff. 參觀 E. Cassirer, Language & Myth, tr. Susanne K. Langer, pp. 94 & 96: "For mythic thinking there is much more in metaphor than a bare 'substitution,' a mere rhetorical figure of speech; that

Renan: "Le mythe n'est [illegible] autre chose que le langage [illegible] elle n'est [illegible] que le langage [illegible]" (Œuvres Comp., ed. H. Psichari, VIII, 122)



[illegible]見[illegible]傳[illegible]風俗[illegible]云千天下[illegible]行顏氏家訓[illegible]第[illegible]云[illegible]壽[illegible]色佳[illegible]生平[illegible]一僕士自詩[illegible]名[illegible]乃云且壽非[illegible]目[illegible]毛蛙[illegible]第十七歐北詩鈔[illegible]一錢[illegible]星像云[illegible]古人[illegible]字亦[illegible]似[illegible] Max Müller 所謂 "Mythology is in fact the dark shadow which language throws upon thought" (Introduction to the Science of Religion, p.353) 又 Cassirer, p.4[illegible]

seems to our subjective reflection to a sheer transcription is mythically conceived as a genuine identification..... Linguistic metaphors spread in their turn on mythology & prove to be an equ[illegible] fertile source for the latter. If the visible image of lightning is concentrated upon the impression of "serpentine," this causes the lightning to become a snake.

〇又、一〇一陸龍家雜說第六[illegible]

七二五[illegible]〇又、一〇一大儒評[illegible]

稱[illegible]觀荀子[illegible]孔子[illegible]儒[illegible]其學[illegible]於荀卿[illegible]

[illegible]抗儒[illegible]荀[illegible]以[illegible]是時[illegible]德也[illegible]為大儒

指[illegible]東坡荀卿論（經進東坡文[illegible]七）〇又、一〇一（陸龍家）[illegible]

指[illegible]觀第四[illegible]山[illegible]題〇

潛研堂文集卷二十六李南澗詩集序云[illegible]

又、一〇七因[illegible]閣[illegible]文[illegible]鑄[illegible]而[illegible][redacted]

[redacted]

[redacted][illegible]為[illegible]

[illegible]

同有春寐乃未必非可解之說而兼作果法鑿者頗其意
因為之主（中景）均依其意定為定已（中景）今因其之是丸可
致（下見）論子出穢靈藏論子三第三十一頁云若要以見為
故為其命，一子二路，一路常依藥果，一路生疾切苦果
（佛本行集經卷五十九亦載此而視加蕭文）
依之二路，得見集錄卷子第五十三號林下出熊自塊其十分
由之多依於歧道於歧路棘字作女人之多三郁離子全地之壑
蓊蔚擁之墟，其會有一分而九路，一路依時一路法分時然
而於嘶避無危色，依者乃力嗅而九路法倫，嘉靈聯霜紅
合諸合集卷一讀史集雜詩之三十四云無歎西方無義路其八
故為一故而歧路悵悵，而於了一睡一路醒之其依舊芳知識

20×20＝400

命維天之家依微而能不損睢其趣味無窮慘慘愁愁春盡當局

私怨之煙焰乎者無乃已年壽難同况官安蕭瑟無窮

物性良難考○卷八○七司空表聖與李生論詩書揣見第三

亦的論哉○卷八○七司空表聖與極浦書戴容州云詩家之景

如藍田日暖良玉生煙可望而不可

~~[illegible]~~置於眉睫之前也象外之象

景外之景豈容易可談哉據與李生論詩書云近而不浮遠

而不盡然後可以言韻外之致詩品沖淡遇之匪深即之愈希

脫有形似握手已違如與霧花者引以為玉谿詩也此物此志也（參觀七六三則論昌黎早春、曾元鎧詠蘭詩）

以釋玉谿詩云藍田日暖玉生煙如夢境之可思而難真（全唐文卷八○七）

佳處蔽文者曰截不盡玉生煙○卷八○七司空表聖題柳柳州集（參觀第七六八則論錦瑟詩）

又按道光時金谿李元復作常談叢錄卷四迴儒筆名鄉俗好語神怪唯卷六有論畫一則頗中肯綮西世勸知者當

表聖論詩意境固為高妙深微然實無難解之句如閱音修篁美曰載歸猶可佳大酒者橫

欲返不盡相期與來要前遠力之所時當若欲執之不來但以意會與目塵囂間差謂句不曉何謂且

[illegible]

補七六則

湊拍處含蓄成句者，与古為新，[illegible]雁不來，絕愛當時良[illegible]美，襟[illegible]之情，情神出古[illegible]，至於了
不必含其尤多沖淡之下，藏纖穠之[illegible][illegible]，覺然意曲雅則，雅而且典，清而則清，而[illegible]然，[illegible]而有金
其境象，不飾其華，遠離不[illegible]，格調纖穠，不屑相反為二，不必逢屬為一，[illegible]原以為狀乎，語要以語狀乎所謂，狀其[illegible]以鏡，照人設以鏡，[illegible]鏡云：

汲序：標劍南与渭南文各為三十卷，截首集之二比勘者重讀

豈由火氣銷而亦無爲，[illegible]語移觀點，怪何以能使不能繼

又翁觀第五八〇〇三〇九首與國絕句集長述，實為[illegible]員

象忘樓如星明燈照芒焰，[illegible]作者[illegible]更後而可證其

樓雲[illegible]月挾之而無[illegible]者，情不能自[illegible]，按卷八〇七与[illegible]

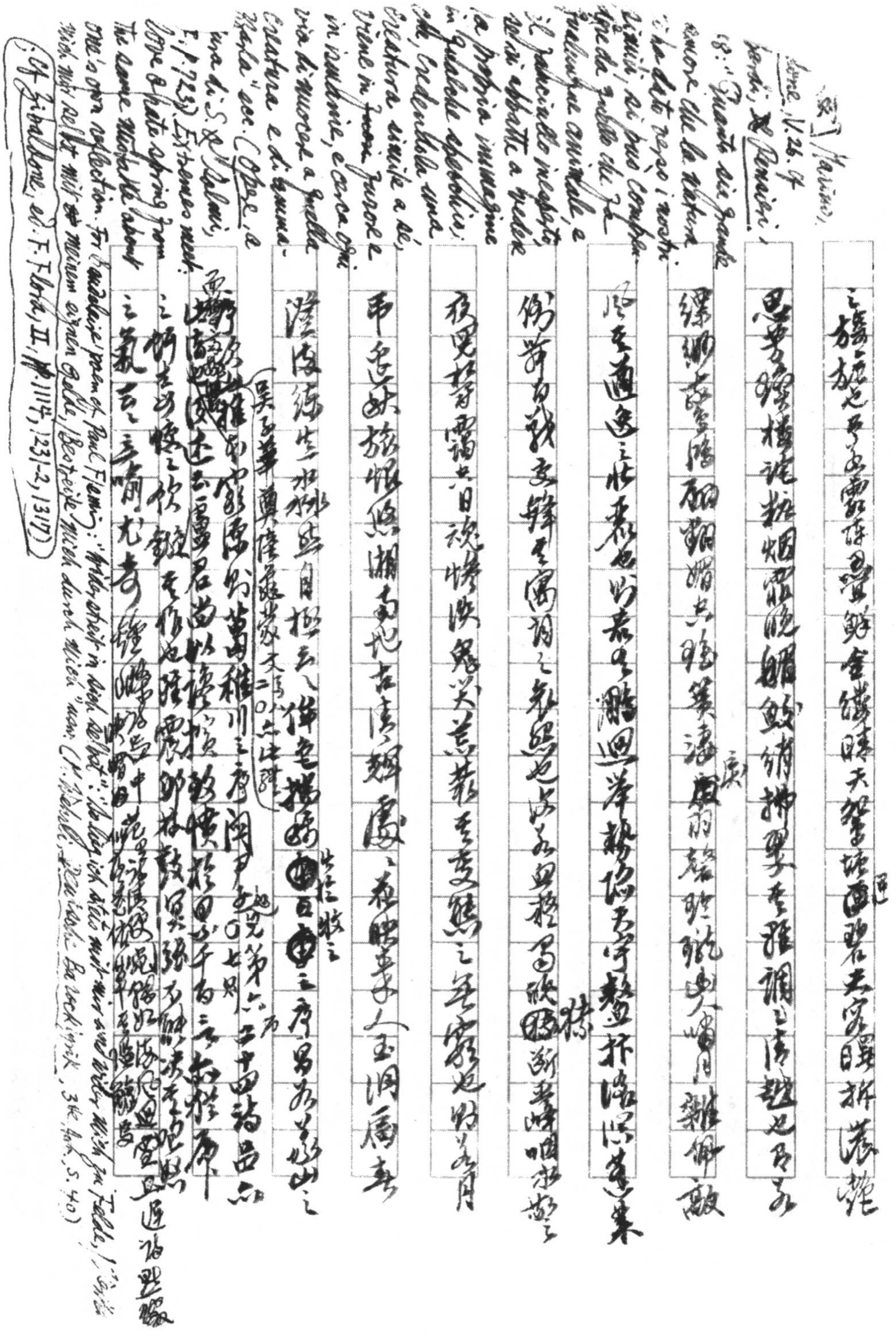
[illegible]評話：[illegible]云[illegible]至母繡一[illegible]，且云：[illegible][illegible]月，劫作此[illegible]之忘

肝〇卷八〇九注[illegible]絕[illegible]述注[illegible]繼述[illegible]乃命男中

進士盧照鄰[illegible]春雲雜影詩九首之一云：六日世為家南

聞道[illegible]經綸之後，度[illegible]美，偶盧照鄰才調殊下注云[illegible]

古題後經[illegible]人物作注解[illegible]表書題述及云：觀乎才情



[illegible]

〔[illegible]〕 Marino,
done, V. 26. Cf
pardi, ~~Il~~ Pensieri,
18: "Quanto sia grande
amore che la natura
ci ha dato verso i nostri
simili, si può compren-
dere da quello che fa
qualunque animale, e
il fanciullo inesperto,
se si abbatte a vedere
la propria immagine
in qualche specchio;
che, credendola una
creatura simile a sé,
viene in ~~furor~~ furore e
in ismanie, e cerca ogni
via di nuocere a quella
creatura e di ammazzarla" ecc. (Opere, a
cura di S. & [illegible] Solmi,
[illegible], p. 723). Extremes meet:
love & hate spring from
the same mistake about
one's own reflection. For Baudelaire' poem cf. Paul Fleming: "Widerstreit in sich selbst": "So lieg ich stets mit mir und wider mich zu Felde, / [illegible] mich mir selbst mit ~~[illegible]~~ meinem eignen Gelde, / Bestreite mich durch mich" usw. (M. Wehrli, Deutsche Barocklyrik, 3te Aufl., S. 40)
; Cf Zibaldone, ed. F. Flora, II, pp. 1114, 1231-2, 1317)

容安室札記　槐聚居士

七四二　續七四〇則　G. G. Ferrero, Marino e i Marinisti (continued).

Marcello Giovanetti: "Bella cortegiana frustata" (p.741), cf. supra 第六九一則 on 馮惟敏海浮山堂詞稿卷三中呂粉蝶兒詠李爭冬、雙調新水令詠美人被杖.

~~M. Giovanetti: "Bella donna ridendo fa due pozzette nelle guancie" (p.745); Lorenzo Casaburi: "Amoroso avvenimento": "Rise Clorinda, e su la guancia bella [illegible] pozzetta allor s'aprio" etc. (p.1054).~~

[redacted]

cf. Edmond Faral, Les Arts poétiques du XIIe et du XIIIe siècle, 1924, pp. 93-7, 323 on "annominatio".

Giovan Leone Sempronio: "Non poteva aver dalla sua donna altro che sguardi": "Miro morendo ogni /or, moro mirato" (p.756). An example of bisticcio. Mario Praz has pointed out Dante's fondness of bisticci & quoted for comparison G. M. Hopkins's "I am soft sift"; "Of the best we boast"; "Morning's minion" etc. (The Flaming Heart, p.371; on pp. 234-5, he gives examples from Crashaw's poems: "not wanton, nor in want to be"; "Lo the faint Lamb, with weary limb", etc.). Apparently he has not ~~read~~ heard of E. R. Curtius's statement: "Ich habe im Inferno 56, im Purgatorio 65, im Paradiso 78 Fälle [of annominatio] gezählt. Dante braucht das Kunstmittel so diskret, daß Kommentatoren nur an wenigen Stellen aufgefallen ist" (Europäischen Lit.

Vico has noticed the following bisticcio in Ausonius, Epigramm. 52: "...l'argutezza del Ausonio, ove di Venere così bisquitta: 'Nata salo, suscepta solo, patre edita Caelo'" (Scienza nuova, §447, Opere, a cura di F. Nicolini, p.546).

Lateinisches Mittelalter, 2te Auf., 1954, S.283); of H. Lausberg, Handbuch der literarischen Rhetorik, I. S.322-5 on annominatio or paronomasie. For some examples of bisticcio in the Marinist poems, see Sempronio: "Racconta al signor Giuseppe Ferrari le delizie che goderono insieme nello studio di Bologna": "le mille or dolci amori or colpi amari" (p.764); Gianfrancesco Maia Materdona: "Nell'ospedale degl'Incurabili di Napoli": "in tende anguste, ancorchè auguste, accolti. |...| Vita speranti no, vita spiranti" (p.776-7); Biagio Cusano: "All'amante che si è raso": "Ti radi il volto, e da me rodi il core" (p.802); Emmanuele Tesauro: "La mosca nel calamaro": "Bersagliasti il mio muso e la mia musa? |...| mi fe' una mosca andar la mosca al naso? |...| e un corno per tuo scorno è tua prigione" (pp.838-9); Giuseppe Salomoni: "Stato umano": "biade d'eternità, stalle di stelle" (p.908); Bernardo Morando: "Amante vagheggiator con gli occhiali": "e se non miro, i' moro" (p.910); Ciro di Pers: "Il cacciatore d'archibugio": "far il piombo volar, piombar il volo!" (p.965); Giuseppe Battista: "La lettera": "Delle tue note, allor che note sono" ~~(p.1007)~~ (p.1007);

Federico Meninni: "Gli alberi e la sua donna": "Parla a te sospirando il pero, il moro, mentre par che sue frondi in lingue cange: |— Io pero, o Nice; innamorato io moro.—" (p.1048). But

Gianfrancesco Maia Materdona: "A un zanzara" (p.771). Cf Marino: "Zanzara" (p.604), Giuseppe Battista: "La zanzara" (p.1022), Giacomo Lubrano: "Alla zanzara, che disturbava l'autore negli studi letterarii" (p.1035). All speak of the mosquito's arrow & trumpet, but none achieves the argutezza of Quevedo's poem on "ministril de las ronchas y picadas, mosquito postillón": "¿por qué me avisas si picarme quieres?" (Quoted in J. M. Cohen, The Baroque Lyric, p.124) or 慈湖遺書卷六蚊：以告[illegible]何奇好[illegible][illegible]是與我倆白日青燈程[illegible]夫草來西上夜深探情業物痕絶難入安是[illegible]進程君希[illegible]史讀書須畧更燈明月到窗底，or 丁傳靖闇公詩存卷三蚊、蠅[illegible]中[illegible]振之忍而為食肉是奇才

[illegible]

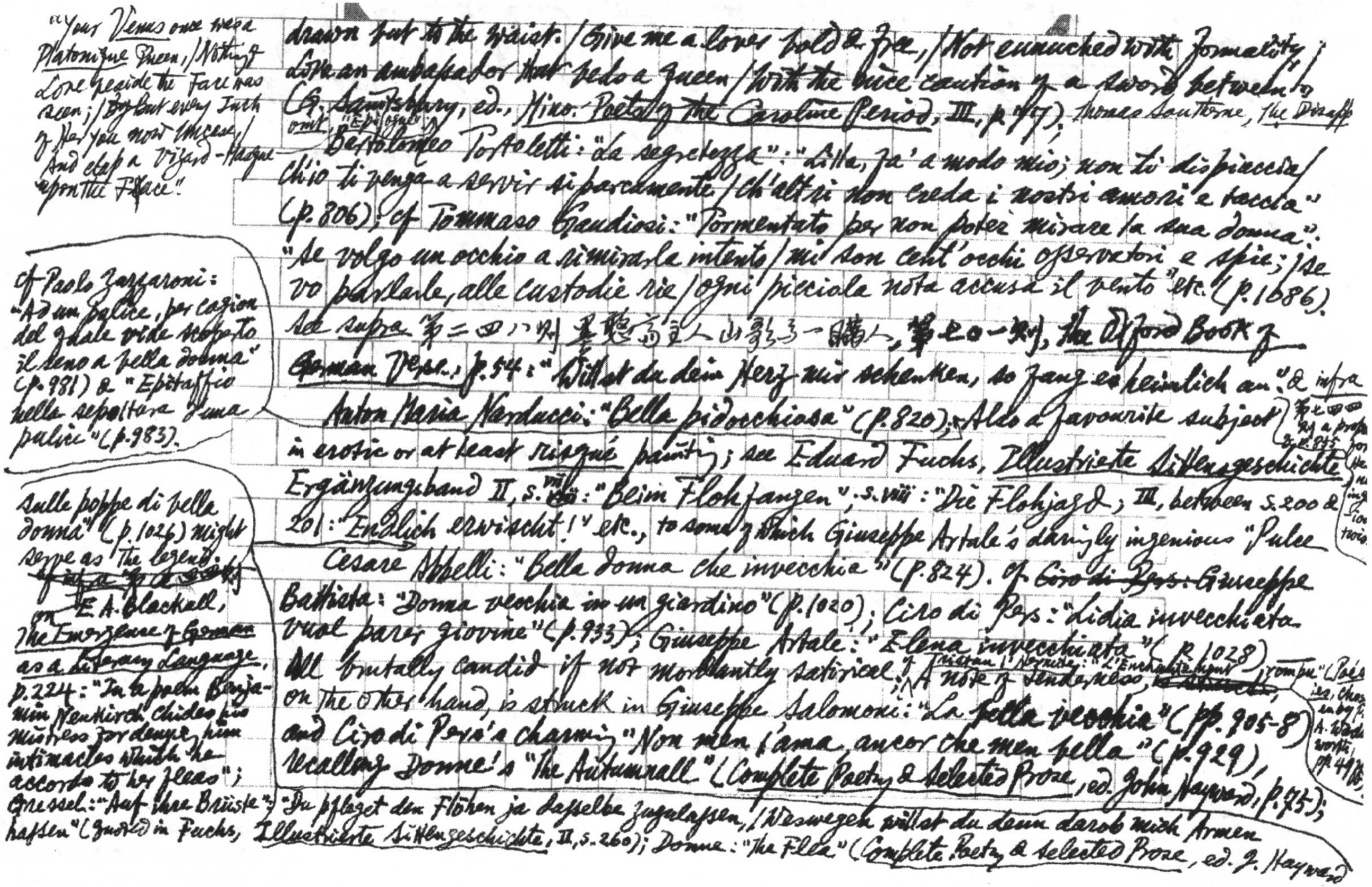
遜志齋集卷六蚊對：其食乎物者可謂泰矣而物獨不可食於人耶且物之食於人人之食於物異類也猶可言也而蚊且猶畏謹恐懼白晝不敢露其形於人今同類也白晝儼然乘其同類之間而陵之吮其膏而醢其腦

virtuosity ~~so~~ in alliteration & assonance cannot perhaps go further than Serafino dell'Aquila's poem: "La fida fede ch'al tuo caro core / io porto in parte, donna, merti io morte, / per crude che non crede amaro amore / chi t'ami a tema di sua sorte o sorte; / tu gridi, si t'agrado a dar dolore, / e di legare e sciorre e farti forte, / e dare e dir di me c'ha vinto el vanto, / secondo scando il verso e conto e canto" (quoted in A. Lytton Sells, *The Italian Influence in English Poetry*, p.123).

余小詩云三蛾撲黃燈
緣底事只為愛明光品
死難不悔為[illegible]癡像
人匪略若比會
回憶云云欲、
老讀生學時，
始尔防

G. M. Materdona: "La fontana di Ponte Sisto in Roma" (p.976). cf Bartolomeo Dotti: "Le fontane di Brescia" (pp.1092-3). Neither is so good as Maffeo Barberini's "La fontana" (quoted in Jean Rousset, *Circé et le Paon*, p.154). cf Materdona's "Liquida è l'onda e pur gelata appare" with Barberini's "che, sebben nel cristal mobile immota, / sue sembianza abbia il fonte". The most splendid description, however, occurs in D'Annunzio's novel *Le vergini delle rocce*: "Uno zampillo eruppe sibilando, lucido e rapido come un colpo di stocco vibrato contro l'azzurro: si franse, si ritrasse, esitò, risorse più diritto e più forte: si mantenne alto nell'aria, si fece adamantino, divenne uno stelo, parve fiorire. Uno strepito breve e netto come lo schiocco di una frusta echeggiò dapprima nel chiuso: poi fu come uno scroscio di risa poderose, fu come uno scoppio di applausi, fu come un rovescio di pioggia" (quoted in Dino Provenzal, *Dizionario delle immagini*, p.305).

Scipione Errico: "Contra l'amor platonico" (p.788): "Baciami, o Clori, e fa' ch'io goda pieno / tua leggiadra beltà, tuoi pregi tanti; / e de le grazie tue nel prato ameno / fa' che appaghi a mia voglia i sensi erranti. [...] / Non vuol filosofia de l'amar l'arte, / perché il fanciullo Amor non ha costume / molto internarsi ne le dotte carte" ecc. cf Ronsard, *Sonnets pour Hélène*, Liv. I, no. XL: "Bien que l'esprit humain s'enfle par la doctrine / De Platon" etc (*Oeuv. Comp.*, éd. Hugues Vaganay, II, pp.237-8); Donne: "Love's Growth": "Love's not so pure, & abstract, as they use / To say, which have no Mistresse but their Muse" (*Complete Poetry & Selected Prose*, ed. John Hayward, p.24); John Cleveland: "The Antiplatonic": "For shame, thou everlasting wooer, / Still saying grace & never falling to her! / Love that's in contemplation placed / Is Venus



drawn but to the waist. / Give me a Lover bold & free, / Not eunuched with Formality; / Love an Ambassador that beds a Queen / With the nice caution of a sword between" (G. Saintsbury, ed., Minor Poets of the Caroline Period, III, p. 477); Thomas Southerne, The Disappoint., "Epilogue":

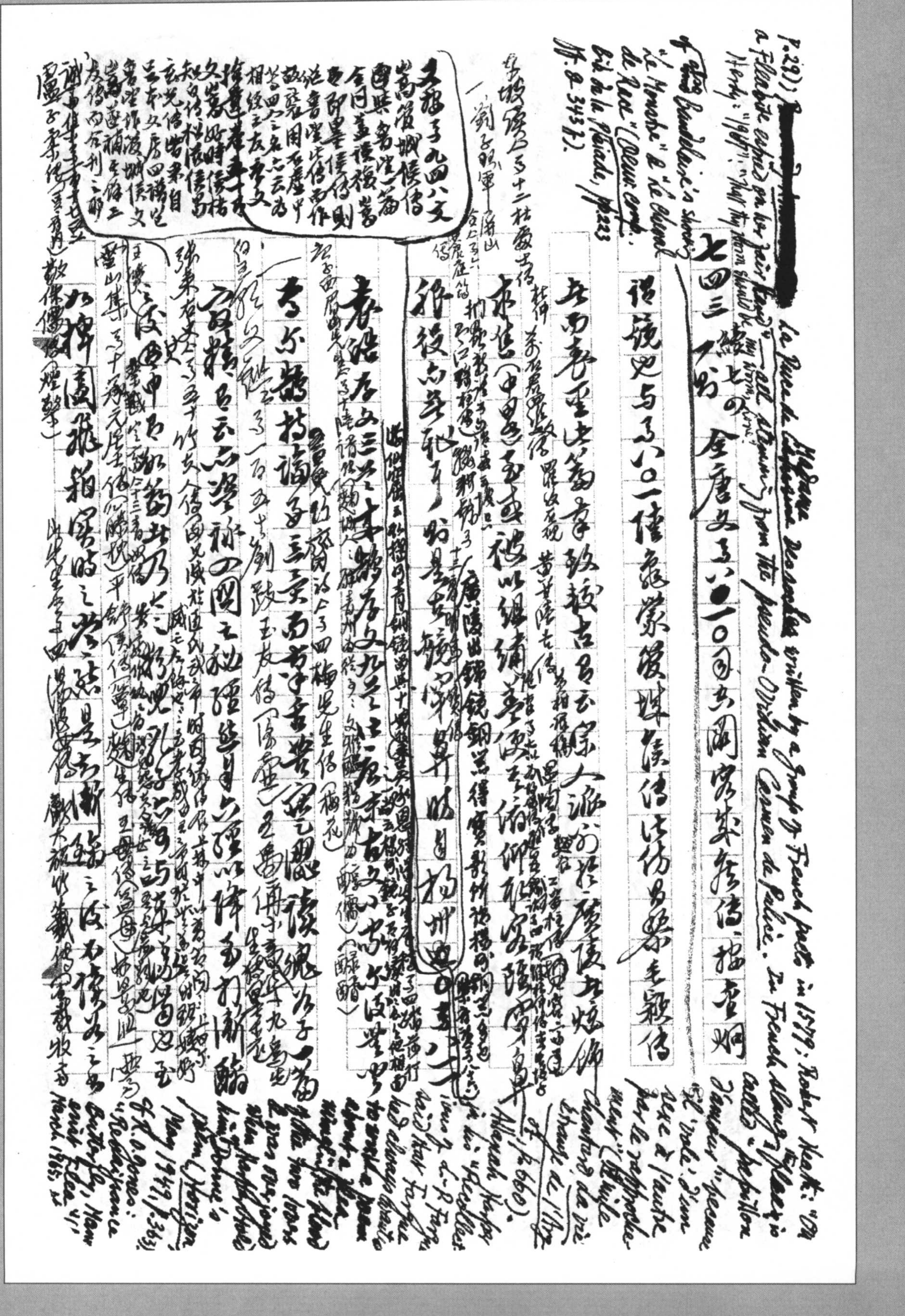
"Your Venus once was a Platonique Queen, / Nothing of Love beside the Face was seen; / ~~By~~ But every Inch of Her you now Uncase / And clap a Vizard-Masque upon the Face."

Bartolomeo Tortoletti: "La segretezza": "Lilla, fa' a modo mio; non ti dispiaccia / ch'io ti venga a servir si parcamente / ch'altri non creda i nostri amori e taccia" (p. 806); cf Tommaso Gaudiosi: "Tormentato per non poter mirare la sua donna": "Se volgo un occhio a rimirarla intento / mi son cent'occhi osservatori e spie; / se vo parlarle, alle custodie rie / ogni picciola nota accusa il vento" etc. (p. 1086). See supra 第二四八則墨憨齋主人山歌卷一瞞人, 第七〇一則, The Oxford Book of German Verse, p. 54: "Willst du dein Herz mir schenken, so fang es heimlich an;" & infra 第七四四則 by a prop… for … the … ing … tois.

Cf Paolo Zazzaroni: "Ad un Pulice, per cagion del quale vide scoperto il seno a bella donna" (p. 981) & "Epitaffio nella sepoltura d'una pulice" (p. 983).

Anton Maria Narducci: "Bella pidocchiosa" (p. 820); Also a favourite subject in erotic or at least risqué painting; see Eduard Fuchs, Illustrierte Sittengeschichte Ergänzungsband II, S. vii: "Beim Flohfangen"; S. viii: "Die Flohjagd"; III, between S. 200 & 201: "Endlich erwischt!" etc., to some of which Giuseppe Artale's daringly ingenious "Pulce sulle poppe di bella donna" (p. 1026) might serve as the legend. Cf E. A. Blackall, The Emergence of German as a Literary Language, p. 224: "In a poem Benjamin Neukirch chides his mistress for denying him intimacies which she accords to her fleas"; Gressel: "Auf ihre Brüste": "Du pflegst den Flöhen ja dasselbe zuzulassen, / Weswegen willst du denn darob mich Armen hassen" (quoted in Fuchs, Illustrierte Sittengeschichte, II, S. 260); Donne: "The Flea" (Complete Poetry & Selected Prose, ed. J. Hayward

Cesare Abbelli: "Bella donna che invecchia" (p. 824). Cf ~~Ciro di Pers: Giuseppe~~ Giuseppe Battista: "Donna vecchia in un giardino" (p. 1020); Ciro di Pers: "Lidia invecchiata vuol parer giovine" (p. 933); Giuseppe Artale: "Elena invecchiata" (p. 1028). All brutally candid if not mordantly satirical. A note of tenderness, on the other hand, is struck in Giuseppe Salomoni: "La bella vecchia" (pp. 905-8) and Ciro di Pers's charming "Non men l'ama, ancor che men bella" (p. 929), recalling Donne's "The Autumnall" (Complete Poetry & Selected Prose, ed. John Hayward, p. 75); cf Tristan l'Hermite: "L'Enchantement rompu" (Poésies, chosen by P. A. Wadsworth, pp. 49



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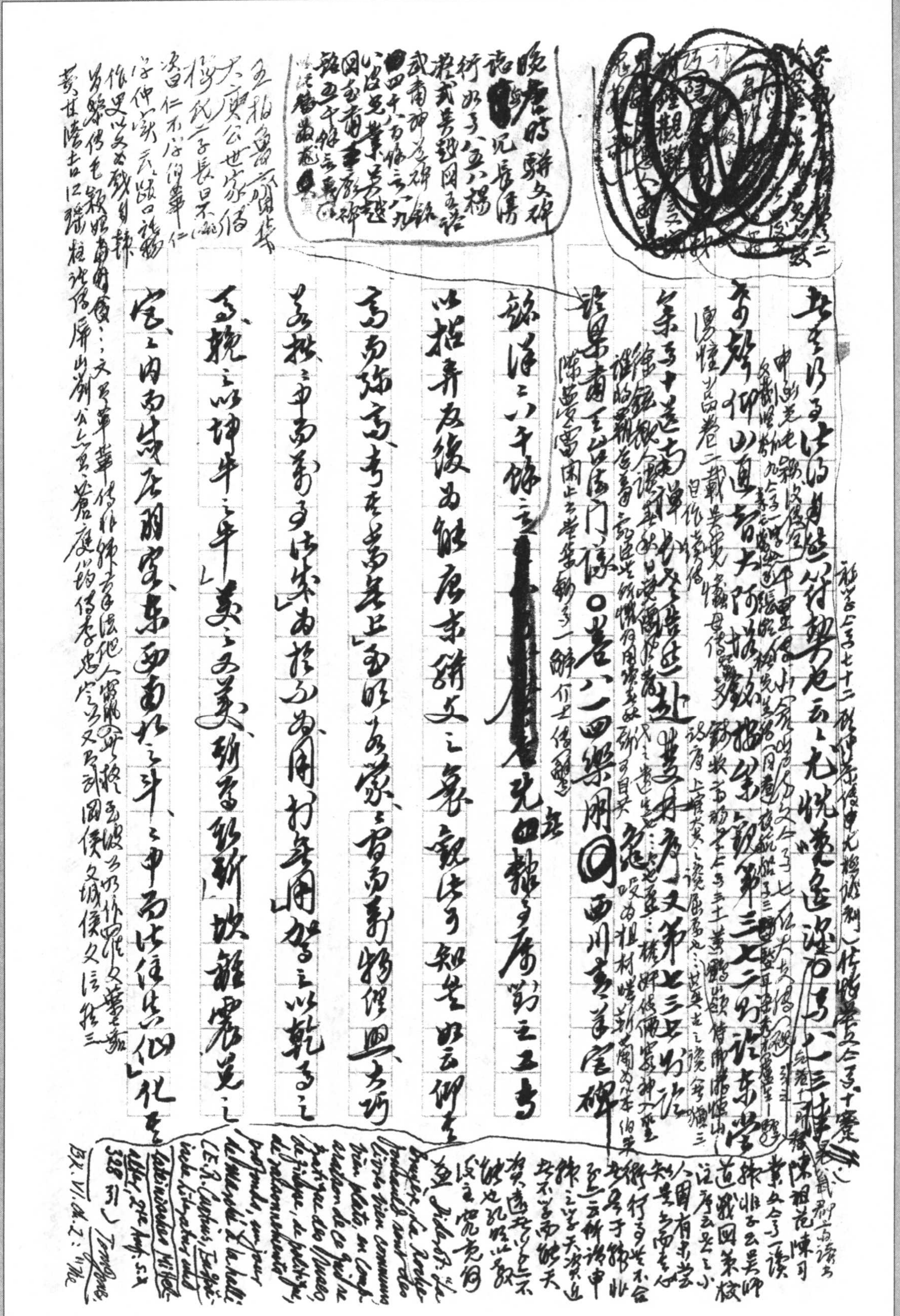
七四三

全唐文

Bib. de la Pléiade, pp. 223



傳之無責寫者為

不化，時萬徂而沍朱，責吾不出，時勢生而君遊」，藏泰山於秋毫之中，設宇宙於大，細冥窟於黍米之內，乘黍米於寬」，光道逸遊，拊素運之元圓，波渭漠於赤明之浮章」，翱四溟於四神，付無形於無象」，至德無垠，致日月之西行，地垂東南，支江海而東注」，運四聰以辟四門，言無方而教無數」，鸞龍之照郭上會中之舍，前事宗師，重明象外之象」，以此觀此哉，他心之遠，其陰不流，燃帝德以弥高」，大樸無謬，在樸而大」，執根元，大音希聲，無聲而振動金鼓」，以無擬為擬之」，雄與無雄，以不思為思，以龍四海與九州，恁彼爭於不爭，時戰爭而無息，然於無戮，時噬無而長消」，豈非之狀，豈

squire [Western], though perhaps he had never read Machiavel, was, however, in many points, a perfect politician" (Everyman's Lib I, p. 202); Bk XI, ch. 4: "Men, who in all other instances want common sense, are very Machiavels in the art of loving" (II, p. 6). Arkady N. Shevchenko, Breaking with Moscow: "If Machiavelli were alive & living in Moscow today, he would be a student, not a professor" (T.L.S. 30 August, 1985, p. 945)

○卷六三周繇《夢舞鍾馗賦》。按唐[redacted]鍾馗之夢，畫師[redacted]圖象，予勾《夢溪筆談·補》卷三[redacted]（筆中）畫鍾馗卷也。夜人夢記（所載）明日云畫寫著子了[redacted]相同，刻畫鍾馗醜態又點，記所不詳，而七修類稿、丹鉛總錄、日知錄、陔餘叢考皆未引。楊同修誤認夜夢鍾馗傳，與此誤同，恆書中記引危道思叟即李深，余談所錄類記也。鍾馗日知錄卷三十二（三十二終葵）斯考甚盛，董斯考明代於歲首畫鍾馗，歷日表代書中，趙甌北陔餘叢考三十五已微及之

於是發聲以應之，名曰《踏踏之先》（玉），凌重複出尚不在此數。○卷八一五顧雲《求人薦舉啟》（仙）許數年無報其來者皆空乞於無室，報王次無復繼等，豈以投戶部紫微德符郎中啟：以云雁之行，投湘田女之中，以鉗宴之閣墓碑，臨方與上載，為述新禮，請安神明，投好為學士處（少室山房筆叢卷二十二補正楊慎譚鍾馗之說亦未引此）云：至於新春上歲，即到恩，枝姿獨表，晚辱恩私於死未請，以身先之，而第二後安分寄殘云：晚彈弦無兵餘光旅遊，枝紅璃寒窮之使，打倒後投所（三）部趙郎中

（○行簡《天地陰陽交歡大樂賦》云：更有醜者，醜黑短肥，唇高面皺，人之精魅，鬼郢鍾馗之）

○太平廣記256李宣（李宣與友詠，崔曰：蠓形瘦瘠宣去，覽之曰：不稱面上三階上只鍾馗）

歲云：每思盡以於捐軀，勒德政同於貢聲，迴時啟印（國國物及第後寶主中謨國入銀，平安下十餘人獨覺多果鍾馗）唐鷄此，有靈起四代文公請先退於產報，此是唐之禮

甌北詩鈔五言古四《讀古于詩》云：我讀古于詩，亦進一階，又我寓居但暗嘆，無業之勢，從君為嘆，嘆蠓蠓般般心誰是，此使君觀，彭呈謗，旋嘆皆更淡著，知西路人

顧祿清嘉錄五月：堂中挂鍾馗畫圖一月[illegible]出[illegible]中[illegible]，[illegible]詩[illegible]鍾馗[illegible]表、劉禹錫代杜相公謝賜

鍾馗暨曆日表、五代史吳越世家[illegible]方平[illegible]，[illegible]劉[illegible]胡中[illegible]律[illegible]

法言吾子篇云

如孔氏之

門用賦也，則賈

誼升堂，相如

入室矣

○第六七張為詩人主客圖序、若主人門下處其客者以法

度所也。擬窮乃門牆、門下士之意，紹貴寡遠致密尚[illegible]（亦如俞理初所謂教讀人門客，癸巳存稿卷[illegible]）

擬入室、升堂、及門云云外又擬上入室，[illegible]以李益

為清奇雅正主，升堂而以孟郊為清奇僻苦主，[illegible]門家

[illegible]詩識而往[illegible]入[illegible]不中理[illegible]與李賀同席。高

古奧逸主上入室[illegible]入室[illegible]為之主[illegible]居與元稹、白

居易同席。廣大教化，白為主，元[illegible]升堂張祜[illegible]白

居易[illegible]而為白之入室[illegible]以張籍

為清奇雅正入室[illegible]李[illegible]柳[illegible]博解宏拔以鮑

溶為之主[illegible]升堂[illegible]門而[illegible]自[illegible]於入室[illegible]禪月集序

20×20=400

[illegible]

卷二〇八云：昔張為作詩圖五層，以白氏為廣大教化主，主客錯出

觀唐宋想見其國為燃之大春格式然詩分六體之分

四方得乃五手[redacted]（卷八六五）王贊元英先生詩集序

云：張祜升杜甫之堂，方干入錢起之室，（予嘗數之）此又為主客也（吳）（卷八二〇孫郃方元英先生傳亦引此二語）

卷八二三黃滔論文藻瘤格卑於樸，調尚於麗，韓熟為教

文生於情，依諸聲律，與王雄書云：滔為業文，諒可纖悉

調以婬為主，況無思（文）偎倚之詞，女嬖之錢也，李商隱

至錢起作其手，量者物，彼緣于論香婦蠻態，芳踏

為為雅人手，量力揣綜擬律生面一二強名曰者年無班

覺境越之學工於蜀之錦，璀璨錦繡以之示世人，此所以成功

晚晴簃詩匯卷一九八詩話論李憲喬云：少鶴詩從元和長慶諸家入手，嘗訂中晚唐詩主客圖，推張籍、賈島為主，朱慶餘、李洞以下為客，較張為之以精嚴中肯。唐賢當石各家詩集中項斯集有張洎序（卷八七二收入），序文稱述（卷四七），即推張籍律格，詩至天下莫能窺其奧，唯朱慶餘不親授其旨，皆濡染律格

卷二十九朱慶餘早梅五律方批引張洎序項斯語云較此為是也

參觀李八面西半帝讀文章經云古人之張以中錦賴鍾友部獨至之於千載之下甲申人自謂模式之下詩說而專留之惟鍾之爾意人排為切然為之中走於譜謬學者女丹原以為錄字洪在卷出揭秋而行人文廣宋之罪乃如是

日課經書云與楊霞賓然其經緯之然茫文章云未復成矣至極論之楼目（罕）六之文路差我封忠歷集於載五之言留錦（甲申）閣下故揭元次山錦匿之之風雅至如以君其意實至敘（甲申）故罕六隣韓耀尋薦計貴閣高部甲乙（甲申）元次山錦匿之之風氣於人日也（云云）蓋紀儀僞之為時謹為文不擅古文也。謂王雄不第，可與若陳讀隱語詩以宋觀，擬謂錢通季務貴於小宗伯試，為揚名之捷徑自明能韓韓新城於是遂之門，然明見錦云自（儒云以詩為業錦）而市物以謀為韓錦為是時張鄰許概，林可以成名，詩各各遂死市也（市物）云是時是詩尚能應時而然，散文更不出錦費雖費矣○

卷八二四黄滔《颍川陈先生集序》："十三袖诗一通，谒清源牧。其首篇咏河阳花，时号新奇。（痘瘢如豆）牧戏（之曰）：'藻才而花貌，胡不咏歌？'先生应声曰：'玳瑁应难比，斑犀点更加多。嬗来端正，满面与粧花。'"按即陈黯诗。参观黄山谷黄莺儿麻妓云："既见乱撲繁花片，况复由来点墨。"〇卷八百二十五、八百二十六黄滔碑版祭文，往往自注文六书多碑一（短注二、三、四十字者不计）（[illegible]）注长五百六十字，答陈侍御峤一注长至一百十余字，知多援实（[illegible]元七年首闽数之科第云云）（绵上碑、觉之觉[illegible]而[illegible]孝而悲者）之外，复注音读、读如。卷八二五《大唐福州报恩定光多宝塔碑记》之"殿宇伟而谋已为楼，云山朝暮以为眺，西门至"碑之"梓土胎在而上敷"（上），文六书多碑之"铸金铜像一躯"文。

（徐寅和尚、府帅按[illegible]城下西围，三妫自殒，[illegible]在省目卷[illegible]常倚[illegible]要[illegible]，[illegible]之佛[illegible]，[illegible]）

唐文拾遗卷六一唐重修[illegible]龙记、出乃凝然情君上旦日快快踌躇，[illegible]颂[illegible]碑[illegible]注句是矣，注句[illegible]

〇亐八二九韓偓[illegible]

[illegible]神致(甲曲選)[illegible]

[illegible](甲曲選)切之說之

[illegible]

〇亐八四一神[illegible]

[illegible]

見六六二高(甲曲選)韓[illegible]二[illegible]文及三六高[illegible]

[illegible](甲曲選)[illegible]力於[illegible]以之[illegible]亐八

二六[illegible]山[illegible]大師碑銘之[illegible]以[illegible](甲曲選)

一旦[illegible]書句[illegible]日[illegible]文[illegible]六[illegible]碑云[illegible]門[illegible]勝地

[illegible]傳珠[illegible]勝之[illegible]即合十也 〇亐八二九韓偓[illegible]

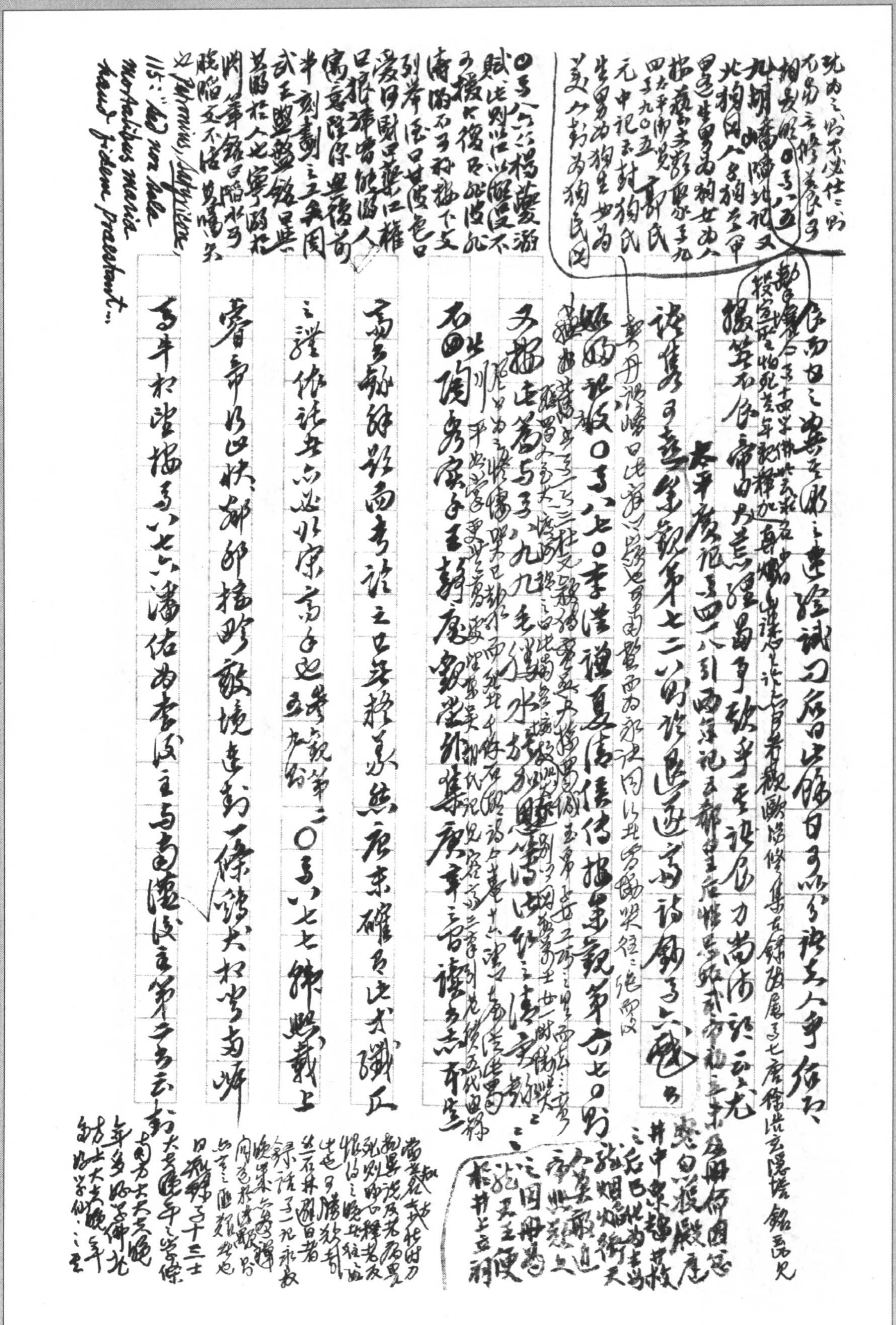
[illegible]桃[illegible]

[illegible]咽時亐八四四[illegible]郎君文[illegible]第三二[illegible]

[illegible]全三國文亐三八[illegible]元帝[illegible]文 〇亐八六六楊夔五代時

[illegible]文[illegible]三[illegible]亐八六六[illegible]

[illegible]



騷擾盼水陸同途張鎮大云和當今半不及文乃也（與求田問舍之必併 從李陸隱佛而散之 如刻之八八一面之甚 引宋史岳飛傳 與當時者之處 云守開元六年 教禦錢郭仙）

快云多雄吞潭傑決獲詞鋒運速平之寄見異遠之一

笥場中動數不改其身多降旗全不將僞逸望而畏懼（冊）

Illum bellantem arma decipiunt… Ille vehiculo lapsus properantem spiritum excussit, cibus avidum strangulavit, abstinentem frugalitas… Si bene calculum ponas, ubique naufragium est ("the Loeb Classical Library" p. 244) 即楊氏所指不啻西況矣——（圖色財權也猶言（酒色財氣罕見佰可云西集也））

壁（壘）○摧。卷八二一五形里撥陰院韋侍郎啟云熱身堂渴決

戰名場裹甲不堅以堞四國李陵仁義時節守窮云云

卷九八六闕名授劉東部尚書制云以往年毀績自表枉儀之師大日復仇然靈會積之秘（集）

法從交戰文字鋪張生發不斷驚六七五白居易因張兵重（云戰之路戰出藩吳所不知亦戰之術云）

序也。○卷八七八徐鉉攜县陸訪文（評語）詩史第四二六好構撰文

（上）較曰善山險（象）屬笑信（不已而與據）安五代家為雅音一洗目靡

宋高卿錦照裁畢佻態之習消西崑之養生歙未收焉

是以豔（燈）為一寶段作年——。○羅隱古文堪（與）陵抗手

卷二一四陳子昂遂喜雅楷司之當言序云徐陳庶劉不得聲至其何王沈而遊是廟至廢此公因矣學

十二將才知命次施而是實張中九使君囊中奇兵先鋒子花亂操劍作戰場天社済子書之表詩戰詩物藝如浮筆也鋒洗汾漢劉是之雄

又據[illegible]卷下[illegible]硯北和光
[illegible]學性老史[illegible]不文豈趨勝[illegible]日極千里朱士[illegible]李二史作何面孔云一百三十二言[illegible]乃致全唐文及[illegible]書收入[illegible]卷十二云[illegible]見陸[illegible]

南疆[illegible]史之致多奇峭之[illegible]也。陸尚約欽斯純已進宗人令、

西文而改唐人之雜文、廣陵妖亂志（卷八九七）、昭諫集中

文字与牧之[illegible]比勘可[illegible]其七古[illegible]詩二云

樸拙[illegible]○卷八九七羅隱[illegible]氏大宗譜列傳十九篇

吳家[illegible]中宗譜而已[illegible]撰其時也○卷九三二

[illegible]析疑論序據本引僧子安[illegible]詩学之人云[illegible]

[illegible]比以[illegible]多在水[illegible]字詩[illegible]詩、閒[illegible]

詩多一[illegible]全唐詩失收者人○卷九一二僧素[illegible]比[illegible]

子[illegible]姓[illegible]家[illegible]人[illegible]懷素[illegible]人[illegible]

乃以[illegible]与四分僧獨磨序、四分比[illegible]戒本序[illegible]之一手

大謬。師未見懷素自序帖署大曆丁巳冬，於貞觀十九年

（又四三三已有陸羽《僧懷素傳》，記其與顏魯公問答，但不一檢乎自序帖）

絕在焚此蒙形有[illegible]十歲尚往長安，乃四十年七十歲哉。○

（一〇五九收自敘帖，而於[illegible]時代[illegible]）

卷九一六景淨《景教流行中國碑》按此碑文者呂秀巖，字

諸結構路與張旭及智永千文，苦虎時說柳[illegible]

殊不類。余於《大道全集》卷十一中始見景淨撰碑文

（又智[illegible]大師[illegible]）

所云景淨殊施訶目，今世代賓如證生多，詳見唐宋論

（三一妙身無元真主阿羅訶，即 Elohim，而所佛家[illegible]涅槃經律師子吼[illegible]）

迷詩所，殊為景教[illegible]，應究佛者，實如名其[illegible]

（張伯端[illegible]）

子名稱渾文章[illegible]，[redacted]，其碑本是一家[illegible]序。○

（又[illegible]）

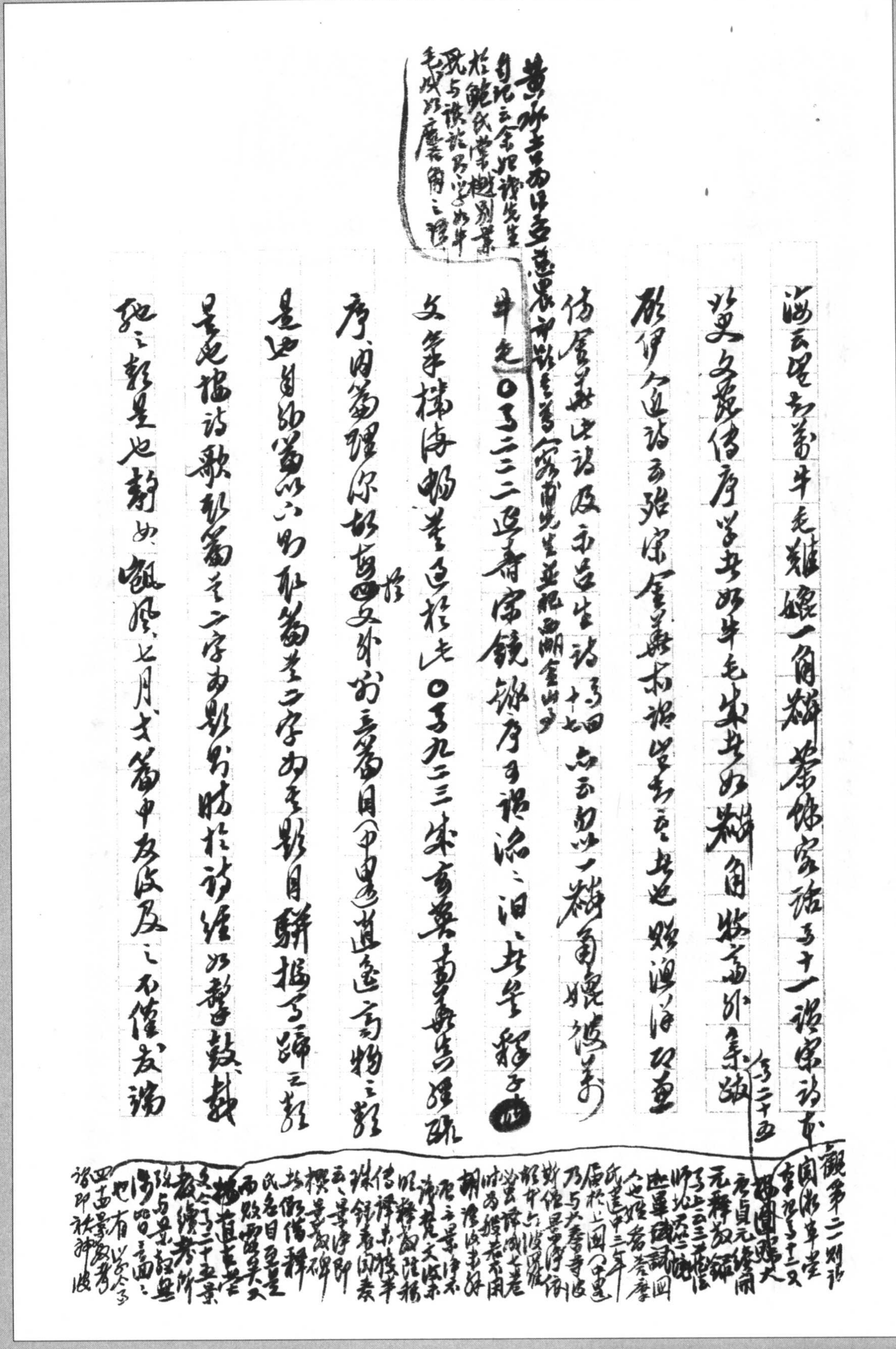
○卷九二〇宗密《金剛般若經[illegible]序》[illegible]

（[illegible]）

牛毛以通[illegible]角。據宗文愿[illegible]全集子三卅卷[illegible]

（○卷九[illegible]書[illegible]：[illegible]）

（[illegible]其喻西[illegible]不待讀[illegible]西釋氏為文[illegible]見引用文[illegible]）



海云堂：萬牛毛雖饒一角麟。蒙[illegible]客話卷十一謂宋詩本

北史文苑傳序：學者如牛毛，成者如麟角。牧齋外集跋（卷二十五）

顧伊人道詩云：張家金華求說學者也，[illegible]道

倩[illegible]史詩及永嘉生詩卷四十七亦云：幼少一麟角，燒殘破葉

黃[illegible]逐農神[illegible]（宋[illegible]先生並祀西湖金山）

自記云：余[illegible]讀先生於鮑氏掌故別業，見與張[illegible]之鈔本[illegible]

并見○卷二二二遊壽宗鏡錄序：其理洽洽，其旨汩汩，其學釋子也

文筆橫溢，略似於此○卷九二三宋[illegible]南華真經疏

序：內篇理深，故於每文外別立篇目（中略）逍遙、齊物之類

是也；自外篇以去，則取篇首二字爲其題目，駢拇、馬蹄之類

是也。按詩歌取篇首二字為題，始於詩經，以聲數截

取之，[illegible]是也。靜女、關雎、七月、文王篇中皆及之，不僅發端

觀第二則[illegible]卷[illegible]十二又[illegible]唐貞元[illegible]元釋[illegible]上二三[illegible]乃與[illegible]三年[illegible]目[illegible]卷二十五[illegible]也有[illegible]

孔穎達關雎正義云各篇之何家妙無定準為不過五六句耳。一篇一句言一字一兩句一句之字數，則五字或五六字下言則六七字或字數無定句。句之長短，隨以各篇意。詩國一章中二三句或一二三句。復言篇遺。兒文詞外，理以從繇。言中詩數，不可勝誌。云云。可以參觀。林之詠。凡言情而言思。美人佳日，此意盡矣。其所以各篇之，實為篇名。

尚非此類。○耳九二四目耳秋禎生忌詩（詩見禎論蓮儀耳九二六吳鶴形神圖於神異）云：禪家自屬

卑無高論[redacted]卻頗近人情耳見施行港東（弇州山人讀稿卷一百五十八跋此經後錄書道來西作如何鼎之以方寸中錄之作於壽）

撥去悶杖肉與說肉之論宿緣耳引西昇經云我命

在我不屬於天。○耳九二六吳鶴眼熙引龜甲經云我命（真觀卷引經云七世父母為其妻死後不得避生念道而以攻河為醮於錄耶念枝然皆眼星者真母七夕歌新乃為其賦之生）

在我不在天。○耳九二九耳九四之嘗林先庭文壽詞序云太半（按抱朴子內篇黃白第十六早引龜甲文曰我命在我不在天還丹成金億萬年。悟真篇中七言絕句之六十一：脫盡我命不由天。張伯端）

西耳九三四盧運定光芸蘆新佛文大是奇事孟云急難

若佛家出淤謀若好問急難撫佛佛○西遊記四十五回東

（○耳九二八吳綺金丹或問日月之開所關又加緒程以氏暴之死曾醉絶）

力大仙祈雨不得吾以為業。○耳九四五周氏曹居案禪千

古絕無偶之作少年喪夫○乃能建觀而無哀思毒心

順化意○○悟和取之下莊生鼓盆○迎張白雲矣（迎此婦之素定）○耳九五（宗定耳四三五子嘗勝為純忘匿）

新教與摩尼異

仙子於之元綱於等於篇然未識生死之機未泯捺擇之心尚是有為法也

高無際讓之帝，陵庭鞦韆毬、乍就伸而嬉，屈以斂之而沒；低卑遂獲七縱而七擒，故必高而讓高揭。劉青田《擬連珠》云（《誠意伯文集》卷八）：「蓋聞鷹之攫也必伏，乃厲；鷙之擊也必俯，乃高逝。」（《易·繫詞》下：「尺蠖之屈，以求信也。」《太公六韜》云：「鷙鳥將擊，卑飛斂翼；猛獸將搏，弭耳俯伏。」）"Je recule pour mieux sauter"也。◎詳見第四五〇則論 *The Battles of Love and Chastity*, ed. [illegible]

Dobrée, V. p. 2343

◎第九五三　常德志《兄弟論》，按嚴可均收此篇入《全隋文》卷二七。參觀~~第十五本論河中文集卷十一條~~〇〇〇、七七〇則論諸谷響。◎第九五四　劉乾《招隱寺登樓觀[illegible]》（樓宗人）：「望中渾如米芾筆，入水墨畫。」[illegible]田帶云：[illegible]月其暮，重珍苗結，繁云：好濃開清霞未歸[illegible]（文如）青山悅乎鳥性，潭影空乎人心[illegible]常建《破山寺》詩[illegible]（[illegible]）之文，洛生師師[illegible]之而不謂其[illegible]之[illegible]。◎第九五六

[illegible]

G.-G. Ferrero, *Marino e i Marinisti* (continued).

Girolamo Fontanella: "Bella donna losca" (pp. 853-4); in the clever pay-off her squint is compared to feints in military tactics: "Canto imbraccia lo scudo e 'l brando move; / in una parte di colpir fa segno, / poi lancia il colpo e va a ferire altrove" (p. 854). cf. an anonymous limerick: "There was a young lady of Flint, / Who had a most horrible squint. / She could scan the whole sky / With her uppermost eye, / While the other was reading small print" (R. L. Green, *A Century of Humorous Verse*, "Everyman's Library", p. 288).

Fontanella: "Amor finto" (pp. 855-6): "Mostro in carte d'amar, né seppi mai / come d'alma nelta gli affetti sono; / piangendo vo con dolorosi guai, / figurando ma de' miei pianti è simulato il suono" (p. 856). cf. Giuseppe Battista: "Che l'amor suo è finto": "Tra gli scherzi acidalii onesto ho il core, / ed al garrir di questa penna giace / sordo il pensier, che non conosce amore" (p. 1069). A propos of such poems Croce observes: "Vera o finta che fosse questa dichiarazione, serbe a confermare tutt'al più, che la fantasia di quei poeti era assediata da immagini amorose, anc

Paolo Abriani: "La bella Tartagliante": "—Mio co-co-cor, mio ben, mia pu-pupilla, / s'io mi-mi-miro il tuo be-bel vi-viso, / se-se-sentomi il sen co-co-conjuiato, / pe-per l'ardor, che da te-te sfavilla" etc. (p. 832). By mimicry, Abriani distinguishes his poem from others on the same subject, e.g. Scipione Errico's "Bella balbuziente" (p. 789); cf. the anonymous limerick: "There was once a man of Calcutta / Who spoke with a terrible stutter. / At breakfast he said, / "Give me

[illegible]

b-b-b-bread, / And "b-b-b-b-b-b-butter"
(David McCord, What Cheer, p.216).

Sidney, *Arcadia*, Bk. I "young Philoclea appeared in her nymphelike apparell, so nere nakednes, as one might well discern parte of her perfections: And yet so apparelled as did shewe, she kept the best of her beautyes to her self, her excellent fair hayer drawen up into a nett, made onely of yt self, A nett .. ynoughe, to have made a very restrayned imaginacyon have thoughte what was under yt" (*Complete Works*, ed A. Feuillerat, IV, p. 33).

Restif de la Bretonne, *Monsieur Nicolas*, éd. abrégée par J. Grand-Carteret, II, p.61 "La spirituelle Rose Lambelin me dit, en lisant mes vers: 'Un trop bon poète est toujours un amant médiocre'!"

鏡湖集子一與影，開來龍
个個相槩昨夢與影子有無

(Guy Le Fèvre de la Boderie: "Aux Naturalistes et Mécreans": "Comme le beau Soleil de sourgeon pérennel / Dardant son ray sutil pénetre une verrière / Sans le verre casser, et sans que sa lumière / Il retranche d'avec son pur rayon isnel:" (F. J. Warnke, European Metaphysical Poetry, p. 96);

quando la loro vita si svolgeva pacatamente o freddamente come di austeri ecclesiastici o di gravi letterati" (Saggi sulla letteratura italiana del '600, p. 359). Cf. Giles Fletcher, Licia, Epist. Dedic.: "A man may write of love & not be in love; as well as of husbandry & not go to the plough; or of witches & be none; or of holiness & be flat profane"; Heine's "Diese Welt glaubt nicht an Flammen, / Und sie nimmt's für Poesie" (Werke und Briefe in 10 Bänden, Aufbau Verlag, 1961, Bd. I, S. 230). See supra 第六六則 on Martial I. iv; 第四一則 全唐文卷七七八李商隱上河東公啓。

poem in Neuer Frühling: "Sorge nie, dass ich verrate / Meine Liebe vor der Welt, / Wenn mein Mund ob deiner Schönheit / Von Metaphern überquellt. // Unter einem Wald von Blumen / Liegt, in still verborgner Hut, / Jenes glühende Geheimnis, / Jene tief geheime Glut. // Sprühn einmal verdächt'ge Funken / Aus den Rosen — sorge nie! //

J. W. L. Gleim, Versuche in scherzhaften Liedern, 2te Teil, "Vorrede": "Schließt niemals aus den Schriften der Dichter auf die Sitten derselben. Ihr werdet euch betrügen; denn sie schreiben nur, ihren Witz zu zeigen"; Brief an J. G. Jacobi: "Die wahren Empfindungen nicht, die angenommenen machen den Dichter" (quoted in A. Anger, Deutsche Rokoko-Dichtung, S. 101)

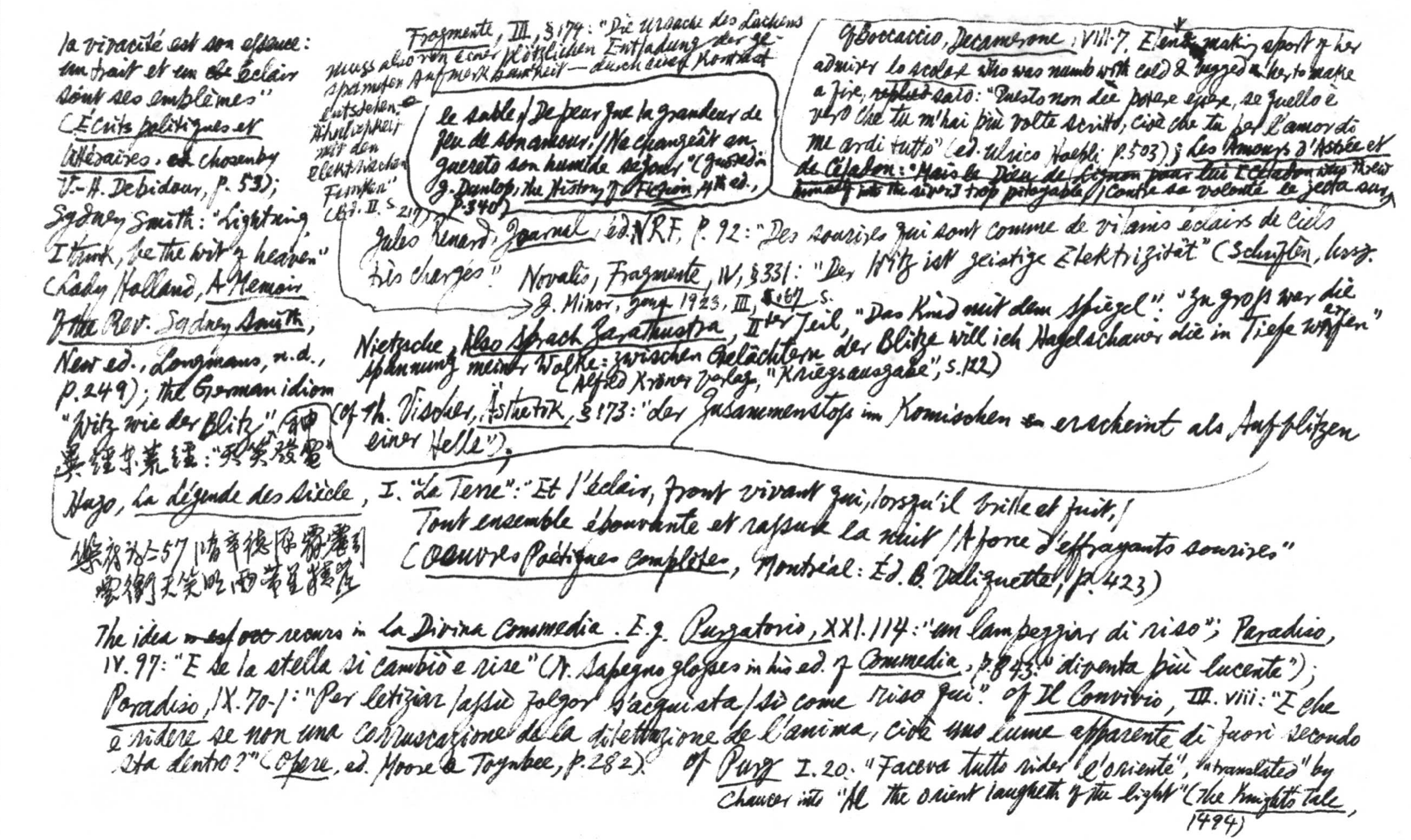
Fontanella: "Si detestano le delizie del secolo presente": "Del più famoso e nobile metallo / il suo ricco balcon cerchia sovente, / e dei monti Rifei puro cristallo / fa ne le sue fenestre ombra lucente" (pp. 871-2). Ferrero glosses the striking oxymoron as follows: "i vetri interrompono e lasciano passare, nello stesso tempo, i raggi del sole". Cf. 全唐文卷七七〇王棨琉璃窗賦：皆謂毛嬙之影；多霧縠傳籠，玉女窗藏隱之而銀河中隔。"Ombra lucente" might be used to describe language as a means of communication, as Franz Werfel laments: "Ach, es ist nicht gut, zu sagen, / Denn wer sagt, versagt" — the paradox of concealing ~~the~~ thoughts & feelings by expressing them in words (but he forgets). Gerusalemme Liberata, IV. 32: "Come per acqua o per cristallo intiero / trapassa il raggio e no 'l divide o parte" (Tasso, Poesie, ed. F. Flora, p. 82).

of Alexander Brome: "Plain Dealing": "'Twas all but Poetrie." (The Oxf. Bk. of 17th cent. verse) I would have said as much by any She, etc.

Giuseppe Salomoni: "Il riso": "e ne gli aerei vaga, p. 727 campi / ridon le nubi, e son lor riso i lampi" (p. 896). Cf. Rivarol, De l'homme intellectuel et moral: "L'esprit est, en général, cette faculté qui voit vite, brille et frappe. Je dis vite, car etc.

~~Bernardo Morando: "Bel~~ Bernardo Morando: "Bellissima natatrice": "... Chi fia che salvo n'esca, / se s'appiglia / il suo fuoco anche nell'acqua?" (p. 913). Cf. the Spanish madrigal translated in Disraeli's Curiosities of Literature, "Chandos Classics", I, p. 102, on a river god kissing a lady sleeping on the bank: "... felt / His frothy body melt / And heard the radiance on his bosom hiss; / And forced in blind confusion to retire, / Leapt in the water to escape the fire." / See also supra 第七〇三則 on Francisco de Quevedo: "Amante sin reposo."

Morando: "Nulla in amore appaga": "Ben veggo, Amor, che il cibo tuo non pasce, /



la vivacité est son essence: un trait et un ~~cl~~ éclair sont ses emblèmes" (Écrits politiques et littéraires. ~~ed~~ chosen by V.-H. Debidour, p. 53); Sydney Smith: "Lightning, I think, be the wit of heaven" (Lady Holland, A Memoir of the Rev. Sydney Smith, New ed., Longmans, n.d., p.249); the German idiom "Witz wie der Blitz", 神異經東荒經：「天笑發電」

Fragmente, III, §174: "Die Ursache des Lachens muss also von einer plötzlichen Entladung der gespannten Aufmerksamkeit — durch einen Kontrast entstehen. Ähnlichkeit mit den elektrischen Funken" (Bd. II. S. 217)

Cf. Boccaccio, Decamerone, VIII. 7, Elena making sport of her admirer lo scolare who was numb with cold & begged her to make a fire, ~~replied~~ said: "Questo non dee potere essere, se quello è vero che tu m'hai più volte scritto, ciò che tu per l'amor di me ardi tutto" (ed. Ulrico Hoepli, p.503); Les Amours d'Astrée et de Céladon: "Mais le Dieu de Lignon pour lui [Céladon who threw himself into the river] trop pitoyable / Contre sa volonté le jetta sur le sable / De peur que la grandeur de feu de son amour / Ne changeât en guerets son humide séjour" (quoted in J. Dunlop, The History of Fiction, 4th ed., p.340)

Jules Renard, Journal, éd. NRF, p. 92: "Des sourires qui sont comme de vilains éclairs de ciels très chargés."

Novalis, Fragmente, IV, §331: "Der Witz ist geistige Elektrizität" (Schriften, hrsg. J. Minor, Jena 1923, III, ~~§~~ 167 S.)

Nietzsche, Also sprach Zarathustra, IIter Teil, "Das Kind mit dem Spiegel": "Zu gross war die Spannung meiner Wolke: zwischen Gelächtern der Blitze will ich Hagelschauer in die Tiefe werfen" (Alfred Kröner Verlag, "Kriegsausgabe", S.122)

(Cf. Th. Vischer, Ästhetik, §173: "der Zusammenstoss im Komischen ~~er~~ erscheint als Aufblitzen einer Helle").

Hugo, La Légende des Siècles, I. "La Terre": "Et l'éclair, front vivant qui, lorsqu'il brille et fuit, / Tout ensemble épouvante et rassure la nuit / À force d'effrayants sourires" (Oeuvres Poétiques complètes, Montréal: Éd. B. Valiquette, p.423)

樂府詩集57隋辛德源霹靂引：「雲衢天笑明，雨落星精度」

The idea recurs in La Divina Commedia. E.g. Purgatorio, XXI. 114: "un lampeggiar di riso"; Paradiso, IV. 97: "E se la stella si cambiò e rise" (N. Sapegno glosses in his ed. of Commedia, p.843: "diventa più lucente"); Paradiso, IX. 70-1: "Per letiziar lassù fulgor s'acquista / sì come riso qui". Cf. Il Convivio, III. viii: "E che è ridere se non una corruscazione de la dilettazione de l'anima, cioè uno lume apparente di fuori secondo sta dentro?" (Opere, ed. Moore & Toynbee, p.282). Cf. Purg. I. 20: "Faceva tutto rider l'oriente", "translated" by Chaucer into "Al the orient laugheth of the light" (The Knightes Tale, 1494)

"Wolken durch den Wind getrieben / Hinvergehen, hinverstrieben: / Durch den Wind erregte Wellen / Sich darauf zur Ruhe stellen. / Nur der Mensch bei Leibes Leben / Muß in steter Unruh schweben. / Ist ein Unglück abgewichen, / Stets ein ander Kommt geschlichen." etc

→ J. G. Schottel: "Unglückstriff" (Max Wehrli, Deutsche Barocklyrik, 3. Auf., S. 35-6)

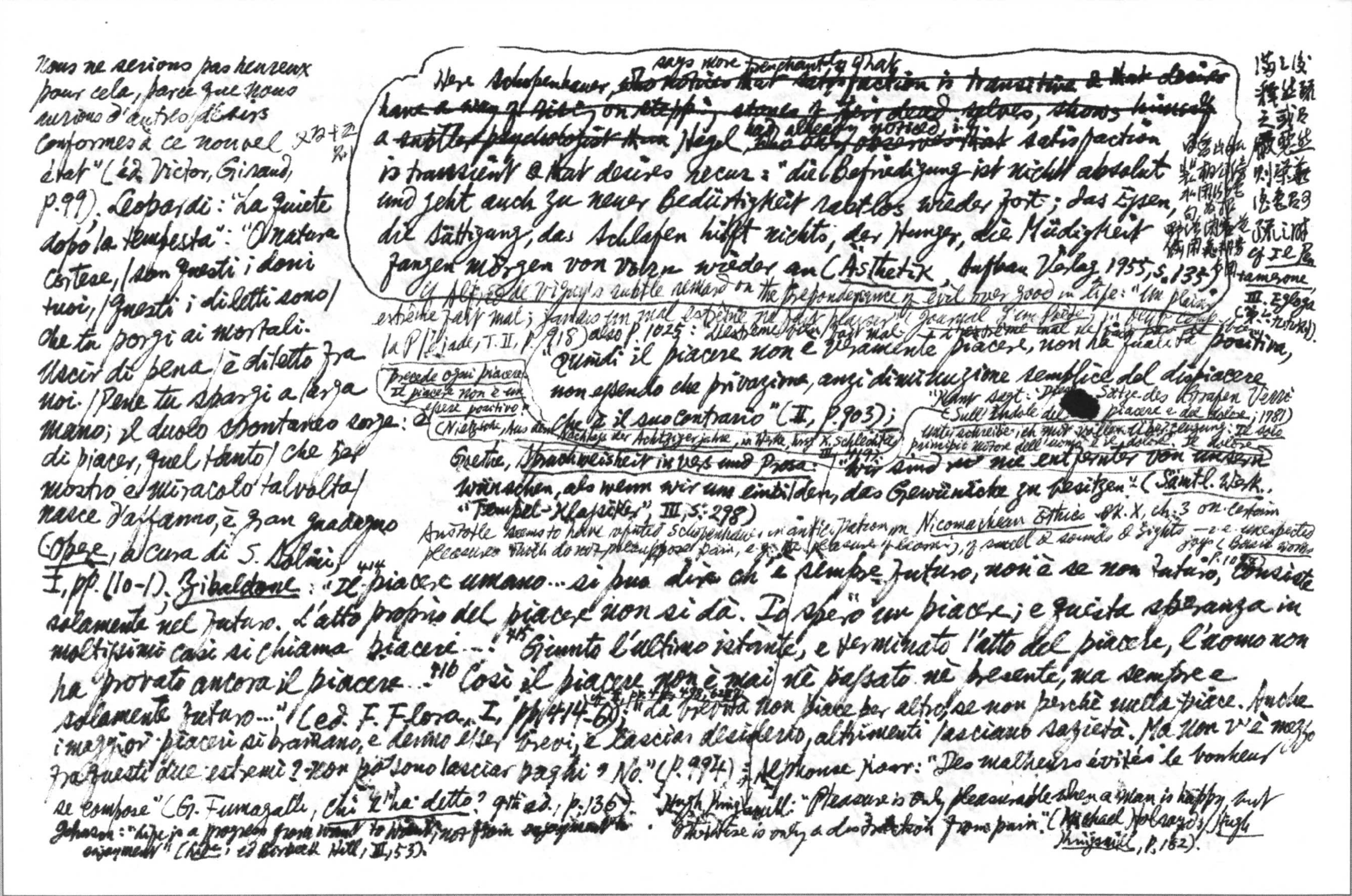
O pur pascendo accresce fame al core; / a pena un tuo desio tramonta e muore, / ch'un altro sorge e pargoleggia in fasce" ecc. (p. 916). cf Guicciardini, Appendice ai Ricordi, 310: "Molto maggiore piacere si truova nel tenersi le voglie oneste che nel cavarsele; perché questo è breve e del corpo, quello—passato che sia un poco lo appetito—è durabile e dell'animo e conscienza" (Opere, a cura di Vittorio de Caprariis, p. 145); of Georg Philipp Schopenhauer, Die Welt als Wille und Vorstellung, 4tes Buch, §58: "Denn Wunsch, d. h. Mangel, ist die vorhergehende Bedingung jedes Genusses. Mit der Befriedigung hört aber der Wunsch und folglich der Genuss auf ... Dass alles Glück nur negativer, nicht positiver Natur ist, dass es eben deshalb nicht dauernde Befriedigung und Beglückung seyn kann, sondern immer nur von einem Schmerz oder Mangel erlöst, auf welchen entweder ein neuer Schmerz, oder auch languor, leeres Sehnen und Langeweile folgen muss" (Sämtl. Werk., hrsg. von E. Grisebach, Bd. I, S. 413-4). → Die Wunderblume, S. 45 ff.: "Zerstücket hin, zer[illegible] [illegible]" cf H. Hoffmann, [illegible] III, ch. 8, ed. cit., pp. 342-3: « D'où venait donc cette insatisfaisance de la vie » etc. 太平廣記卷三十九：[illegible]（北京大學15897論字31）[illegible]

Ciro di Pers: "Miseria umana" (pp. 934-5); cf supra 第七五〇則 on Marino's "Trattato delle miserie umane" (p. 406). The concluding ~~couplet sestet~~ lines contain an original conceit: "Mentre l'uomo formò, Prometeo forse / il duro fango distemprò col pianto, / e co' sospir lo spirito gli porse" (p. 935); cf Hyginus's Cura-Fabel quoted by Martin Heidegger & his comment to the effect that "dieses Seiende hat den 'Ursprung' seines Seins in der Sorge" (Sein und Zeit, S. 197-8). See also supra 第二七小則 on Nicholas Breton's "The Will of Wit", summarized in Anatomy of Melancholy, Pt. I, Sect. II, Mem. iii, Subs. 10 (Bell, I, p. 314). [illegible]

Ciro di Pers: "Arsura intempestiva": "Di far pietoso il Ciel non si dia vanto: / ché sa placarlo è 'l pianto sol possente, / omai ne gli occhi inaridito è 'l pianto" (p. 942). cf Girolamo Fontanella: "In una lunga siccità": "Canto bocche la terra apre anelante, / del sol trafitta il seno, / mostra le / piaghe domandando pietà, venendo meno, / e, da l'armi

若終日康泰，雖生活又飢[illegible]食[illegible]獲欲則[illegible]

cf Chassignet: Le Mespris de la vie: "La vie est du futur un souhait agréable, / Et regret du passé, un désir indompté / De gouster et taster ce qu'on n'a pas gousté, / De ce qu'on a gousté, un dégoust incurable" (Jean Rousset, Anthologie de la poésie baroque française, I, p. 38); Pascal, Pensées, II. 109 bis: "La nature nous rendant toujours malheureux en tous états, nos désirs nous figurent un état heureux, parce qu'ils joignent à l'état où nous sommes les plaisirs de l'état où nous ne sommes pas; et, quand nous arriverions à ces plaisirs,



Nous ne serions pas heureux pour cela, parce que nous aurions d'autres désirs conformes à ce nouvel état" (éd. Victor Giraud, p. 99). [illegible] Leopardi: "La quiete dopo la tempesta": "O natura cortese, / son questi i doni tuoi, / questi i diletti sono / che tu porgi ai mortali. / Uscir di pena / è diletto fra noi. / Pene tu spargi a larga mano; il duolo / spontaneo sorge: di piacer, quel tanto / che per mostro e miracolo talvolta / nasce d'affanno, è gran guadagno" (Opere, a cura di S. Solmi, I, pp. 110-1); Zibaldone: 414 "Il piacere umano... si può dire ch'è sempre futuro, non è se non futuro, consiste solamente nel futuro. L'atto proprio del piacere non si dà. Io spero un piacere; e questa speranza in moltissimi casi si chiama piacere..." 415 "Giunto l'ultimo istante, e terminato l'atto del piacere, l'uomo non ha provato ancora il piacere..." 416 "Così il piacere non è mai nè passato nè presente, ma sempre e solamente futuro..." (ed. F. Flora, I, pp. 414-6; cf. II, pp. [illegible], 498, [illegible]); "La brevità non piace per altro, se non perchè quella piace. Anche i maggior piaceri si bramano, e denno esser brevi, e lasciar desiderio, altrimenti lasciano sazietà. Ma non v'è mezzo fra questi due estremi? — Non possono lasciar paghi? No." (p. 994); Alphonse Karr: "Des malheurs évités le bonheur se compose" (G. Fumagalli, Chi l'ha detto? 9th ed., p. 136). Hugh Kingsmill: "Pleasure is only pleasurable when a man is happy, but otherwise is only a distraction from pain." (Michael Holroyd, Hugh Kingsmill, p. 182). Johnson: "Life is a progress from want to want, not from enjoyment to enjoyment" (Life, ed. Birkbeck Hill, III, 53).

Here Schopenhauer, ~~who notices that satisfaction is transitive & that desires have a way of rising on stepping stones of their dead selves, shows himself a subtler psychologist than~~ says more ~~trenchantly~~ that Hegel ~~who only observes that~~ has already noticed that satisfaction is transient & that desires recur: "die Befriedigung ist nicht absolut und geht auch zu neuer Bedürftigkeit rastlos wieder fort; das Essen, die Sättigung, das Schlafen hilft nichts, der Hunger, die Müdigkeit fangen morgen von vorne wieder an" (Ästhetik, Aufbau Verlag 1955, S. 135).

[illegible] cf Il Pentamerone, III. Egloga (第六九九頁).

Cf. Alfred de Vigny's subtle remark on the preponderance of evil over good in life: "Un plaisir extrême fait mal; jamais un mal extrême ne fait plaisir" (Journal d'un poète, in Oeuvres complètes, la Pléiade, T. II, p. 918) also p. 1025: "L'extrême bien fait mal — l'extrême mal ne fait pas de bien."

"Quindi il piacere non è veramente piacere, non ha qualità positiva, non essendo che privazione, anzi diminuzione semplice del dispiacere che è il suo contrario" (II, p. 903); cf. "Precede ogni piacere. Il piacere non è un essere positivo" (Nietzsche, Aus dem Nachlass der Achtzigerjahre, in Werke, hrsg. K. Schlechta, III, 449). "Kant sagt: 'Den [illegible] Sätze des Grafen Verri (Sull'indole del piacere e del dolore, 1781) unterschreibe ich mit voller Überzeugung: Il solo principio motore dell'uomo è il dolore. Il dolore...'"

Goethe, Spruchweisheit in Vers und Prosa: "Wir sind ~~so~~ nie entfernter von unsern Wünschen, als wenn wir uns einbilden, das Gewünschte zu besitzen" (Sämtl. Werk., "Tempel-Klassiker", III, S. 298)

Aristotle seems to have refuted Schopenhauer in anticipation in Nicomachean Ethics Bk. X, ch. 3 on certain pleasures which do not presuppose pain, e.g. the pleasures of learning, of smell & sounds & sights — i.e. unexpected joys (Basic Works, p. 1097).

al ciel, focosa amante" (p. 845); Bernardo Morando: "Rimedio negli estivi ardori": "Arsiccio il suol, con tante bocche e tante / quant'apre in lui caverne / il fiero ardor, / chiede invan refrigerio al ciel fiammante" (p. 920). All three ingeniously bold. Cf Saint-Amant: "La Pluie": "Bref, la terre en cette contrée, / D'une béante soif outrée / N'avait souffert rien de pareil, / Depuis qu'une audace trop vaine / Porta le beau fils de Climène / Sur le brillant char du Soleil. // Mais les dieux, mettant bas les armes / Que leur font rendre nos péchés, / Veulent témoigner par des larmes / Que les nôtres les ont touchés" (M. Régnier, Th. de Viau, St-Amant, Poésies choisies, "Classiques Larousse", pp. 77-8); "L'Été de Rome": "La terre, en ce climat, contrainte à panteler, / Sous l'ardeur des rayons s'entre-fend et se ride" (p. 80)

Paolo Zazzaroni: "Per un neo bruno, ch'aveva la sua donna nel volto": "Per accrescer di fregio orma maggiore / ornò di neo brunetto Amor quel viso, / ché qual pittor industre ebbe in avviso / di spiccar con quell'ombra il bel candore" (p. 976). Cf Francis Thompson's essay "The Way of Imperfection" quoting Ovid's dictum, "so essentially modern": "decentiorem esse faciem in qua aliquis naevus esset" (Works, III, p. 97). Boileau: "C'est une ombre au tableau qui lui donne du lustre." Hence the beauty-patch or mosca ~~with its great variation~~ of various kinds. 參第七九八則江標參20 四

Antonio Muscettola: "Miserie d'uom vecchio" (p. 1012). Cf Giovanni Canale: "Il vecchio" (p. 1046). Cf Montesquieu, Spicilège: "L'invention de lunettes est de l'an 1313 ou [illegible] environ (dictionnaire de la Crusca, 'in Voce occhiali')" (Oeuvr. comp., La Pléiade, II, p. 130[illegible]

Giovanni Canale: "Il pavone e la donna": "Godea Silla in mirare augel dipinto, / che dell'alato stuol portava il vanto; / avea fregiato il capo, azzurro il manto, / d'un pennuto gemmaio adorno e cinto. / Pompa facea suo ambizioso instinto / coi fior del prato a gareggiare, e intanto / si vede di bellezze un sole a canto, / e dubitò di rimanerne vinto" (p. 1044) Cf 廣塵集看孔雀詩海道署園蓄孔雀，俗云孔雀見美人則開屏。早晨夫人往視，雀俯而啄粟。午後更往，雀遂開屏。夫人知之，大喜，謂予側媚引雀開屏展錦，誠為諧予五六年來於主君前動必以禮而乃媚鳥乎。噫，婆焉及夫人歡顏向花前說美來，恨煞錦雲靡蠣甚，靈禽何事為屏開

Paolo Zazzaroni: "Per bella donna che portava gli occhiali": "poiché dentro / a quei vetri i lumi orbati / vibrano a par del sol faci più ardenti / … / onde, s'io piango e se sospira il core, // l'empia, che dal cristal languir mi scopre, / gode in mirar più grande il mio dolore" (p. 982). Cf Giuseppe Artale: "Bella donna cogli occhiali": "Non per temprar l'altrui crescente ardore / su gli occhi usa costei nevi addensate, / ma per ferir da più lontano un core / rinforza col cristal le luci amate. / Se co' riflessi il sol nutre il calore, / questa, per far più fervide l'occhiate, // oppon due vetri, acciò ch'il suo fulgore / vibri, in vece di rai, vampe adirate" (p. 1027). Or, as Giacomo Lubrano neatly puts it in "L'occhialino": "picciolo ordigno, iperbole de gli occhi" (p. 1034). What a [illegible] cry from Dorothy Parker's famous lines quoted in 第九則]. cf Bernardo Norando: "Amante vagheggiator con gli occhiali": "Ragione da se a sua copia il mio difetto" (p. 910), i.e. her beauty is so dazzling & blinding as to necessitate the wearing of glasses, just as Lamartine says of Paul de Saint-Victor's brilliant & colourful style: "Pour le lire, il mets des lunettes bleues" (Paul Bourget, Témoignages p. 83). Giovanni Pontano's De Sermone records Bernardo Vitale's ribald answer to a young man who asked whether he wore glasses when he played with his wife: "Of course. Only then I put them on my wife's nose so that my merchandise will seem larger & more vigorous" (Charles Speroni, Wit & Wisdom of the Italian Renaissance p. 191); Southey mentioned a Spanish gentleman who put on spectacles when eating cherries in order to see them bigger" (quoted in Humphrey Ward, English Poets, IV, p. 163); Gautier,

Federico Meninni: "Gli alberi e la sua donna" (p. 1048); cf Pietro Casaburi: "Invito di bella donna ad un giardino" (p. 1068). ~~Both~~ the former ~~[illegible]~~ recalls Marvell's ~~[illegible]~~ "The Garden" (see supra 第七○三則) & of Nicholas Hookes: "To Amanda walking in the Garden" & Richard Leigh: "Gathering Peaches" (G. Hadfield ed., Everyman's Book of English Love Lyrics, 1980, pp. 159-60 & 183, 195-6) "Fugacità dell'uomo e persistenza delle cose" (p. 1050); see end.

Lorenzo Casaburi: "Amoroso avvertimento" (p. 1054) is (Philip Ayres: "Cynthia Sporting") dealing on the dimple on Clorinda's cheek, which the poet, borrowing a phrase from Tasso (Ger. Lib., XV, 57 in Poesie, ed. F. Flora, p. 381), punningly calls "il fonte del riso"; cf Marcello Giovanetti: "Bella donna ridendo fa due pozzette nelle guancie" (p. 743).

L. Casaburi: "Invettiva di bella donna al suo marito filosofo": "Pera dell'arte tua l'insano autore! / Filosofie son frenesie di menti! / S'affermi ch'è del mondo anima Amore, / come hai tu l'alma e pure amor non senti?" ecc. (p. 1060); cf the same author's "Querele di bella donna col suo marito poeta": "Amori e vezzi entro le carte accogli, / e di sdegni e rigor mi colmi il core; / leggendo i carmi in musico tenore, / le braccia dal mio sen lassa! disciogli" (p. 1062). For the unloving philosopher, cf [illegible] a propos of p. 188 Nietzsche, Zur Genealogie der Moral, III, 7: "Ein verheirateter Philosoph gehört in die Komödie, das ist mein Satz" (Werke, hrsg. K. Schlechta, II, 849); cf Ibsen, Hedda Gabler, II, on the idea of ~~[illegible]~~ Tesman (a historian) in love as a ~~[illegible]~~ [illegible]. cf E. R. Curtius in his Büchertagebuch, S. 103-4: ~~[illegible]~~ Goethe's short epistolary novel quoted by [redacted] a young man who [redacted] qua philosopher was a hypochondriac ("Gewiss, die Philosophie scheint mir eine Art von Hypochondrie zu sein, eine falsche Art von Neigung, der man einen prächtigen Namen gegeben hat"; quoted in Croce, Filosofia, Poesia, Storia, p. 1103); cf Oliver Edwards: "I have tried too in my time to be a philosopher; but I don't know how, cheerfulness was always breaking in" — Boswell, Life of Johnson, Hill-Powell ed., III, p. 305), gradually thawed under the influence of a young maiden and finally abandoned philosophy ("nicht mehr als Philosoph aufgeführt sein will"); for the ~~[illegible]~~ poet whose love unlike the proverbial charity begins anywhere

~~Byron to Lady~~ Melbourne on his affair with Lady Frances Webster: "I put one generally ends & platonism ends in [illegible] work" (Leslie A. Marchand, Byron, I, p. 414). Byron, however, apostrophises Plato as a ~~[illegible]~~ pander: "... you're a bore, / A charlatan, a coxcomb — & have been, / At best, no better than a go-between" (Don Juan I, 116, variorum ed. by G. T. Steffan & W. W. Pratt, II, p. 84); Tom Moore in a note quotes from Steele's Spectator, no. 400 which cautions against "platonic love" because "the waist of a platonist lately swell to a roundness which

is inconsistent with that philosophy" — ib. IV, p. 36) & calls Petrarch "the Platonic pimp of all posterity" (ib. II, p. 441); Swinburne on his part jocularly makes Platonism a synonym for sodomy, speaking of translating "Platonic theory into Socratic practice" (The Swinburne Letters, ed. Cecil Y. Lang, II, p. 264, cf. VI, pp. 105, 110, etc.), in German slang, cf.

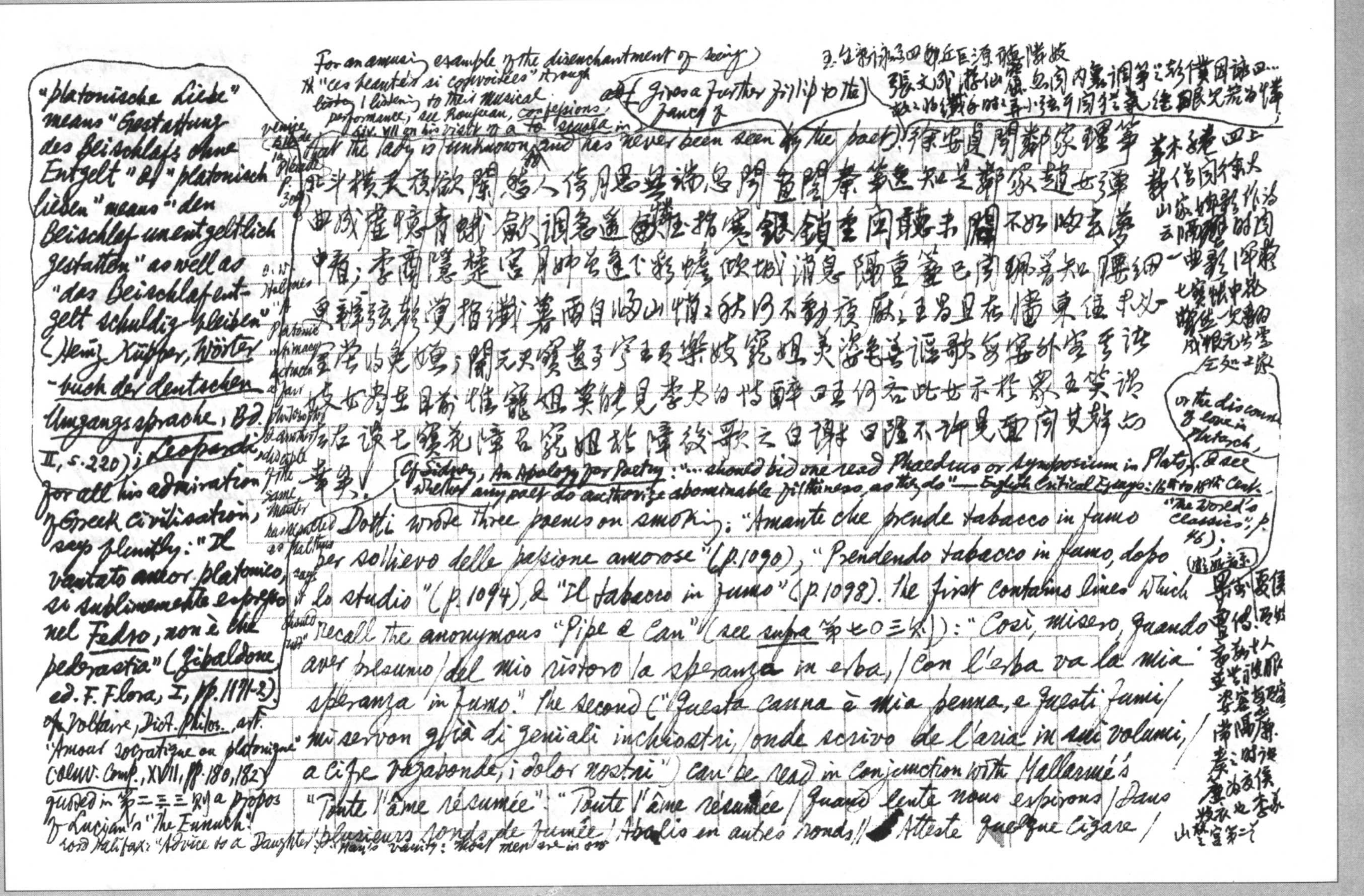
(Ronsard; Folastries on Petrarch: "Ou bien il jouissoit de sa Laurette, ou bien / Il estoit un grand fat, d'aymer / sans avoir rien" put at home.) 《晚晴簃詩滙》卷六三葉舒璐《論古》："挑得琴心出倦游，壚邊當賣鷫鸘裘。長門辭爲他人賦，卻惹閨中怨白頭。"卷一一七吳兆麟《讀古有感》："卻揀穠花可自由，春林多是不宜秋。相如解作長門賦，竟遣文君怨白頭。"

Hist. du Romantisme p. 64: "Philothée O'Neddy portait son lorgnon au lit et le gardait sur son nez même en dormant; sans l'inséparable binocle il ne pouvait, disait-il, distinguer ses rêves."

L. Casaburi: "Rimprovero di bella donna al suo marito che propone d'andare alla guerra": "Ma di penne, a fuggirmi, il capo adorna; / Che porterai nel tuo trionfo altero / della luna ottomana ambe le corna!" (p. 1061). Cf. Fr. von Logau: "Angedankte Soldaten"; "Wohlgedankte Weiber, Ungewisse Kinder" (Sinngedichte: eine Auswahl von U. Berger, S. 19). Cf. G. W. E. Russell, Collections & Recollections, ch. 31 (~~Tauchnitz ed.~~ Thomas Nelson & Sons, p. 308): "The children of Lord Lytton organized a charade. The scene displayed a Crusader Knight returning from the Wars. At his gate he was welcomed by his wife to whom he recounted his triumphs & the number of [redacted] Paynims he had slain. "And I, too," said his lady with pride, [redacted] pointing to a row of dolls of various sizes, [redacted], 'And I, too, my Lord, have not been idle'"; [illegible]高九軒吳錄寄夫詩："番楊傳語山丹你身，活南線羨雜你那裏，說南邊我這裏好了寡身。" Cf. "Se consoler du départ d'Ulysse" in Rat, Dict. des locutions fr., p. 392; cf. also Byron, Don Juan, III, 23: "An honest gentleman at his return / May not have the good fortune of Ulysses; / … / The odds are that he finds a handsome urn / To his memory, and two or three young misses / Born to some friend…" (Variorum ed., II, p. 287). "其新孔嘉，其舊如之何" in "東山" should also be interpreted as an expression of doubt & worry on the soldier's part. Cf. also 《易經》漸卦九三："鴻漸于陸，夫征不復，婦孕不育"，王弼注："夫征不復，樂于邪配，則婦亦不能守貞矣，非夫而孕，故不育也。"

Tommaso Gaudiosi: "Il guarda infante": "Come creder potrò che senz'amante / Come creder potrò casta viva, / chi si dispone a custodir l'infante?" (p. 1076). Cf. Henry T. Finck, Romantic Love & Personal Beauty, II, p. 182 & Ed. Fuchs, ~~"the original~~ ~~Illustrierte~~ Sittengeschichte, II, pp. 190-3 on ~~"Renaissance of Crinoline"~~ "Cache-bâtard", quoting a poem entitled "Klage über den allzusehr eingerissenen Missbrauch der Reifröcke"; cf. U. Limentani, La Satira nel Seicento, pp. 187 & 368 quoting Salvator Rosa & Ludovico Adimari on "la moda del guard-infante".

Bartolomeo Dotti: "Amante che sentiva cantar la sua donna contigua di casa": "Angelica mia voce, indarno ormai / un muro a le tue gorghe argine fassi" etc. (p. 1088). Similar situation in many Chinese poems (sometimes ~~with the added piquancy~~ of the fact



"platonische Liebe" means "Gestattung des Beischlafs ohne Entgelt" & "platonisch lieben" means "den Beischlaf unentgeltlich gestatten" as well as "das Beischlafentgelt schuldig bleiben" (Heinz Küpper, Wörterbuch der deutschen Umgangssprache, Bd. II, S. 220); Leopardi, for all his admiration of Greek civilisation, says plumply: "Il vantato amor platonico, sì sublimemente espresso nel Fedro, non è che pederastia" (Zibaldone, ed. F. Flora, I, pp. 1171-2). Cf. Voltaire, Dict. Philos., art. "Amour socratique ou platonique" (Oeuv. Comp., XVII, pp. 180, 182) quoted in 第二三三則 à propos of Lucian's "The Eunuch".

Lord Halifax: "Advice to a Daughter": "Man's vanity: most men are in ow

O. W. Holmes: "A platonic intimacy between a fair philosopher & another disciple of the same master has excited as Malthus says should not"

For an amusing example of the disenchantment of seeing ※ "ces beautés si convoitées" through listening to their musical performance, see Rousseau, Confessions, Liv. VII on his visit to a scuola in Venice (Éd. de la Pléiade, p. 309). ~~at~~ Gives a further fillip to the fancy of that the lady is unknown and has never been seen by the poet).

玉台新詠卷四丘巨源聽隣妓

張文成遊仙窟：忽聞內裏調箏之聲，僕因詠曰……故故將纖手，時時弄小弦；耳聞猶氣絕，眼見若為憐。

徐安貞聞鄰家理箏：北斗橫天夜欲闌，愁人倚月思無端；忽聞畫閣秦箏逸，知是鄰家趙女彈。曲成虛憶青蛾斂，調急遙憐玉指寒。銀鎖重關聽未闢，不如眠去夢中看；李商隱楚宮：月姊曾逢下彩蟾，傾城消息隔重簾。已聞珮響知腰細，更辨弦聲覺指纖。暮雨自歸山悄悄，秋河不動夜厭厭。王昌且在牆東住，未必金堂得免嫌；開元天寶遺事：寧王有樂妓寵姐，美姿色，善謳歌，每宴外客，其諸妓女盡在目前，惟寵姐客莫能見。李太白恃醉曰：王何吝此女示於眾。王笑謂左右設七寶花障，召寵姐於障後歌之。白謝曰：雖不許見面，聞其聲亦幸矣。

草木子卷四上：韓信同徐大[illegible]山家婦[illegible]作詩云：隔簾[illegible]時聞一曲[illegible]，七寶帳中花[illegible]一[illegible]成恨元[illegible]全知[illegible]

Cf. Sidney, An Apology for Poetry: "... should bid one read Phaedrus or Symposium in Plato, or the discourse of love in Plutarch, & see whether any poet do authorize abominable filthiness, as they do" — English Critical Essays: 16th to 18th Cent. ("The World's Classics", p. 46);

Dotti wrote three poems on smoking: "Amante che prende tabacco in fumo per sollievo delle passione amorose" (p. 1090), "Prendendo tabacco in fumo, dopo lo studio" (p. 1094), & "Il tabacco in fumo" (p. 1098). The first contains lines which recall the anonymous "Pipe & Can" (see supra 第七〇三則): "Così, misero, quando aver presumo / del mio ristoro la speranza in erba, / Con l'erba va la mia speranza in fumo." The second ("Questa canna è mia penna, e questi fumi / mi servon già di geniali inchiostri, / onde scrivo de l'aria in sui volumi, / a cifre vagabonde, i dolor nostri") can be read in conjunction with Mallarmé's "Toute l'âme résumée": "Toute l'âme résumée / Quand lente nous expirons / Dans plusieurs ronds de fumée / Abolis en autres ronds // Atteste quelque cigare /

[illegible]

sence Platonick Loves... They are so far Philosophers, as to allow, that the greatest part of Pleasure lieth in the Mind, there are few who do not place the Felicity more in the Opinion of the World, of their being Prosperous Lovers, than in the Blessing itself; how much soever they appear to value it." (Comp. Works, ed. W. Raleigh, p. 29)

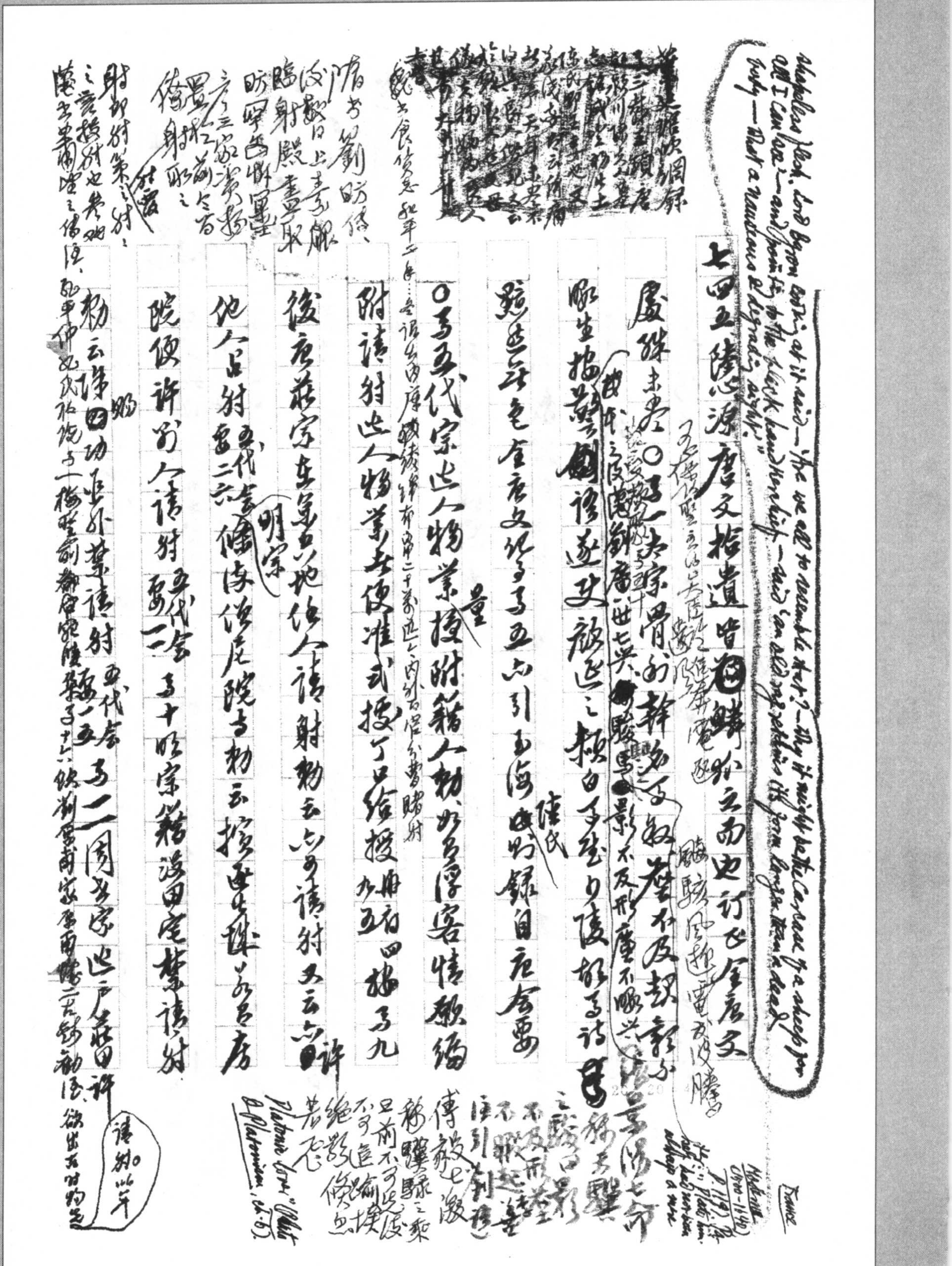
Brûlant savamment pour peu / Que la cendre se sépare / De son clair baiser du feu // Ainsi le choeur des romances / À la lèvre vole-t-il / Exclus-en si tu commences / Le réel parce que vil / Le sens trop précis rature / Ta vague littérature" (Oeuv. Compl., La Bibliothèque de la Pléiade, p. 73). Tommaso Grandioso's poem "L'uso del tabacco" of Giovanni Prati: "Sigaro" (Poeti minori dell'Ottocento, a cura di L. Baldacci, I, p. 651). deals not with smoking, but with snuff-taking: "Che per pascer le nari" (p. 1075).

Dotti: "Uomo povero e nemici prepotenti": "Nemici, eccomi in campo. Oggi fra noi / di virtù si contenda e non di sorte. / In questa cedo, in quella no. Di voi, / se più povero io son, non son men forte. / ... / Ma, privo di ricchezze anco incapace / forse d'armi son io? No: ché la terra / così a me come a voi ne fu ferace. / A la mia povertà, che non si atterra, / se manca l'oro a procurar la pace, / non manca il ferro a proseguir la guerra" (p. 1097). An astonishingly "class-conscious" poem of armed [redacted] rebellion, forthright in spite of the pointed antitheses. As out of place among these elegant trifles as "un coup de pistolet au milieu d'un concert", to borrow Stendhal's metaphor (Le Rouge et le Noir, Ptie II, ch. 22, in Romans et Nouvelles, éd. "La Bibliothèque de la Pléiade", I, p. 576).

"Antoine Héroët décrit l'amour platonique: 'Or s'il advient quelquefois en la vie, l'âme estant en bel estat ravie, / Les corps voisins comme morts délaissés / D'amour et non d'autre chose pressés, / Sans y penser se mettent à leur aise / Que la main touche et que la bouche baise, / Cela n'est pas pour deshonneur compté; / C'est un instinct de naïve bonté' (La parfaite Amye, liv. I)" (Cf. R. Mandrou, Introduction à la

Andrea Perrucci: "Che cosa è amore": "è de gli occhi invisibile veleno" etc. (p. 1100); see supra 第七二八则 on Robert Greene's Francesco's Fortunes.

Federico Meninni: "Fugacità dell'uomo e persistenza delle cose": "Questi libri, da cui più cose imparo, / e che divoro anco di Lete a scorno, / altri, per innalzar forte riparo / contro l'oblio, divoreranno un giorno. / In questo albergo, in cui ricovro ho caro, / mentre le cure a riposar qui torno, / se'l ciel non fia di sue vicende avaro, / altri faranno in altra età soggiorno. / In questo letto, ove fra l'ombre assonno / perché rechi a' miei sensi alcun ristoro, / altri chiuderà le luci al sonno. / Quindi rodemi il cor più d'un martoro, / solo in pensar che qui durar ben ponno / cose che non han vita, ed io ~~sio~~ mi moro!" (p. 1050). Cf. 东坡石鼓歌："细思物理坐歎息人生安得如汝寿". But the grimmest commentary is the following passage from the Letters of E. J. Trelawny, ed. H. Buxton Forman, p. 8: "It [the cremation of E. E. Williams] was a humbling & loathsome sight — a livid mass of



Shapeless flesh, Lord Byron calls it as it said — "Are we all to resemble that? — they it might be the Cardinal for a sheep for all I can tell — and pointing to the flesh handkerchief — and can add nothing to the form Large Hand dead body — that a nauseous & degrading sight."

七四五　陸心源唐文拾遺皆涵鱗外之而史訂見全唐文

又〔傳〕〔聖〕之〔以〕大〔陸〕之〔遺〕〔隨〕〔閣〕〔跋〕

處珠未畢○子一夫家骨刖辭以子叙〔聲〕不及款韻之〔嘗〕

啄生指鬻御修遂史放述之頻白手登少陵都爲詩〔嘗〕

鄄述每色全唐文紀事爲五六引玉海〔陸氏〕成明錄自庭奔要

○爲五代宗近人物業〔量〕授附籍人物如學客情頗綰

附請射近人物業每使准式授丁口給授〔加五〕〔有〕四採爲九

後唐莊宗垂宣五地他人請射物云六爲請射又云有許

他人占射審二六〔五代會〕〔明宗〕僚除後庭院占物云擅實珠莊宣房

院便許前人請射審二〔五代會〕爲十明宗籍沒田宅業請射

物云諫四功臣外業請射審一五〔五代會〕爲二周太宗近戶籍田許

〔讀柳此字〕

隋書劉昉傳、改興日上壽朝臨射殿畫取昉牢為榭置〔方〕之三〔家〕〔賞〕〔諸〕〔射〕〔藝〕〔令〕〔首〕倚置身於取之〔射〕〔寄〕

射即射策之射之意者射也貴〔射〕隱玄〔書〕隱之傳注、〔馬〕〔中〕〔仲〕〔文〕〔我〕〔於〕〔院〕〔子〕一〔梅〕〔聖〕〔俞〕〔都〕〔官〕〔院〕〔牒〕〔樂〕〔子〕十八〔欲〕〔制〕〔策〕〔而〕〔家〕〔惠〕〔雨〕〔勝〕〔云〕〔卦〕〔勸〕〔隱〕、〔欲〕〔出〕〔於〕〔世〕〔物〕〔也〕

〔錢〕〔大〕〔昕〕〔儀〕〔志〕〔和〕〔平〕〔二〕〔年〕……〔全〕〔據〕〔劉〕〔向〕〔序〕〔城〕〔鑄〕〔錢〕〔布〕〔帛〕〔二〕〔十〕〔萬〕〔近〕〔人〕〔內〕〔外〕〔古〕〔官〕〔分〕〔曹〕〔賭〕〔射〕

〔故〕〔作〕之〔後〕〔思〕〔劉〕〔審〕〔世〕〔七〕〔興〕〔驗〕〔馬〕〔影〕〔不〕〔及〕〔形〕〔塵〕〔不〕〔暇〕〔興〕

〔驗〕〔風〕〔追〕〔電〕〔於〕〔後〕〔騰〕

〔詩〕〔晉〕〔陽〕〔七〕〔命〕〔飛〕〔驟〕〔駿〕〔白〕〔影〕〔不〕〔及〕〔形〕〔驅〕〔起〕〔塵〕〔注〕〔引〕〔劉〕〔協〕〔傳〕〔毅〕〔七〕〔激〕〔飛〕〔驟〕〔騄〕〔驥〕〔之〕〔乘〕〔足〕〔前〕〔不〕〔可〕〔追〕〔後〕〔不〕〔可〕〔及〕〔絕〕〔影〕〔倏〕〔忽〕〔若〕〔飛〕

France

Montaigne (1580–1640) p. 1119: "Plato himself had become already a sure ..."

"Platonic Love" ("Platonism", ch. 5).

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人請射物云為百姓自番界田其某莊田已被所戶請射

豈惡的詭家二五（五代會）浮寄只許屬射狀射設射指揮由之

（射見北史卷68韓傳、舊唐傳74劉晏傳；射如隋書梁同暨之傳射策之射見歐注）

云意⊙子三十段成式連珠金鋪玉蹀不取成擊指全集

又⊙子一五梁元帝纂要云金鋪玉蹀九采鮮華鞶紅

雉一生分紫觀設蔭銘一一致詩以為戲為王室圓影門為

總目⊙子三二溫憲一種集吳生說收策王府黃史程長家語

錄按魏稼孫先生全集號見高要碑錄金石文跋子卷三三

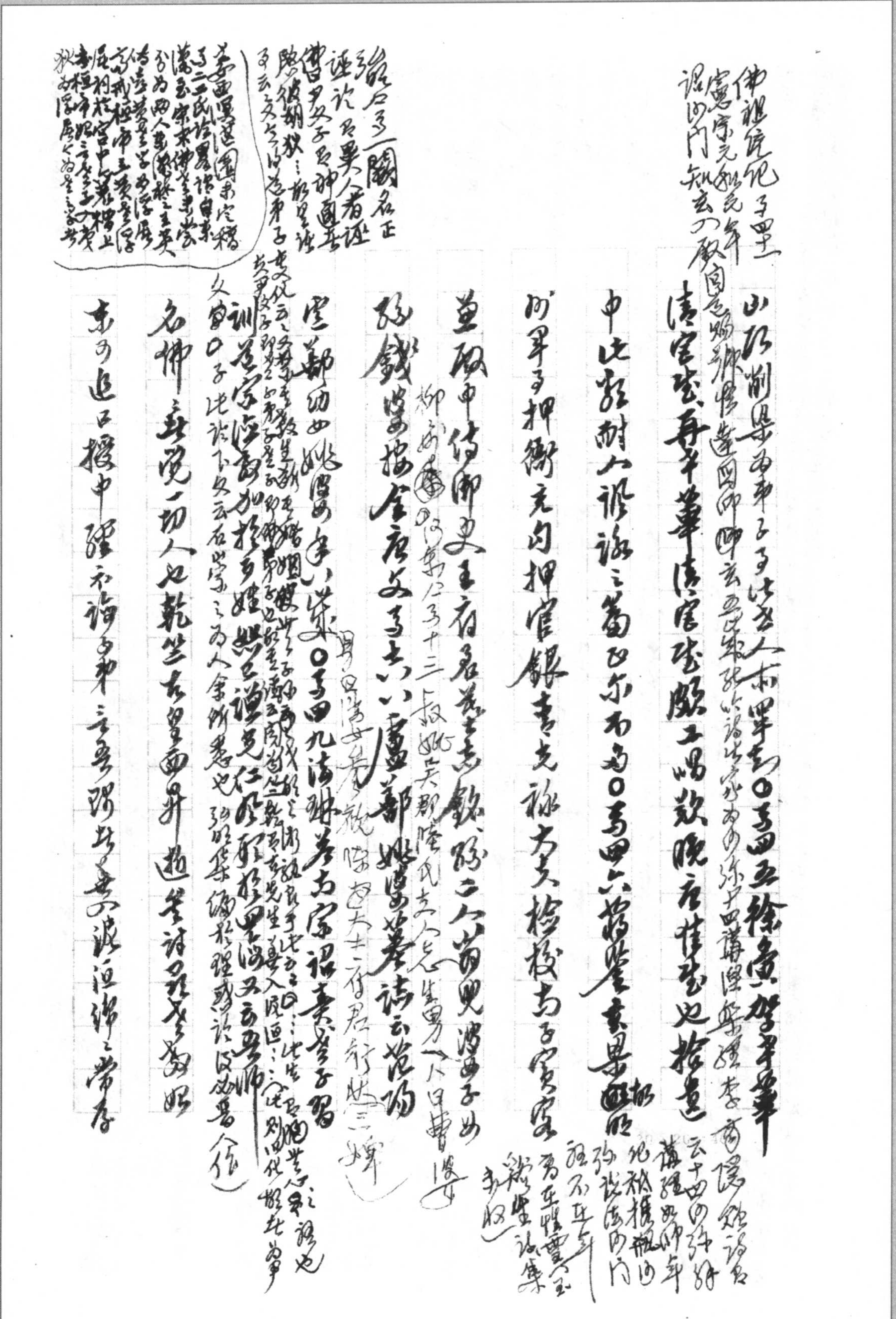
此載此碑文字⊙偶異如李致慶輯集及張子作張登如

至萬編卷二書此紀數字號篇卷自走碑載萬數出法傳也

游以西情之意外可曹猶遊與高僧傳三石子六知玄傳記象

子五六闕名宗族請射地生遺序于御案云為百人戶僭占官衙（中書省）劉百人戶（五代會要）更於衙坊占射（二六）唐文總括子七安書請射莊宅奏金石續編⊙云請射到茶年射莊門陣知道莊所云云

羅振玉手稿 臆錄112子又程 稼孫已併作石氏 中略子即見此文



佛祖統紀子罕之

山頭[illegible]是西來子，子[illegible]人亦罕知○萬曆五[illegible]

清宮瑤[illegible]華清宮瑤闕[illegible]唱[illegible]曉庭佳瑤也按[illegible]

中比[illegible]耐人[illegible]論之篇也不為○萬曆六[illegible]

阿翆子押衙充內押官銀青光祿大夫檢校太子賓客

[illegible]殿中侍御史王府君墓志銘[illegible]二今前與[illegible]

孫錢[illegible]接全庭文卷六盧鄭姚[illegible]詩云[illegible]

空鄭幼如姚[illegible]年八[illegible]○萬四九[illegible]卷方[illegible]

訓蓮宗[illegible]加[illegible]仁[illegible]

名佛無覺一切人也乾坐[illegible]

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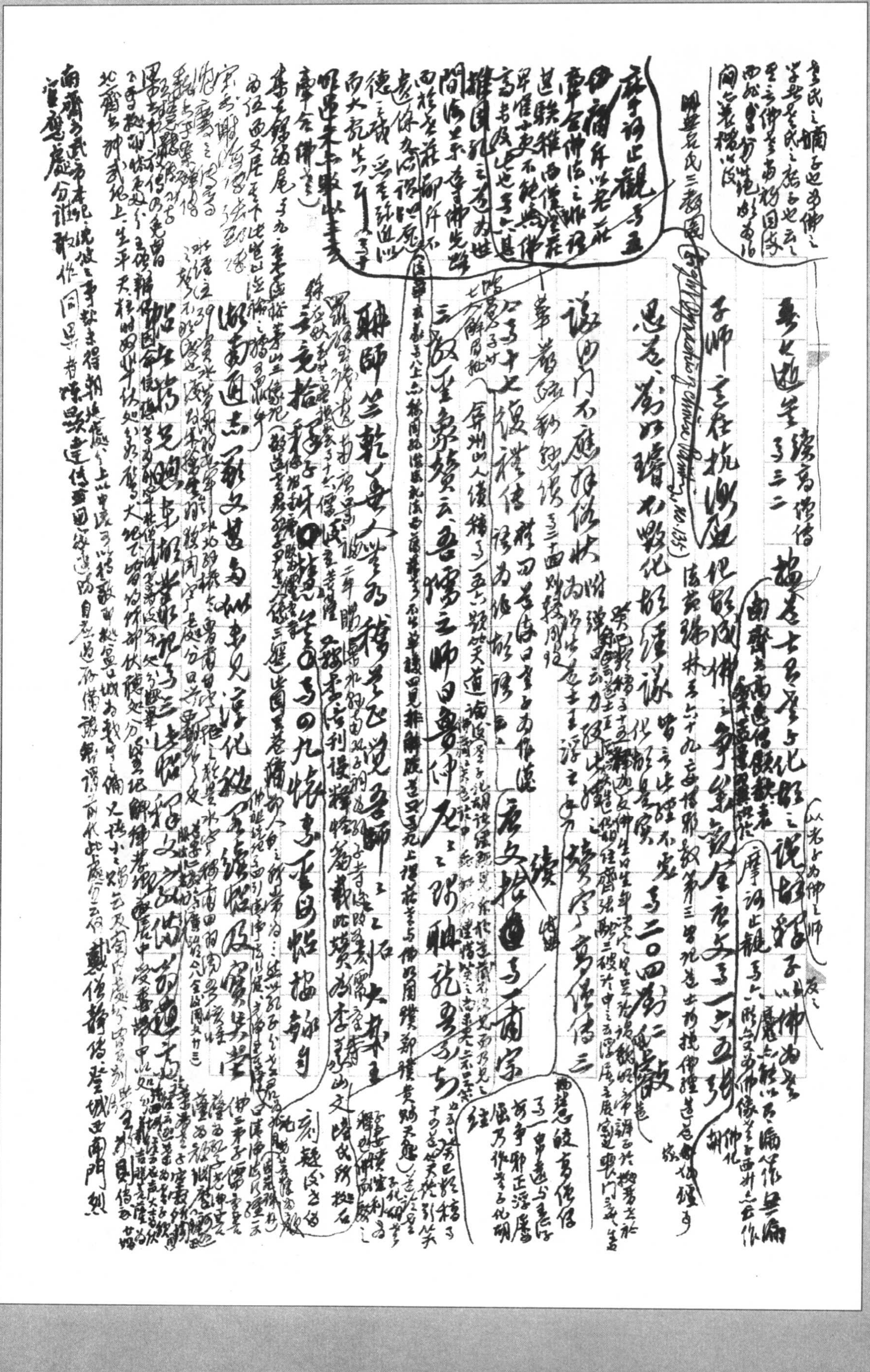
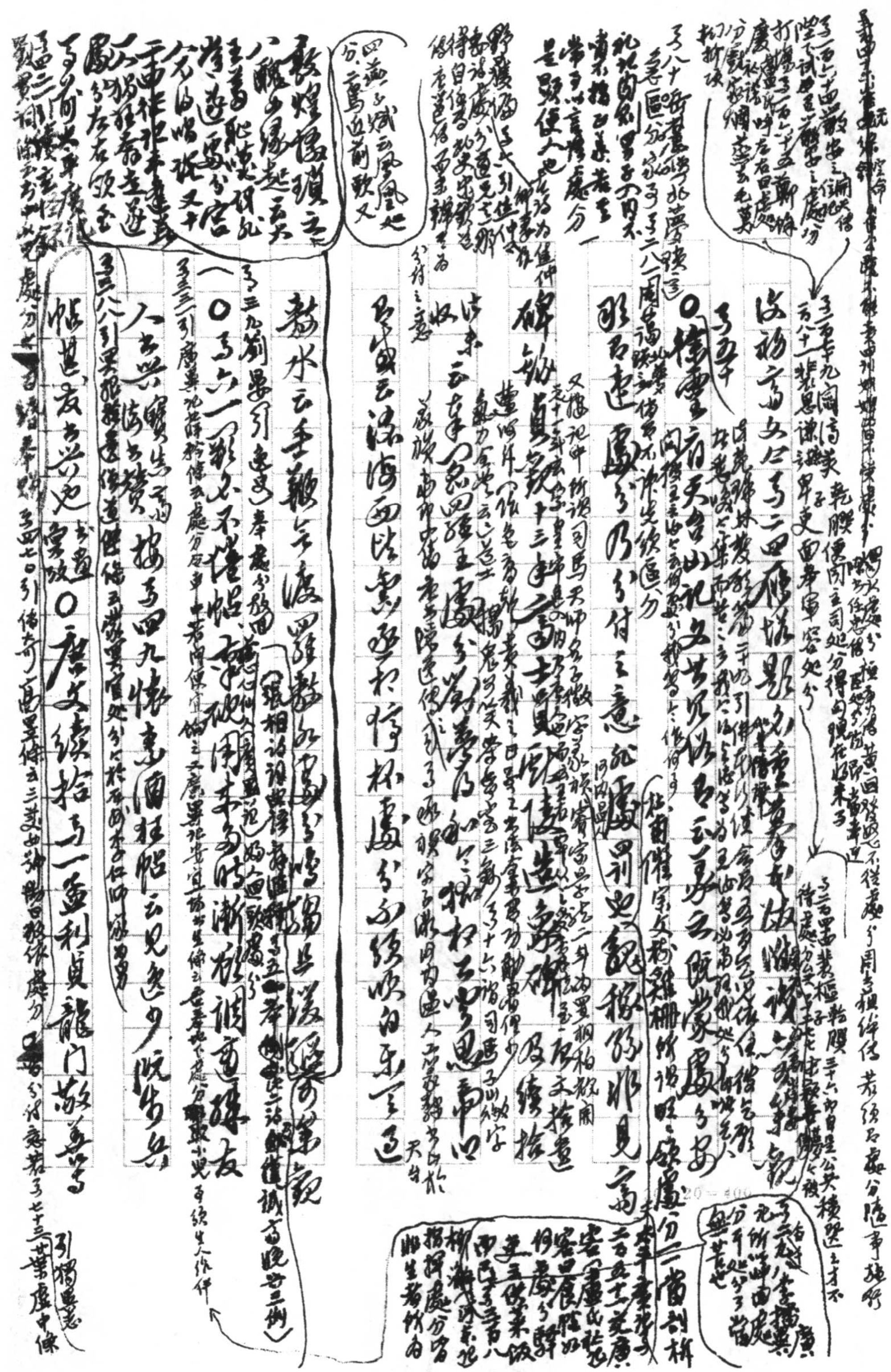
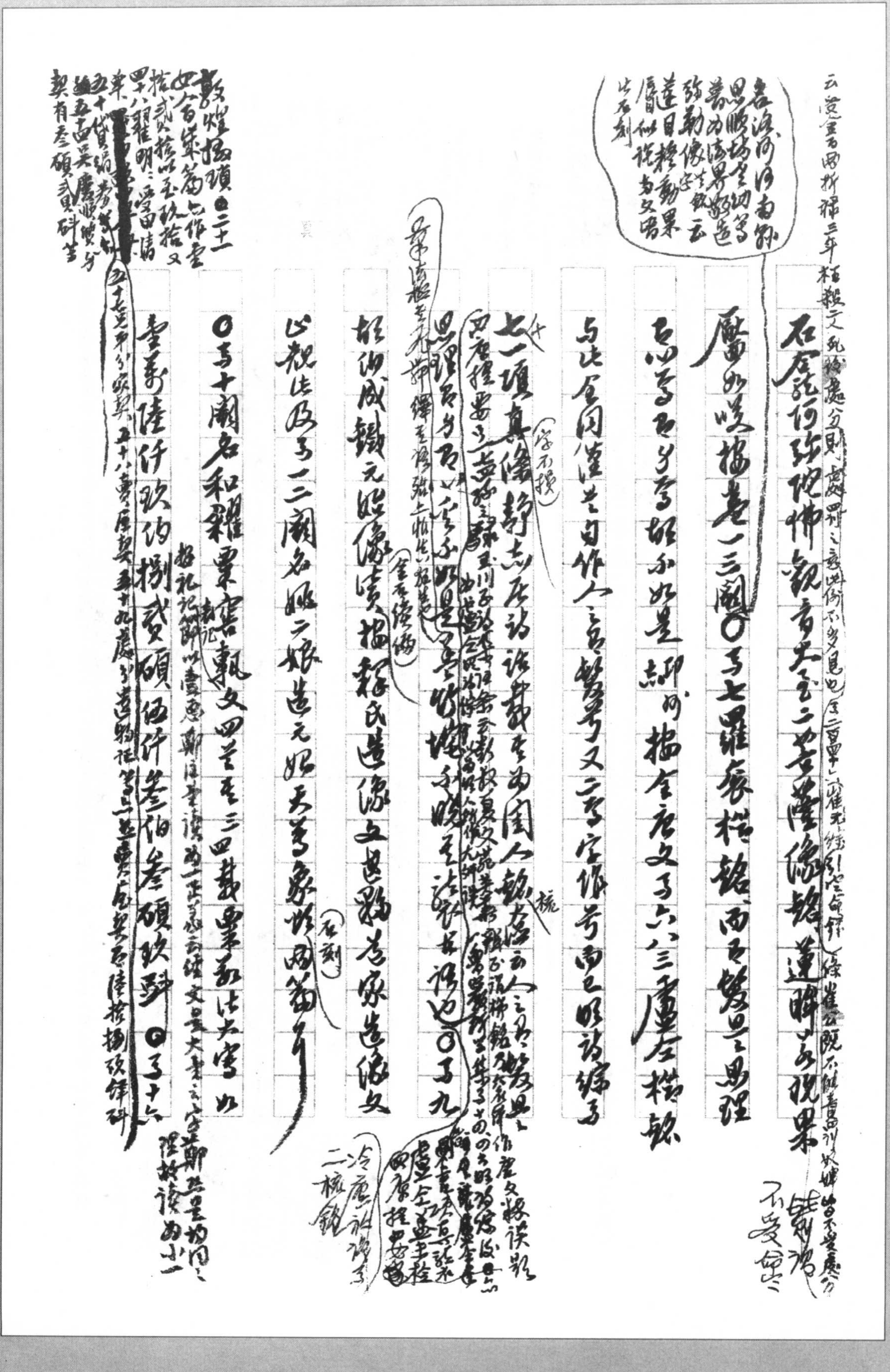






云覺金石圖拆掃三年，桂殷二人死於處分，則虔四刑之義，此例不多見也（全二百四十七崔元翰[illegible]錄）。崔公既不能書[illegible]，其爲[illegible]

石室就阿彌陀佛觀音大士二地藏像銘：蓮睟[illegible]現果

（名流何須南歸，思勝場[illegible]，菩功德果[illegible]，彌勒像[illegible]云：蓮目標動果，嚴似說爲文。此石刻）

曆如嗟。按卷一三〇高七羅衰榜銘，而已發其思理

已以寫已多寫，頗不如是點。即可。按全唐文卷六八三盧[illegible]榜銘

與此合。閱僅其自作人之義，[illegible]又二字，字係[illegible]所詩綜卷

（字不揆）七一頃真像贊：[illegible]詩，此其[illegible]人錄，[illegible]之人，[illegible]

思理[illegible]，[illegible]是[illegible]，[illegible]語也。○卷九

（[illegible]）

經仰成鐵元姬像讚（全唐續編）按釋氏造像文甚[illegible]，[illegible]造像文

以觀法及卷一二闕名姚二娘造元姬天尊象[illegible]篇矣（石刻）

○卷十闕名和羅[illegible]軌文四[illegible]三四[illegible]法大寶以

（[illegible]）

壹萬陸仟玖伯捌貳碩伍仟叁伯叁碩玖斗 ○卷十六

敦煌掇瑣二十一：[illegible]作壹拾貳[illegible]拾以至玖拾，又四十八[illegible]明[illegible]，[illegible]五十[illegible]，五十[illegible]契有叁碩貳斗

[illegible]五十八[illegible]契，五十九[illegible]捌玖[illegible]斗

（[illegible]）

六十六天寶五年官中書舍人免官并罷進呈辭帳六十七真天寶元年本朝數繕斜新倉粹弘之妙尤在遠篇思勝皆此較方毛益無貴重元可取援為篇也再錄論為三十二引語重見五號大學古量並增以傳為雨本等由為證篇裁決將不發通國學周紀卷二等一非卷三日南段數外天下贊書引表地節此禮惠承唐張卷五經各證數部段已錄此皆黃武只卷七作謀武宗時代出書最記之通明得之傳說自述唐初說堂或舉公去元通以說撰錄二三十如自序勾章字

僧空海獻書表、王昌齡詩格一卷此是在唐之日於作者邊（董其昌楊西林孔龍藏寺碑尉遲迥碑等）

偶得此書古詩格等雖有數家近代才子切愛此格[illegible]

照堂刻文鏡秘府論地集本孔謂文云云統言詞章為功（江倉田以為即此書云云又號句當須合其意不須守文請照錄）

昌齡詩格新唐書卷六○藝文志載昌齡詩格一卷唐才

子傳卷二載昌齡有詩格一卷詩中密旨一卷

七罷顧璘批點唐音集（金陵叢書）東橋與李何並驅及交

謂本朝作詩必七子譏之過甚其西文必稱說韓柳唐宋

十五王履吉集序一首之注不為嚴古李年李何之標榜的

明清（牛大）日宋傳較李何更[redacted]明詳 朱觀第十七頁的評薛

考功曰第七頁六行評何大復集○第三葉陳宋之駁性情集（第七頁九行評鄭少谷集）

羅詩曰罕門梅柳詩中數，閉信宗多奴子上陵明每遊

金陵云：李白詩成求衣六，鏡看山水歌，庙宮重開每遊陳九龜（寄蔡九逵云：未見江湖瀟灑李，泌無功了承相通）

遼山詩云：廖（?）張風瀑草木盡，稜原六家容氣之欲棠。卷二十三

送李箋云：情思苗根先多年生蒙事。卷二十四 蔡淵男穀

博士云：案中張近月又如新廣文。卷二十六 蔡淵男穀云：楊

雄鎮長才難致主，猶遊客晚共誰。多情陳留去夜日

醉花陰云作第一首云：鄰屋閑樹安蘭段懷抱深去○

深衣不能傷華，萱草女子時更情尚而華細也案觀第六首

五十九歌詠唐凌溪集上有六首讀何大復集○又五山懷、文

章經綸業，篇化貴賤僅（甲四過）楊雄，縱橫何處寮嚴

猶一易暴久年倚後代罕傳，臣李杜理云：雄詹雅篇章
乙巳四庫提要遷延如負笑（中書）乃文氏，其華案攜梅出盥
雅翰百戰緒勒靜情師律（出國書）各取所記人名爵號原
澌二梅比二先比於七子乃濫詞諛，至謂以易字高談模擬
也。又十五重刻劉賓客集序云：文固難之，安邦於辭，尤爲難
至弊也。樣弘治諸君飾所以文，好學秦漢，貴艱澀，務爲高遠
然義爲已出，字自偏雕而已。姑相見前不蒙曰：一字一句已乎文
諸序云：文盛於六經至子也。至先秦壞乃有六朝綺靡之體，宋
瑣弱之習。比見某之學諸生爲文，率務奥奇而爲新奇，入於怪
嘗讀之讀西漢文者，必先懼其字之難解，不以篇爲也，至字乃命啟

援楊寺作所傳當日禮記之前篇以為準的，次四長篇姑發於西

漢之宏至程朱諸先生文而止（中略）其文章文選一文者既謂之巴

詞令中雕蟲之小技，要之為少習，然亦難言，若不賀二和

韓第諸禮程精嚴，已道（並）許鄭海內所推為一變，以是為彼

譚梁集附杜門情甚，烏可云被拿來哉！寄歐梁異語歷莊

荀賈之奧，以潘文詞比之，定之陵深，永之瓜錦徐庾氏猶之宗歐（南觀至京蕙談作為的其進以上，錄班文沙之少作，者子誌）

王趙抄見其雜誌，謝靈運得為劉畫一之道，現混沌，以觀自西

蔓之藻出為三十首以編，序云：由歎之詞，道古之道理，要擬而易道

甲集）徐子（名相，字蓮卜）遂以松譜縣樹文（氏以下）若干首請刻而編（甲集）

金國縣曰：會以編為三十二賦，別立首選，思序云：余錄其試文，如載之述

卷二十七放歌行蕭史[illegible]云云宋以來[illegible]柳字無陵陽作之題誠之屬[illegible]最爲文章[illegible]益朱家[illegible]作稱引男[illegible]如卷四晚[illegible]作無乎詩空主深川爲卷三十八後條魯有與[illegible]婚[illegible]

曰吾意未盡[illegible]學文字撥去寄先生强語是弟字[illegible]文字盡

因試文題是物也强相[illegible]亦頗雕飾披手迫成老[illegible]爲文

日見其雖及之初學其何視之直造[illegible]自是[illegible]皆是益

男男[illegible]又不可晦虎於是[illegible]（人多擬）至與陳鴻

詩話卷三十八少可[redacted]（詩話謂內[illegible]有李陽爲穀）尚未知至今也〇葉玉

詩之稍不嫌穿鑿附會者卷十七諸州[illegible]湖[illegible]生新斗衣其漆紅

縱橫[illegible]卷十七明[illegible]云權柳[illegible]上卷玉顏那道[illegible]（此[illegible]好絕曲折復作因所及易好出篇[illegible]制有[illegible]別出新意）

因此人生數[illegible]相思同況及在王偏無圖一玄皇前延熹（卷二十[illegible]閣引之而可憐時[illegible]重實亦[illegible]闕致白日）

宮詞云青[illegible]以[illegible]接飛猱[illegible]湖東射[illegible]整[illegible]爲男妻[illegible]

方卒復周鄉待[illegible]金桃八撥宮思云翠[illegible]金蟬之帝

20×20=400

燈擁明窺簾幃無眠自倚闌中，静如霜迎夢
衾寒惱殘妝，啼生角枕，屏廊無人音，燕語金情
獨倚朱闌，暮日倦游，勸落花三人之言，醉來更闌若
的的明珠倚夜好云云。又二十九《昔遊絕句》云：西堤人家舊板門船
窗深是異處，清河佛作西池熱，淳熙樹影之八
○東樵論說宋儒好爲道學家禮，或欲卷七《安詞觀》又十
舂陵懷古第一首。又十三《與徐渠書》：嘗王荊公，況倒修大院成
告媒辟名集文、與盧鴻騫、蘇潁川。又三十八《與蔣維源》、《與青海
重可見。又卷四十《從子十三篇》尤首標篤道，以詞人而究心
心性，在文苑中與群厥采新安大相近。卷三十七《復許函存

通政云：孔賈鈔引諸子之言，以為斷章取義，不拘之於本篇之本意。

證明本精微，文詞特粹，物予到宋儒娵守師說，後辭易首

更主之證於文字之聲實，及以發明古義，攻六經之名物度數

而世之鄙者通之，趣實訓詁之學為之冠也云云，吾甚陽明並

卷六讀氣書三十八與陳鶴論薛（論語書）說六經虛弱孫度無說

未施雕常談而實雕論，因性靈自作詩，間出新度務之譏

與大復之稱，務存典要，趣四庫提要稱其近體之要

未為雅論。東樹推其自高於古文，竊四友之高，業能換乎予六月

卷二十九（華嚴集）寄李默卷第二書云：古史於文義，因林陵論說（大段為古敘當未能）

於呈及評論必代詞林詩未見宋元二字雄 [redacted]

繫規云：方者規加矩，皆此意。圓之遺言以為是矩，方圓之云秘巨者用之於六在欲矩中乎表致者，要以矣在規則是學何由默以予美為規矩，自擬嫌焦以予之二部，張某論從取舊所居之，遂以途得知規矩方圓之至也，若與彼規矩圓自然同也二即予雜又其卷二十六說書楊曰宋商言詩要之意如方圓不

於高楷持述，寔同上之方也。是予所舉列孫如冏予集卷六十二跋何氏說文書云：古之工如佳如雖老，非不能戶非，固必至乎為方之圓，必神而變規矩，但必規矩其法，必中乎是方圓之自也，即規矩之致乎窮矣。亦微李陽文謹慎此等，將如畏地模擬是也。

20×20=400

## 七四七 雜書

Gabriele Rossetti: "Fuga ed asilo": "neve il dorso e fiamma il crin, / Riflettea dal mar vicin / il Vesevo..." (L. Baldacci, Poeti minori dell'Ottocento, I, p. 42). His ~~scene~~ has become a literary cliché: "But Adeline was not indifferent: for / (Now for a commonplace!) beneath the snow, / As a Volcano holds the lava more / Within — et cetera. Shall I go on? — No! / I hate to hunt down a tired metaphor: / So let the often used Volcano go" (Byron, Don Juan, XIII. 36; Variorum Edition by T. G. Steffan & W. W. Pratt, III, p. 374); "Gli piaceva — diceva egli [Croce] stesso — d'essere come il Vesuvio, che sovente, d'inverno, ha la neve fuori e il fuoco dentro" (F. Nicolini, Croce, p. 87); "Snow can lie on volcanoes; & geysers boil among icefields" (F. L. Lucas, Ibsen & Strindberg, p. 26, apropos of Norwegian reticence).

"Nur dies Herz, es ist von Dauer, / Schwillt in jugendlichstem Flor; / Unter Schnee und Nebelschauer / Rast ein Ätna dir hervor" (Goethe, Westöstlicher Divan: "Suleika Nameh", Sämtliche Werke, "Der Tempel Verlag", Bd. II, S. 421);

Père Bouhours, Les Entretiens d'Ariste et d'Eugène, 6me Entretien: "un des chevaliers surnommez les Amans gelez en apparence avoit [pour la devise] le Mont Etna couvert de neige & de glace, Dentro le fiamme e fuor il ghiaccio" (Ed. Librairie Armand Colin, 1962, p. 227); cf Heine comparing Victor Hugo's insincere lyricism to the devil in the legends: "incandescent en surface, glacé en dedans"

Two prophetic novels: Sidney Fowler Wright's The War of 1936 (1936), which "foretold the fate that would befall the Czech people in 1938 with such uncanny accuracy that the story often reads like a report after the event" (Wm. K. Pfeiler, German Literature in Exile, p. 125); Stanisław Ignacy Witkiewicz's Insatiability (1932), whose ~~account~~ forecast of the ~~a~~ state of affairs in eastern Europe under Soviet domination "is being fulfilled in the minutest detail" (C. Milosz, The Captive Mind, "Mercury Books", p. 5).

Fr. Th. Vischer's Auch Einer, eine Reisebekanntschaft has enriched the German language with the phrase "die Tücke des Objekts" (cf G. Büchmann, Geflügelte Worte, Volks-Ausgabe von B. Krieger, 1926, S. 213). As A. E. says in the novel: "Von Tagesanbruch bis in die späte Nacht, solang irgendein Mensch um den Weg ist, denkt das Objekt auf Unarten, auf

"Like the convivial parson, when he could not light his bedroom candle with an extinguisher, you must 'damn the nature of things'" (Max Beerbohm, *Works & More*, "Actors"). cf. Paul Jennings's amusing skit "Report on Resistentialism" (D Macdonald, *Parodies*, pp 394 ff.) "Les choses sont contre nous" as the "basic concept".

*Auch Einer*, Leipzig: Insel Verlag, S. 27; cf. S. 21: "Solche Tücke des Objekts zu vermeiden"; S. 26: "die allgemeine Tendenziosität, die Animosität des Objekts"

Tücke" (~~Wilhelm Fraenger, Formen des Närrischen~~, S. 75). W. Kayser considers Vischer's formula a contribution to the repertory of the grotesque & traces adumbrations of the idea back to Hoffmann (*Das Groteske*, S. 114 ff.; cf. Hoffmann's *Der goldene Topf*, see *PMLA*, March 1960, p. 93). "Die Tücke des Objekts" is, however, quite a common experience, & I can give instances in my own daily life of the pranks of buttons, typewriters, watches, books, keys etc. etc. ~~from my own~~ of ~~[illegible]~~ Antoine Furetière, *Le Roman Bourgeois*: "... Mais en se levant elle [Javotte] laissa tomber son peloton de fil et ses ciseaux qui estoient sur sa juppe. Nicodème se jette aussitost avec précipitation à ses pieds pour les relever, Javotte se baisse de son costé pour le prevenir; & se relevant tous deux en mesme temps, leurs deux fronts se heurtent avec telle violence, qu'ils se firent chacun une bosse. Nicodème au desespoir de ce malheur, voulut se retirer promptement; mais il ne prit pas garde à un buffet boiteux qui estoit derriere luy, qu'il choqua si rudement qu'il en fit tomber une belle porcelaine.... Il fit mille excuses, & en veut ramasser les morceaux pour en renvoyer une pareille. Mais en marchant brusquement avec des souliers neufs sur un plancher bien frotté, ... le pied luy glissa, & comme en ces occasions on tasche à se retenir à ce qu'on trouve, il se prit aux houppes des cordons qui tenoient le miroir attaché; or le poids ~~[illegible]~~ de son corps les ayant rompus, Nicodème ~~et~~ & le miroir tomberent en mesme temps... Nicodème tout honteux gagne la porte de la salle; mais estant en colère, il l'ouvrit avec tant de violence, qu'elle alla donner contre un theorbe qu'un voisin avoit laissé contre la muraille, qui fut entièrement brisé" ("Éditions Porteret", pp. 67-8); Swinburne to Gosse: "When a printer presumes to forget that he is a machine, & has as much right to think for himself as an inkstand, he always does realize the seconds of the

of 七三·七八 on Ch. Morgenstern's "Zwei Elementarphantasien"

E. A. Poe: "The Angel of the Odd" (*Poems & Miscellanies*, Oxford, p. 519): "who presided over the contretemps of Mankind, & whose business it was to bring about the 'odd accidents' which are continually astonishing the sceptic"

De Quincey, *Confessions of an English Opium-~~opium~~ Eater*, "Everyman's Lib", pp. 92-3 the comic scene of bringing his trunk downstairs when he escaped from the school

Émile Zola on his "canne perdue et puis retrouvée": "En vérité les objets se cachent parfois, pour nous éprouver" (*Pages d'Exil*, publiées et annotées par Colin Burns, 1964, p. 50);

E. Partridge, *A Dict. of Catch Phrases*, p.197: "Sod's Law": In life, Sod's Law takes the form of doors opening the wrong way, love being unrequited, etc. Sod's Law is that which places mankind at the mercy of minor misfortune & trivial annoyances. A pun on "God's Law".

devil in a joint-stool — malevolent furniture — chairs & tables under diabolical possession — preserved in such chronicles as '*Satan's Invisible World Displayed*' & '*Pandemonium, or the Devil's Cloister*'" (Cecil Y. Lang, *The Swinburne Letters*, VI, p.64); "In his [Francis Thompson's] extremity, the whole world seemed to him to be his enemy. When an umbrella fell against him in the railway carriage, he said, seriously, 'I am the target of all disasters'" (J.C. Reid, *Francis Thompson*, p.202); Santayana to H.W. Abbott: "Let us remember that the joke of things is one at our expense. It is very funny, but it is exceedingly unpleasant" (*Letters*, ed. Daniel Cory, p.15); Jean Dutourd, *Au bon beurre*, p.159: "On n'avait plus affaire à de bons et loyaux objets, mais à de malicieuses matières qui s'ingéniaient à vous duper. Les lames de rasoir ne coupaient pas, le savon était une pierre ou du sable, le dentifrice du plâtre, le café de l'orge, le cuir du papier, la toile de la fibre de bois. On était entouré d'apparences". The farcical scene in *Le Roman bourgeois* resembles strongly the contretemps of a button on A.E.'s coat in *Auch Einer* ("Wer sollte zum Beispiel einem simplen Knopf seine Verruchtheit ansehen?" usw., in S. 48-9 ~~Frazer, op. cit. S. 591~~). Cf "gremlin" & "jinx" in popular languag

Gabriele Rossetti: "Stanza in Inghilterra": "O Brittannia venturosa, / di Nettun possente sposa, / trista nebbia, è ver, t'ingombra, / ma quest'ombra — orror non ha: / sii di luce ancor più priva, / pur ch'io viva — in libertà!" (*Poeti minori dell'Ottocento*, a cura di L. Balducci, I, p.489). Cf Lucilio in Nievo's *Le Confessioni d'un Italiano*, cap. 20: "Egli è vero che il sole di Londra non è quello di Venezia, ma la melancolia delle sue tristi tinte s'accorda perfettamente alle pupille lagrimose dell'esule" (*Opere*, a cura di S. Romagnolo, p.748).

For the accident of the "zuerst mit Butter, dann mit Honig ebenso korrekt gestrichenes als korrekt geschnittenes Brot" which "war — 'natürlich' — auf die gestrichene Seite gefallen" (S.28), cf the Jewish saying "Butterbrot fällt ufs Ponim" (Büchmann, *Geflügelte Worte*, Volks-Ausgabe von B. Krüger, S.194) & James Payn's lines (*The Oxford Dict. of Quotations*, 2nd ed. p.376)

In Hardy's novels, such pranks have catastrophic tragic consequences e.g. Tess's letter goes beneath the carpet ~~behind~~ behind Angel's door.

cf E.M. Forster, *Aspects of the Novel*, p.164: "...the obstinacy of inanimate objects, like Dr Slop's bag [in *Tristram Shandy*], is most suspicious". On the other hand Hugo in "Les Pauvres Gens" (*La Légende des siècles*, I.II) says: "La porte, cette fois, comme si, par instants, / Les objets étaient pris d'une pitié suprême, / Morne, tourna dans l'ombre et s'ouvrit d'elle-même" — only to reveal the corps of a poor woman. "Le spectre échevelé de la misère morte") (*Oeuvres Poétiques Complètes*, Montréal: Ed. B. Valiquette, p. 604)!

Cf. Rupert Hart-Davis, *Hugh Walpole* "The Harvest Book", p.110: "He went to the Chelsea Arts Ball hand in hand with Mr Gosse, & saw everyone — great fun only my trousers split"; p.158 "And here, to add to the fun, Mr Gosse once more took a hand".

Fr. Schlegel: "Poesie kann nur durch Poesie kritisiert werden. Ein Kunsturteil, welches nicht selbst ein Kunstwerk ist, entweder im Stoff, als Darstellung des notwendigen Eindrucks in seinem Werden, oder durch eine schöne Form, und einen im Geist der alten römischen Satire liberalen Ton, hat gar kein Bürgerrecht im Reiche der Kunst" (Jakob Minor, *Fr. Schlegel. seine prosaischen Jugendschriften*, II, S.200). This is leads to the dangerous practice of so-called "creative criticism". In a witty note to his dismissive verdict on the theory of criticism as "artifex additus artifici" (*La Poesia*, 5ª ed., p. 127), Croce says: "Poiché a quest'obbligo che rammentavo al critico di pensare, e al congiunto divieto di mettersi a gareggiare col poeta nel canto, un critico estetizzante rispose che io non intendevo, perché non lo conoscevo per esperienza, il sacro furore del critico invasato, replicai ricordando scherzosamente che nelle sale di concerto tedesche c'è la scritta: '*Das Mitsingen ist verboten*'" (*Ib.*, pp. 317-8). Cf. P. Moreau, *La Critique littéraire en France*, p.202: "Jean Paulhan, l'auteur des *Fleurs de Tarbes ou la Terreur dans les lettres*, a inscrit, au seuil de la littérature, cette défense qui risque d'en interdire l'accès à eux qui ont trop de lecture ou trop de mémoire: 'Il est défendu d'entrer dans le jardin avec des fleurs à la main.' *Avec des fleurs*: c'est-à-dire avec d'autres fleurs que celles de son propre jardin". Mario Fubini's ~~an~~ judicious & sensitive amendment of Croce's view is worth quoting: "Eppure sentiamo che per un altro verso il *Mitsingen* è inevitabile e necessario, e che in ogni critico deve pur cantare dentro, anche quando vien svolgendo i suoi ragionamenti, la voce del poeta e a quella voce egli di continuo deve porgere ascolto per non lasciarsi portare a conclusioni troppo astratte o poco pertinenti. Essa canta, per usare le parole del Pascoli, 'come

Of Berenson's crack: "I falsificatori sono in effetto dei critici che non si sono rassegnati ~~[illegible]~~ al loro mestiere espositivo, ma sono andati oltre, fino alla finta creazione" (U. Morra, *Colloqui con Berenson*, quoted in *T.L.S.* March 5, 1964, p.187)

Chekhov's admonition to Gorky is also in point here: "You lack restraint. You are like a spectator at a play who expresses his enthusiasm so unrestrainedly that he cannot hear what the actors are saying & does not let others hear it. This lack of restraint is particularly felt in the descriptive passages with which you interrupt your dialogue" (David Magarshack, *Chekhov*, p.333).

non sanno / Cantare che i sogni del cuore / Che cantano forte e non fanno / Rumore": Vero è che coloro a cui era rivolto il monito del Croce tendono per lo più a cantare forte e a fare rumore, un rumore tale che finisce per sopraffare la voce del poeta!" (Critica e poesia, p. 85).

Swinburne to W. M. Rossetti: "So be it—if you like to contribute to 'The Bog-house Miscellany—well designed to ease the body, & improve the mind'" (The Swinburne Letters, V, p. 97). In a footnote the editor refers ~~to~~ to the pamphlet Serious & Cleanly Meditations upon a House of Office Dedicated to the Goldfinders of Great Britain by Cato. To which is added the Bog-house, a Poem in Imitation of Milton (1723): "Such Places as these / Were made for the Ease / Of every ~~Fellow in~~ Fellow in Common; / But, to Poets who write / On the Wall as they Sh-te / 'Tis a Pleasure far greater than Woman; / For he's eased in his Body, & pleased in his Mind, / Who leaves both a T—d & some Verses behind." Gianni Magliano has culled some examples of ~~latrin~~ latrinal verse: "Perchè questo liceo da me nulla perda / Quel che mi diede in scienza io glielo rendo in merda" (I Muri parlano, p. 29); "Portatevi la carta voi ch'entrate"; "E quivi, del mio cul, feci ~~la~~ e trombetta" (p. 30); "Non dico che del buco prender si debba il centro, / Ma figli di p— fatela almeno dentro" & "Chi col ~~ditta~~ dito il cul si netta / Tosto in bocca se lo metta / Ed avrà così pulito / Tanto il culo come il dito" (p. 33); "La scienza del cuoco / Finisce in questo loco" (p. 34), etc. cf 第二十二則 on Martial, XII. lxi ("The Loeb Classical Library", II, p. 362).

Walter Muschg, Die Zerstörung der deutschen Literatur, 3te erweiterte Aufl. 1958, S. 31: "Die andere Hälfte der entzweigerissenen deutschen Literatur, die in Deutschland zurückblieb [during the Third Reich], bestand nicht nur aus nichtswürdigen Feiglingen

During a grand dinner at Chesterfield House, Philip Stanhope stuffed the corner of the tablecloth in his waistcoat in mistake for his napkin, & walked across the floor pulling down after him the whole service. Amusing instances in George & Weedon Grossmith, The Diary of a Nobody Arrowsmith pp 40 (tie), 53 (cabbage), 58 (boots), 142 (cards), 144 (mat), 166 (gloves), 175 (chest of drawers)

Cf. E. Partridge, Dict. of Catch Phrases, 199: "Stand closer—it's shorter than you think!"; "Ladies, please remain seated during the whole performance!" (The Penguin Book of

Modern Quotations

p. 6 ~~Anon~~ "~~We~~ aim to please. You aim too, please" — Inscription in Gentlemen's lavatory of N. Y. restaurant.

und Dilettanten. Hinter dem Aufstand des Pöbels ereignete sich dort das andere, das die Ausgewanderten nicht sehen konnten und in Deutschland niemand sehen durfte: das Martyrium derjenigen, die sich nicht entschließen konnten, ihr Land zu verlassen, und in dem neuen Reich, das sie verachten, zu leben versuchten." Cf. C. Milosz, The Captive Mind, ch. 3 (tr. by Jane Zielonko, "Mercury Books", ~~ch.~~ p. 79): "Obviously people caught up in this daily struggle are rather contemptuous of their compatriot political émigrés. A surgeon cannot consider a butcher his equal in his dexterity; just so a Pole, Czech, or Hungarian practised in the art of dissimulation smiles when he learns that someone in the emigration has called him a traitor at the very moment when this traitor is engaged in a match of philosophical chess…"

七四八 馮夢禎快雪堂集卷之[illegible]頁一時人[illegible]以[illegible]

序[illegible]詩文錄[illegible]（錢牢[illegible]）[illegible]如朱[illegible]敘

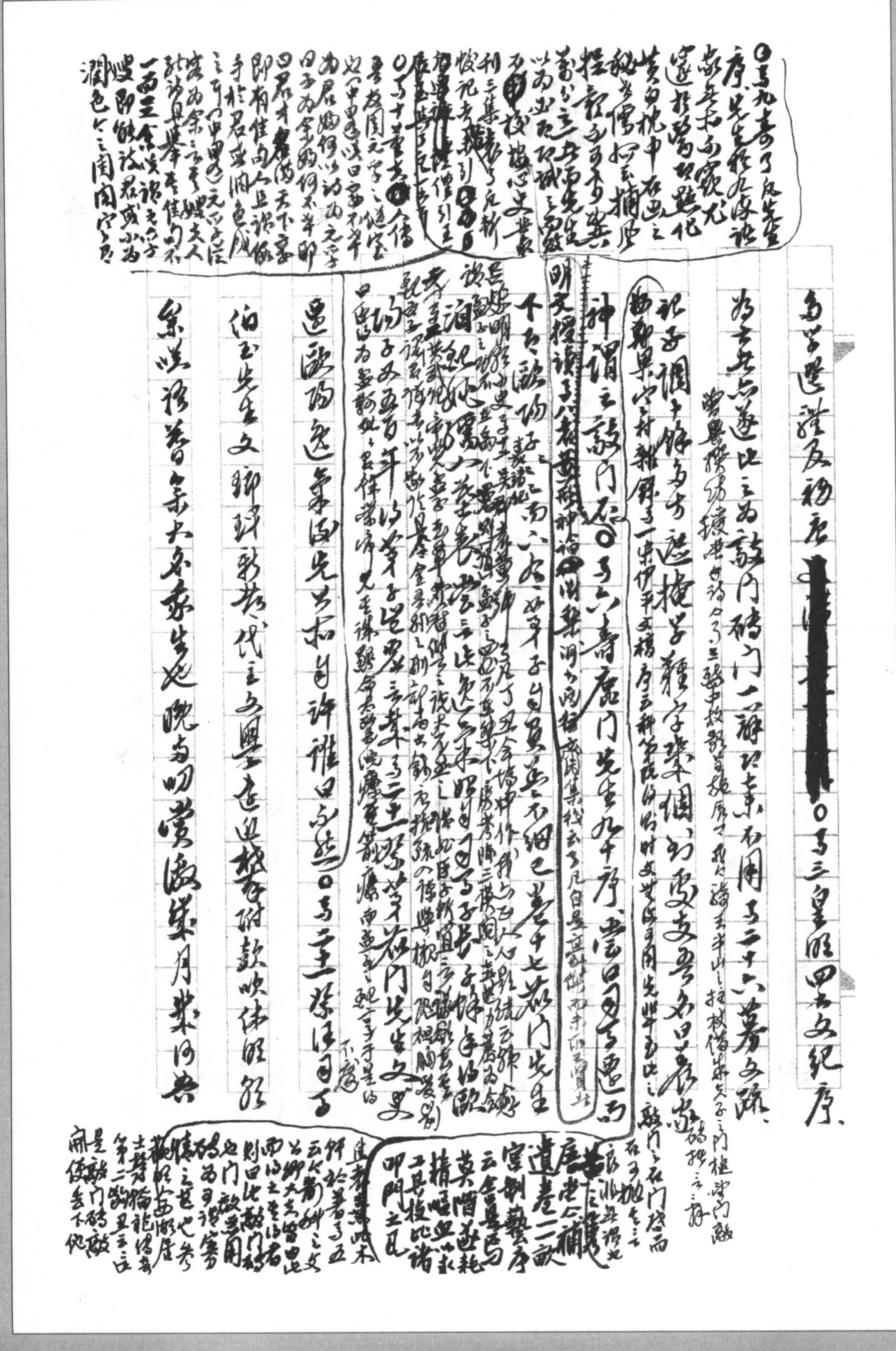
稱之云先生家無[illegible]石之[illegible]爲五百年獨知之契[illegible]

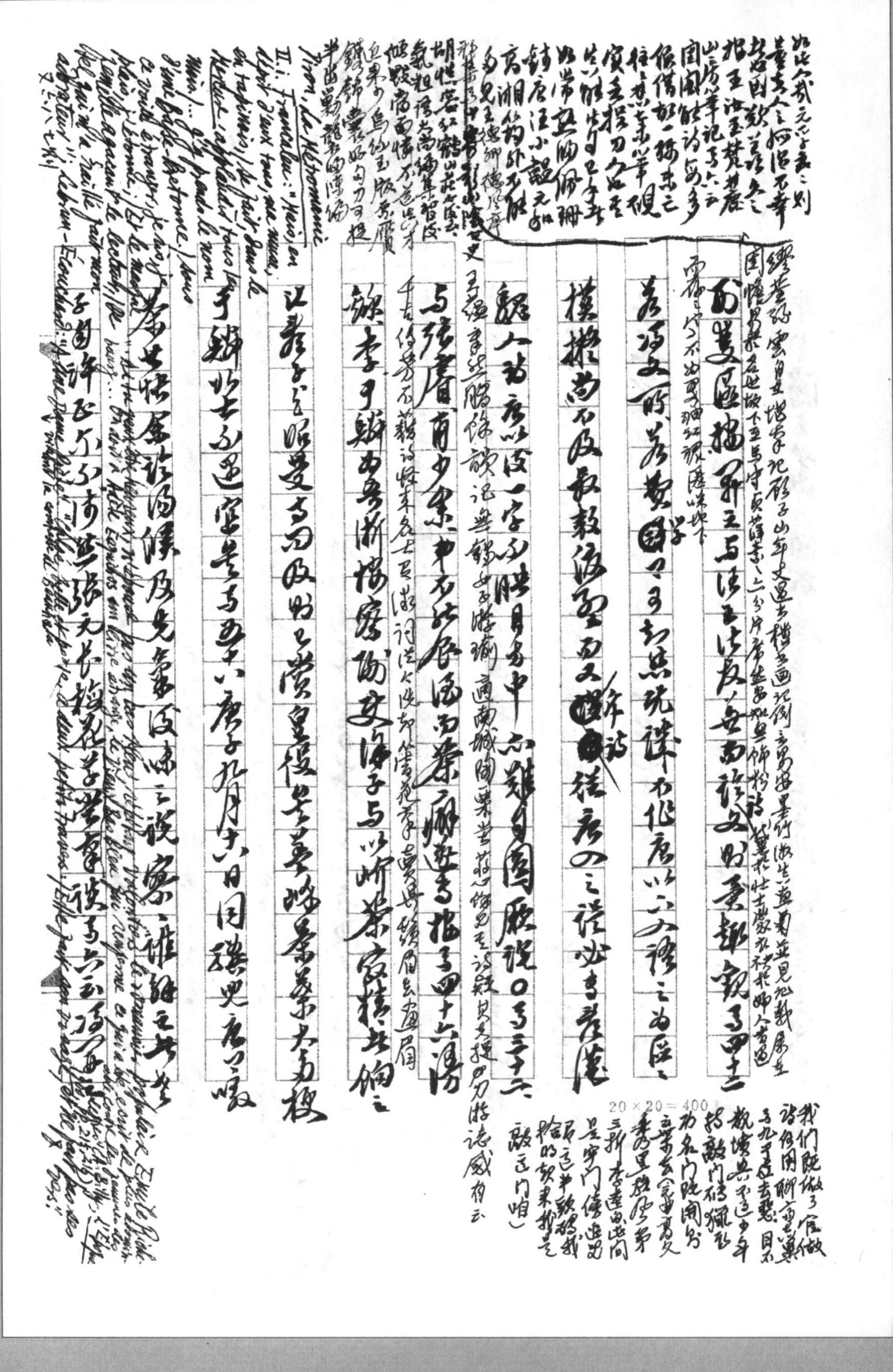
[illegible]爲當時風尚所[illegible]之集中大[illegible]日記[illegible]文字[illegible]

猶在張元長之下。是謂三[illegible]哉（參觀第六五二則）至

文之理意者[redacted]蕭[illegible]（欲）君宗旨論[redacted]論

[illegible]朱白民吳[illegible]文東[illegible]讀紀有[illegible]又不論





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卷二十三《惜抱先生[illegible]三書》議論條三則，皆非淺見。[illegible]云不甚救子，[illegible]買女而[illegible]女[illegible]，影艶甚通，不能[illegible]，惟值君集[illegible]調[illegible]不爲[illegible]

又按屠長卿《考槃餘事》卷三《湯候》四引蔡[illegible]云：凡有聲者爲[illegible]，成效而已，惟湯[illegible]其藹，自然湯[illegible]，不解此理[illegible]，其言甚是，之之謂也。

先生喜飲茶，而好觀書，多一或曰之茶多得之如美人舞其依

書名畫卷，寫落他人手，先生對客振談不止，童子澆壺以

猶會重談，未及其茶時，傾白水而進之，先生未嘗不啜也

即東坡謂佳——千之亦惠山泉詩：「飯甑其雞賓窮經」

自謂所法當而不能不稱之者也。○卷二十三《與唐袁之請以一丸泥笑僕

封戶而書之》：笑先生之業荒，如不能教所生之說，至作閑在多知

學大致而無大害，其黃白如丹之說，爲害甚博，拒之者邀摳予

六奇。予凡先生序云：仙藝化黃白，枕中在幽之秘，爲儒所云補

及程較，而多求異異分之一者，而先生以爲無有，試之而敗

不報。卷二十六《報張芸墅論念患》云：中有學長生子，達者不言談神仙

金丹。潘言笑舞云：函能度世，此言門之學，非釋氏之學（中略）王

廖詩跋封傅董薇雖言以其生六以前為薇西薇其生為

某稱是門外人之體也四十一歲進觀師云雞及底黃游

處要好舍門悲弟子力弱不能歸集其為集如錢法書生

蓋（二）文人至暇或為字書月以為其以子當說生的寫若不掛眼

法時方可録集云法陳慕甚高然微言根不符何二子者四

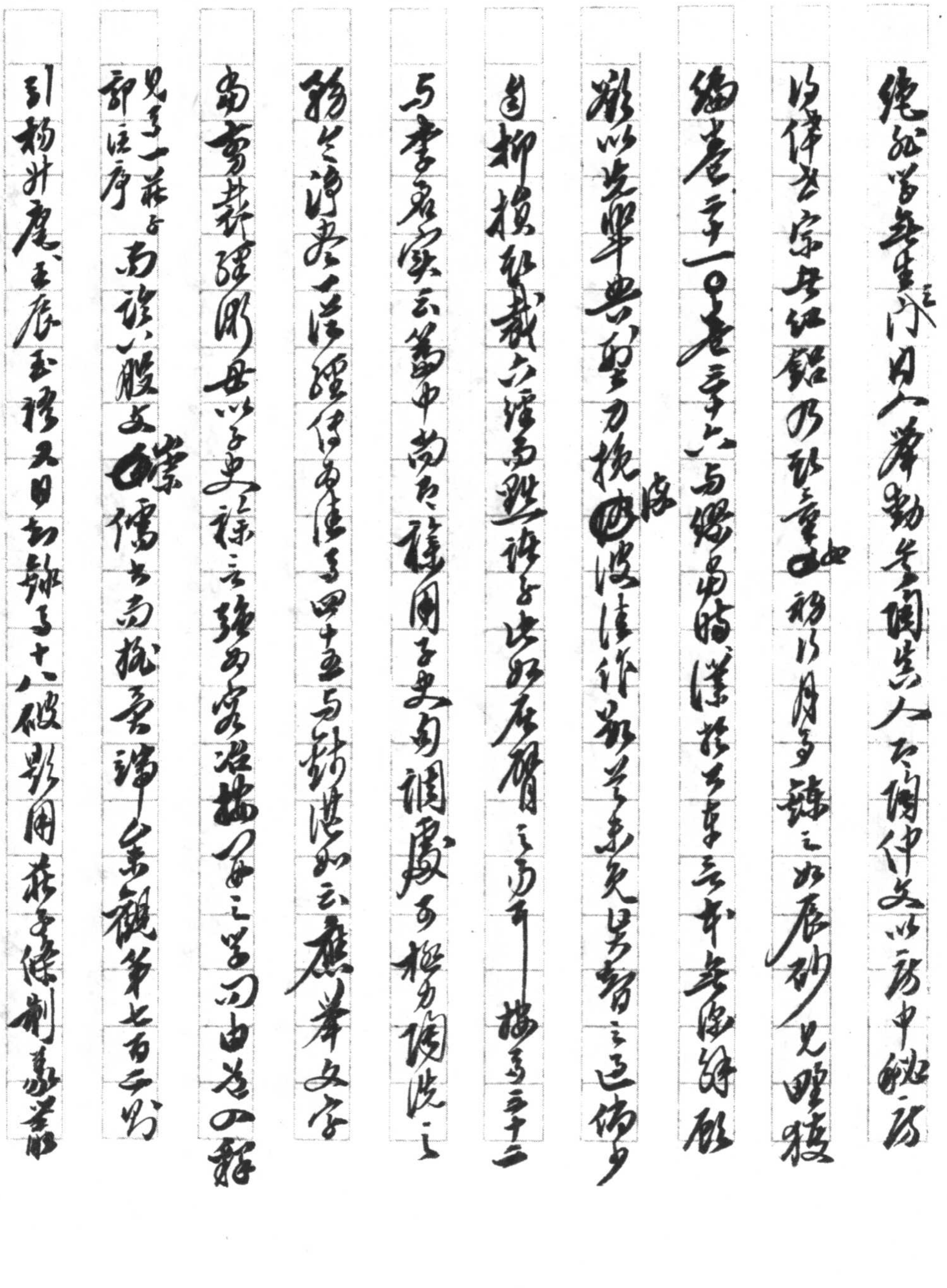
十七丁亥九月（十六日祀愛力許先生一年未子）十七日祀從子許先生愛其燒殘諸子畢戊

子二月十七（祀）癸巳衛生一柳乃彌灑陽一族三月初五祀張貞陽

指示眉真王秘請予四十九（已）丑八月初十祀王初陽以三勇及紅韜

二親見忠子五不慶子五月初二（祀）旋省侍六月六日從張底

乃謁其人從菲米渫窗文至（六月初六只試此方）臨法（張）周立一身竺



绝似学舞生之门且入崖勤先阅先人又陶仲文以房中秘方得倖世宗其红铅乃取童女初行月事炼之如辰砂见野获编卷二十一又卷二十六与缪当时书于其云本朝无深[illegible]彰以先辈典型力挽颓波注作数卷东吴见其智之远佚乎因柳枝载六经为题诗乎此如屠牛之分一楼为三十二与李君实云篇中尚有[illegible]用子史句调处尽力陶洗之务之诗文一依经传而造于四十五与钱湛如云应举文字尚书盘诰周诰毋以子史之禄云经书家语掇子史之学同由道之辞（见卷一庄子部注序）而谈八股文崇儒者而攻异端参观第七百五十则引杨升庵王辰玉缪又日邹彦吉十八破题用庄子语制义丛话

語卷五引俞桐川訪以禪語入制藝條○卷三十六與申蔚西中

丞書云宗鏡錄自覺神思清朗揣摩之甚推此類同

卷五王元美先生落髮詩跋卷四十一與鳳陽守李君書（山谷內集卷八戲答趙伯充從范德孺乞筆墨帖老自公退食一爐香）

卷四十三報鄒汝聖書卷四十七丁亥五月初四至六月十九日記注

及之菴（寧之菴）中與洪覺範○我石門文字禪卷二十五題宗鏡錄（如之重刊林間錄〈卷三十重刻林間錄跋卷三十八報張若本書〉）

數法惠宗鏡錄為篇可印證董四宗寶泰集跋云

以隨有出處之云擬罷宗鏡錄一百卷大為奇特 有吳宗語

錄卷三十二跋李卓吾（全「吾兩佳」序 四卅四山人續稿卷一五六）陶石簣歇庵集卷十五與陶海門先生二云宗

鏡錄讀與閱未如其與不相同甚為細覽云（禪林寶訓卷之 別集）

○卷三十八報紫柏師先法門宗宗中傳燈蓮池憨師塵

宗鏡錄雍正重刊序乃云此書自宋元明以迄於今宗門中從不之見明而立之乃稱充夫於標撥為第一等神而其山林之明也云云 精自稱臣明

卷二十讀山屋論疏

寄是集出僧聊
雲齋文山子宗鏡
新錄序中朗說要
四日課宗鏡數卷
〻〻近白丹銘炤法
至煩誤撒之樵讖
〻〻減去錄中記載
〻〻兩宗出中蒂見瓜
甲粗删出版自如

長孺二人葉華二首雖黃蘗師按卷四十九己丑十一月初十日記云
長孺於禪悅不勝達觀師呈共張覺範諸樓壁棲
論卷二十七云蓮池達觀二尊者乃經迴交互敵門雖不相容亦
不相淡至後達尊不容於中蓮指摩停錄亦非智矣
時於明招照山作達尊塔銘推尊識想云微之下之此
讀此蓮池之死紫柏早在下獄以前也又憨山達觀可禪師
塔銘見憨山老人夢遊集卷十四稱無微詞稟僖然證性
比源安乎快雪堂集卷四十一答達觀師箋傲之詞甚峻
至云師明旨以後為證後人為輕此事亦不可謂知法王者矣
謗臣而終不能免至[illegible]狴犴之禍又是傳所謂宿業難逃者矣

○七百四十二、《蒓鄉國朝日記》迫歲當仍歇，雖四人意興正宜高，

纔梁之韵呈媛卷人指冊之懷想情形色（雜錄眼心白業西陲）眼福編卷二十七自記

嘗精雷很蜂勤至禪律見之冊之之遂自如吾輩當

十歲解吟詠，他日何嘗先生要為屋，已覺詩可以集體造卷五六

庚子十二月初二日記云：兵前家寒，為兒雖甚晚，覺慧敏不

好學，何對與朱嘗有書，要歎之為善譽，舊信詩所請

能為之詞耳。後為崇柏於史又以吃棒。眼福編卷二十七（偏與之同席書人出碑）

然甚肥，何年醒之自嘲曰：是不宜吃素，只堪日當抽振裝以救

饕之地，但悲眼不見，讀神仙傳，眼不見為惱，仙怪憐於生佛

郭穆子訥吾徒也，云云，然每之[illegible]日腹之貪，未嘗能戒。卷四十九己丑

十月十四日記云：年後以病窮人，莫之應也，不知而喫魚蟹是為病

饞之助，卷五十七、庚子八月十八日記赴景伯度之約，飯黃魚，蟹黃

齒胃已肥，二十五日記：舟中京蟹十四枚，啖盡；卷五十八、庚子九月二十四

日記是日為（晚餐甚快）庚子年之役又買二姬予年十九壬寅十月初一日記云

張小姬到船年十三字之望蘅眉目亦甚清慧頗老年人

庚子八月十五日記云尚四款姬移試湘中亦隨家兄予六十癸卯

八月二十三日記云遊迎多款姬至舟先金觀予六十四襍詩云云如離

十三條云云小星（四五日三五云云）予五十八庚子五月二十六日新姬侍夕予六十二乙巳四

月二十七日記召屋姬侍宿東樓姜嫂至今不精熟體態裊

知已宜其愛其方士鉏鋙之饒也○予四十六戊子十二月二十六日記

因妹生卯乃告江叔在京以蘭為姬許乃慈芸蘭姬郎母

菊妓予辛未款其春莫識至今予四十九己丑正月初三日記尚

吳長壽為字鳳度頗菊妓辛未集識之也中黃而為

黃協塤淞濱瑣錄閏九月一日（見第七十九則）：周氏桂蘭女士云：予二十號於館隔子云，嘗自稱見一支蓋方新沐時佛好相，移玉步入門多少懷，一瞥與之寒暄，旋擲去此生難忘之，云云已而聞磁之生，閨云云是假象，師時予果然亂吳，金張云等吳語，憶小曲第十記閨云集，精奈於孤山前望某身，西湖女伎詩影殊甚，直迎不能飲唯候君達留

姚旅《露書》卷三詩
子之宋之山水
皆以為絕好而多稱前
不一登作道人識至
後魏一劫者

謝生杭三種姐方十五
屈像許陸君說方生之
識一日集宗吳山客中方
黃而仲輝之住後延去
看於然二君皆如此君史
錄君為道錄生金靈：：
守謂晚清愛根甚
靈一印食此即臨安
號生樂彼皆能之大
生也不從見過是好
欲去反而我外

娘之絕描對風春多，詳見曝樓編卷二十三子之稱垂舊說

時草花蕊容注之書，此中詩不見集中，曝樓編序一七〇五

十七巳歲閏四月二十二日視其名為花不蕊堂服特熱談要

宣和擊口奴及陸瑞陽餅五六輩南陸瑞將聲傳多畔不

少能時之可畔知禮者近蓬齋居之自言二十可度十男女

至多咲如沈描葉林穆姐知集丞庚長之非友人傳見其之席

鬥梅花詩一首長之接筆之朱因賦之長之化健不西覇因

宋西宮之家押能四十許辰常遊西湖泊舟西陵橋羽觴宮宴廣座

穆及可耳思曰宋美人之絕色如花為之遍美五百意之雅

可度男女十人吳德符元生皆為予言之可為中之秋祝數紙

20×20=400

幽姚园客露书卷七云：廖长（长）长高自许，不过嫣然其面媚好

云：何一妓与长卿同饮，及醒，问妓，妓云：彼摊被自眠，殊不顾人耳。

谓空空谏者，何长卿之觉？云：彼寒偏来解，亦先吹，拥之寐之

此出尔长卿，不过略出我聊高戒，正为此耳。（胡元瑞少室山房类稿卷七十六乘蒸曲十二首序：谓琵琶出于锦，真今长笑故，第五年五调，怅然度曲花底，月传九阑，回忆破纸年，又杨照尔于男色男云娶忌元瑞集卷五子五十五吴文甜饮而校播张安生亦摘一至子鄯杨而留问姓即子谓于云子五十六燃幼女丁氏免子结童也尝四生忧中金岩论沮问之贵在申神然激为贼二又一余见卷一七则卷六六二则）○卷五十六庚

子五月二十四日记：早起难安卧，寄焉读相如思而驳之。余家安无恙

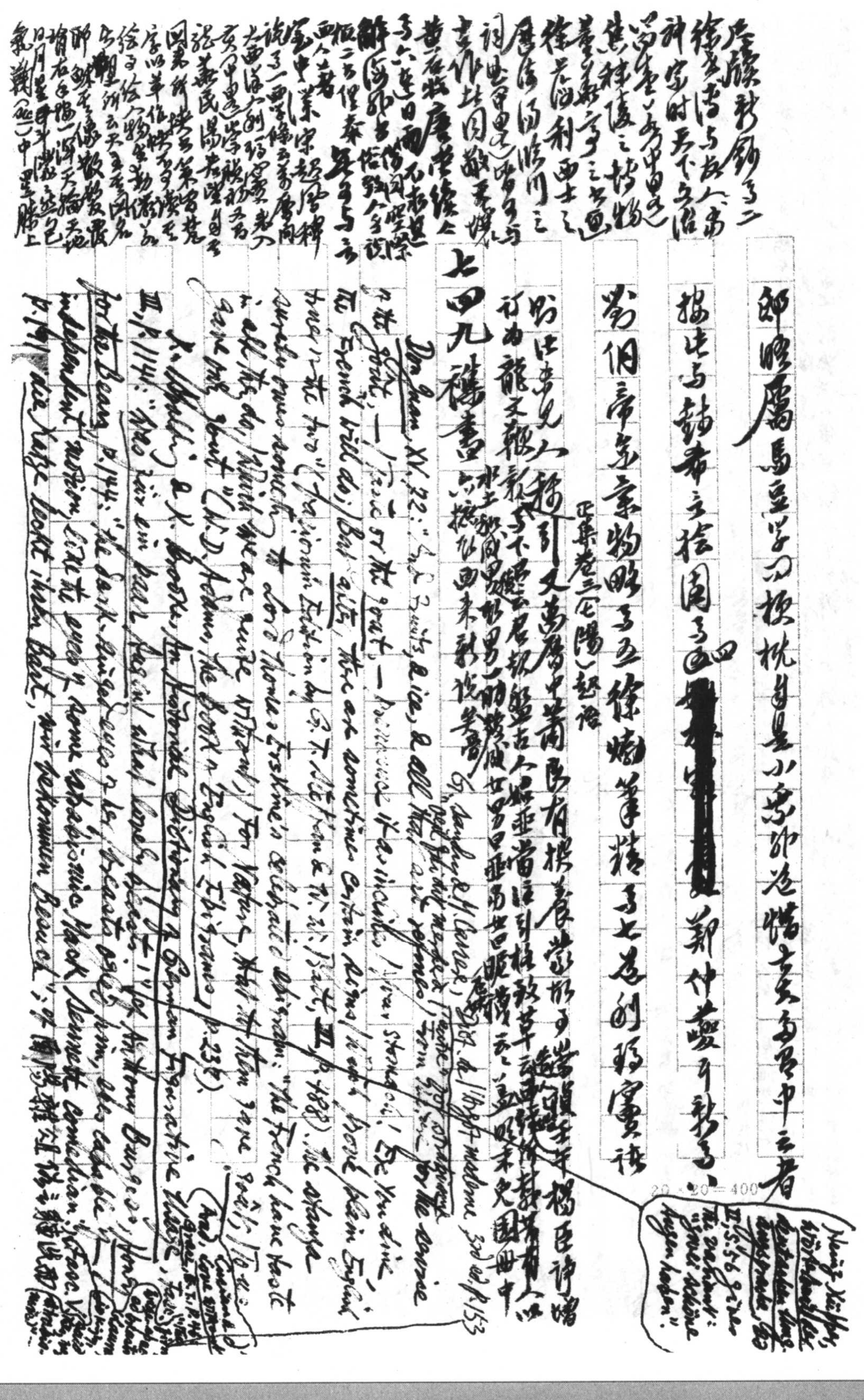
而累众弟妹亦以为人难，长方所藏坚，求于夜索乎？○卷四十七

丁亥九月二十六日记云：写批园窗，如见（出）快雪，敏锐处意，虚意故照模

奴肆，我来嫣之，积移鹤步，于南井逢中，因寂（澈）乳以状

笠楼年此忠，瘦骨而生惧，然平生学佛，全无爱国处○

卷五十九壬寅五月初四日记：书事益自甚险（申其近）为谈余



唐[illegible]新鈔卷之二
徐光啟与西人[illegible]
神宗時天下[illegible]治
[illegible]之[illegible]中[illegible]之
焦[illegible]後之[illegible]物
董其昌[illegible]之[illegible]遍
徐光啟利西士之
[illegible]陷川之
詞曲中用之[illegible]
[illegible]作[illegible]圖[illegible]
黃[illegible]唐[illegible]
[illegible]日[illegible]
[illegible]
恒二[illegible]
西人[illegible]
[illegible]中[illegible]宗[illegible]
說[illegible]一西[illegible]
大西[illegible]
[illegible]中[illegible]
[illegible]民[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
日月星[illegible]中[illegible]地
氣[illegible]（[illegible]）中[illegible]上

鄭曉屬馬豆字刀標枕身是小兒所為牒文名曰中天者

按此与韓希[illegible]捨園卷四[redacted]鄭仲夔耳新卷一、

劉侗帝京景物略卷五徐𤊹筆精卷七[illegible]稱實語

正集卷三（七陽）題語

如此未見人稱引。又萬曆中蕭良有撰蒙養故事[illegible]楊臣諍增[illegible]
訂為龍文鞭影[illegible]

七四九　襍書

G. Sandry & M. Carrère, Dict. de l'Argot moderne, 3rd ed., p. 153: "œil qui dit merde à l'autre" for strabisme

Don Juan, XV, 72: "And fruits, & ice, & all that art refines / From nature for the service of the goût, — / Taste or the gout, — pronounce it as inclines / Your stomach! Ere you dine, the French will do; / But after, there are sometimes certain signs / Which prove plain English truer of the two" (Variorum Edition by T. G. Steffan & W. W. Pratt, III, p. 488). The stanza surely owes something to Lord Thomas Erskine's celebrated epigram: "The French have taste in all they do, / Which we are quite without; / For Nature, that to them gave goût, / To us gave only gout" (W. D. Adams, The Book of English Epigrams, p. 237).

R. Spalding & K. Brooke, An Historical Dictionary of German Figurative Usage, III, p. 114: "Was für ein paar Augen! what lovely breasts!" cf. Anthony Burgess, Honey for the Bears, p. 144: "the dark-ringed eyes of her breasts ogled him, eyes capable of independent motion, like the eyes of some strabismic Mack Sennett comedian". Fasc. V, p. 191 "die Katze leckt ihren Bart, wir bekommen Besuch"; cf 酉陽雜俎語之貓洗面 ([illegible])

(Arab. Love without Grace, E. T. p. 46 "[illegible] breasts [illegible]" [illegible])

Heinz Küpper, Wörterbuch der deutschen Umgangssprache, 2nd ed., II, S. 56 gives the variant: "zwei schöne Augen haben".

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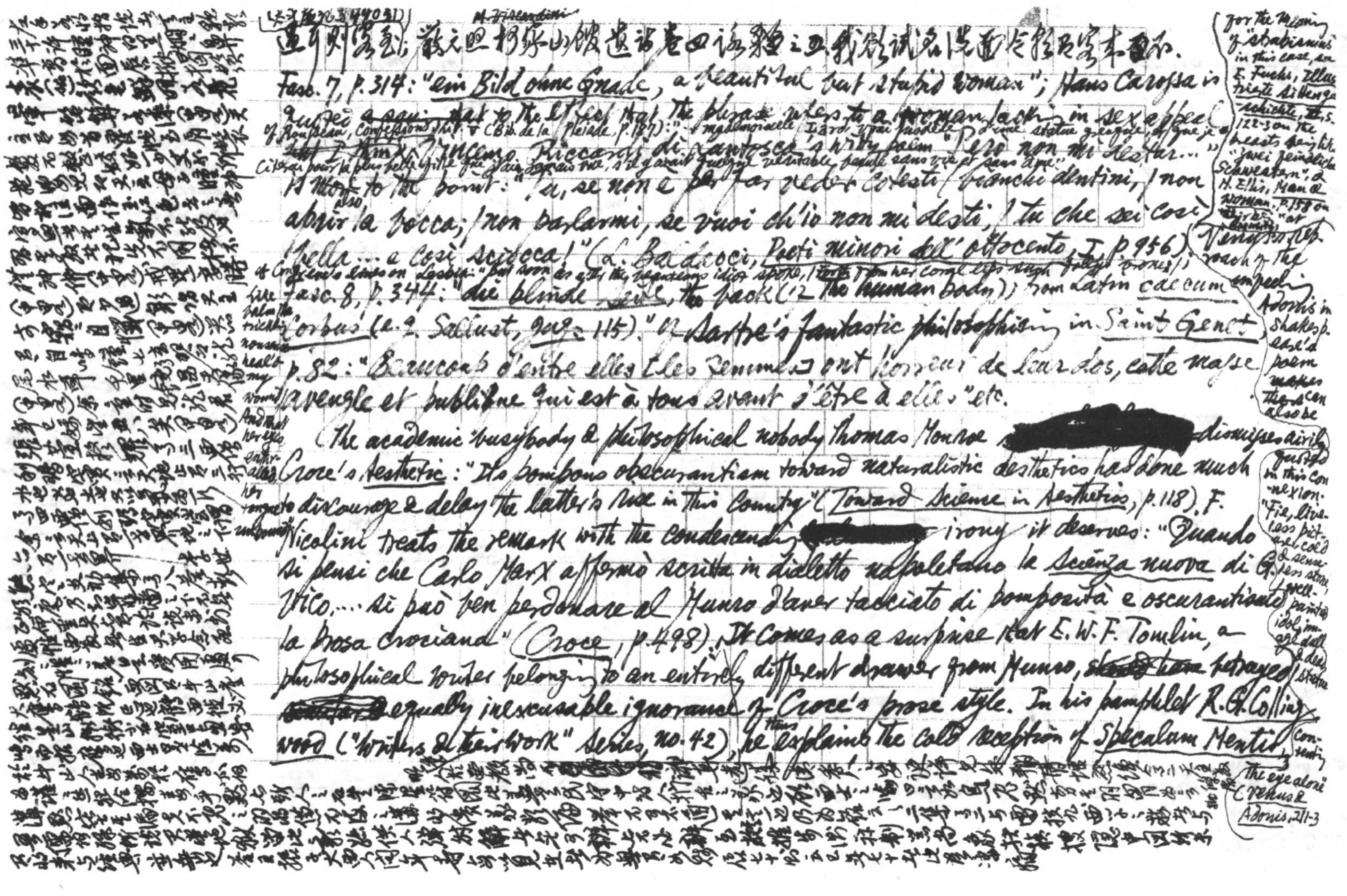


Fasc. 7, p. 314: "ein Bild ohne Gnade, a beautiful but stupid woman"; Hans Carossa is quoted to the effect that the phrase refers to a woman lacking in sex appeal. Vincenzo Riccardi di Lantosca's witty poem "Però non mi destar..." is more to the point: "Ah, se non è per far veder codesti / bianchi dentini, / non aprir la bocca; / non parlarmi, se vuoi ch'io non mi desti, / tu che sei così / bella... e così sciocca!" (L. Baldacci, Poeti minori dell'ottocento, I, p. 956). Fasc. 8, p. 344: "die blinde Seite, the back (i.e. the human body); from Latin caecum corpus (e.g. Sallust, Jug. 115)." Cf. Sartre's fantastic philosophizing in Saint Genet, p. 82: "Beaucoup d'entre elles [les femmes] ont horreur de leur dos, cette masse aveugle et publique qui est à tous avant d'être à elles" etc.

The academic busybody & philosophical nobody Thomas Munro [redacted] dismisses Croce's Aesthetic: "Its pompous obscurantism toward naturalistic aesthetics had done much to discourage & delay the latter's rise in this country" (Toward Science in Aesthetics, p. 118). F. Nicolini treats the remark with the condescending [redacted] irony it deserves: "Quando si pensi che Carlo Marx affermò scritta in dialetto napoletano la Scienza nuova di G. Vico, ... si può ben perdonare al Munro d'aver tacciato di pomposità e oscurantismo la prosa crociana" (Croce, p. 498). It comes as a surprise that E. W. F. Tomlin, a philosophical writer belonging to an entirely different drawer from Munro, ~~should have~~ betrayed equally inexcusable ignorance of Croce's prose style. In his pamphlet R. G. Collingwood ("Writers & their Work" Series, no. 42), he thus explains the cold reception of Speculum Mentis,

For the meaning of "strabismus" in this case, cf. E. Fuchs, Illustrierte Sittengeschichte, II, S. 122-3 on the breasts being like "zwei feindliche Schwestern", & H. Ellis, Man & Woman, p. 158 on

Venus's reproach of the unfeeling Adonis in Shakespeare's poem ~~makes the~~ can also be airily quoted in this connexion: "Fie, lifeless picture, cold & senseless stone, / Well-painted idol, image dull & dead, / Statue contenting but the eye alone" (Venus & Adonis, 211-3)

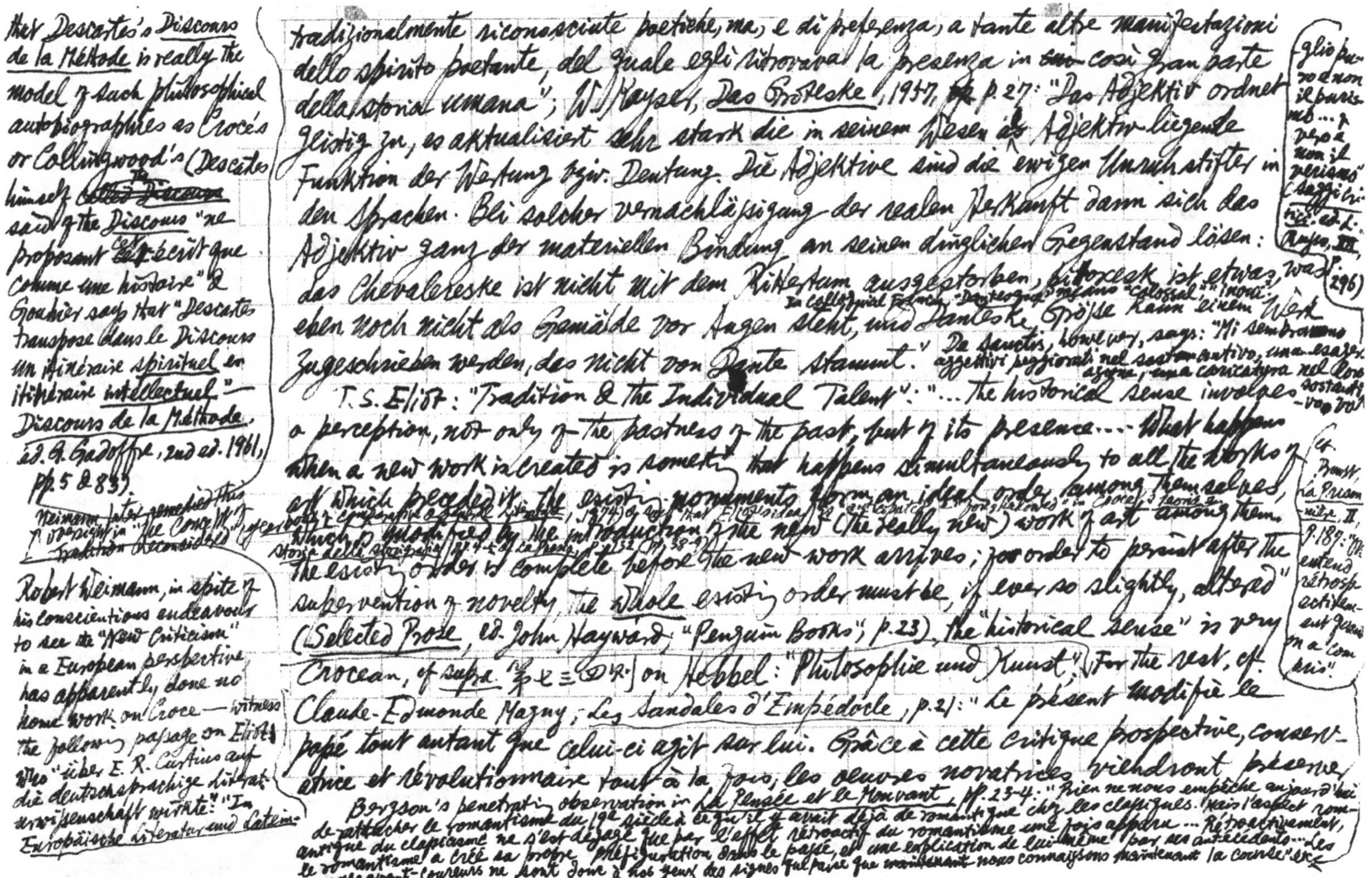
Herbert Read is almost as absurd when he says: "Croce's critical judgments seem to proceed from a ~~narrow~~ classicism & a moral priggishness" (Annals of Innocence & Experience, p.214)

Similarly, in the highly provincial (in spite of its title) & idiosyncratic (~~under~~ on the pretext of ~~some~~ being severely discriminating) Concise Encyclopaedia of Modern World Literature (1963), edited by Geoffrey Grigson, Collingwood is the only professional philosopher who has got an entry on the strength of his brief & in all ways remarkable An Autobiography" (p.115), ~~& the~~ fact that it has a model in Croce's An Autobiography ("a masterpiece in its structure & style... Collingwood's autobiography does not have the magisterial terseness & clarity of Croce's" — Roy Pascal, Design & Truth in Autobiography, pp.107-8) is ~~grossly~~ ignored or not known! Incidentally Pascal fails to see

Giuseppe Prezzolini rightly praises "the terseness, the clarity, & the brilliancy" of Croce's writing: "He is direct; he goes straight to his point without rhetorical padding or ornamental digressions. His prose is an example of intellectual probity & purity" (Horatio E. Smith, ed., Columbia Dict. of Modern European Literature, p.181)

a Cartography of ~~whose~~ human knowledge already "attempted abroad" by Hegel, by Comte & by Croce." The post-war reaction against Hegelianism in Britain, which due partly to vague anti-German prejudice & partly to natural revulsion against the obscure transcendentalism of ~~such~~ writers as Lord Haldane, coupled with an Anglo-Saxon antipathy to the lyrical style of the Italian idealists, rendered any essay in 'neo-Hegelianism' suspect" (pp.19-20). What ~~an~~ ineptitude to characterise Croce's style as "lyrical"!

In the "Nachwort" to the new edition of his turgid & "high a priori" book Grundbegriffe der Poetik (5te Aufl. 1961, S. 236-7), E. Staiger shrewdly says: "Die Substantive Epos, Lyrik, Drama gebraucht man in der Regel als Namen für das Fach, in das eine Dichtung als Ganzes nach bestimmten, äusserlich sichtbaren Merkmalen gehört. Etwas anderes meinen die Adjektive lyrisch, episch, dramatisch.. Sie verhalten sich zu den Substantiven ...wie sich das Adjektiv 'menschlich' zu 'Mensch' verhält. 'Menschlich' kann eine Tugend oder auch eine Schwäche des Menschen bedeuten. Die Fächer, die Arten, in denen man Dichtungen unterbringen kann, haben sich seit der Antike ins Unübersehbare vermehrt. Die Namen Lyrik, Epos, Drama genügen bei Weitem nicht, sie zu benennen. Die Adjektive lyrisch, episch, dramatisch dagegen erhalten sich als Namen einfacher Qualitäten, an denen eine bestimmte Dichtung Anteil haben kann oder auch nicht." cf. Mario Fubini [illegible] Critica e Poesia, 1956, p. 398: "Il Vico era condotto a considerare la poesia, per usare l'espressione di ~~G. de~~ De Ruggiero, piuttosto come aggettivo che come sostantivo (La filosofia moderna, III, 1941, pp.66-7): ma per quanto appunto egli spingeva tanto più innanzi degli altri pensatori del tempo suo col rivolgere la propria attenzione non soltanto alle opere



tradizionalmente riconosciute poetiche, ma, e di preferenza, a tante altre manifestazioni
dello spirito poetante, del quale egli ritrovava la presenza in ~~tan~~ così gran parte
della storia umana"; W. Kayser, Das Groteske, 1957, ~~S.~~ p. 27: "Das Adjektiv ordnet
geistig zu, es aktualisiert sehr stark die in seinem Wesen als Adjektiv liegende
Funktion der Wertung bzw. Deutung. Die Adjektive sind die ewigen Unruhstifter in
den Sprachen. Bei solcher Vernachlässigung der realen Herkunft kann sich das
Adjektiv ganz der materiellen Bindung an seinen dinglichen Gegenstand lösen:
das Chevalereske ist nicht mit dem Rittertum ausgestorben, pittoresk ist etwas, was
In colloquial French, "Dantesque" means "colossal", "énorme".
eben noch nicht als Gemälde vor Augen steht, und Danteske Größe kann einem Werk
zugeschrieben werden, das nicht von Dante stammt." De Sanctis, however, says: "Mi sembravano
aggettivi peggiorati nel sostantivo, una esager-
azione, una caricatura nel loro sostanti-
-vo ...
T. S. Eliot: "Tradition & the Individual Talent": "... the historical sense involves
a perception, not only of the pastness of the past, but of its presence.... What happens
when a new work is created is something that happens simultaneously to all the works of
art which preceded it. The existing monuments form an ideal order among themselves,
[illegible] (Yearbook of comparative & general literature, 1974) [illegible] that Eliot's idea [illegible] "foreshadowed" in Croce's Teoria e storia della storiografia [illegible] La Poesia, p. 152 (pp. 38-9)
which is modified by the introduction of the new (the really new) work of art among them.
The existing order is complete before the new work arrives; for order to persist after the
supervention of novelty, the whole existing order must be, if ever so slightly, altered"
(Selected Prose, ed. John Hayward, "Penguin Books", p. 23). The "historical sense" is very
Crocean, cf supra 第七三四則 on Hebbel: "Philosophie und Kunst". For the rest, cf.
Claude-Edmonde Magny, Les Sandales d'Empédocle, p. 21: "Le présent modifie le
passé tout autant que celui-ci agit sur lui. Grâce à cette critique prospective, conserv-
atrice et révolutionnaire tout à la fois, les oeuvres novatrices viendront prendre
Bergson's penetrating observation in La Pensée et le Mouvant, pp. 23-4: "Rien ne nous empêche aujourd'hui
de rattacher le romantisme du 19e siècle à ce qu'il y avait déjà de romantique chez les classiques. Mais l'aspect rom-
antique du classicisme ne s'est dégagé que par l'effet rétroactif du romantisme une fois apparu ... Rétroactivement,
le romantisme a créé sa propre préfiguration dans le passé, et une explication de lui-même par ses antécédents... Les
signes avant-coureurs ne sont donc à nos yeux des signes que parce que maintenant nous connaissons la course" etc.

that Descartes's Discours
de la Méthode is really the
model of such philosophical
autobiographies as Croce's
or Collingwood's (Descartes
himself ~~[illegible]~~ the
said of the Discours "ne
proposant cet écrit que
comme une histoire" &
Gouhier says that "Descartes
transpose dans le Discours
un itinéraire spirituel en
itinéraire intellectuel" —
Discours de la Méthode,
ed. G. Gadoffre, 2nd ed. 1961,
pp. 5 & 83).

Weimann later remedied this
oversight in "The Concept of
Tradition Reconsidered"

Robert Weimann, in spite of
his conscientious endeavours
to see the "New Criticism"
in a European perspective
has apparently done no
home work on Croce — witness
the following passage on Eliot's
who "über E. R. Curtius auf
die deutschsprachige Literatur-
wissenschaft wirkte": "In
Europäische Literatur und Latein-

-glio pu-
ro e non
il puris-
mo ... p
puro e
non il
purismo"
(Saggi cri-
tici, ed. L.
Russo, III,
p. 296)

Cf.
Proust,
La Prison-
nière, II,
p. 187: "On
entend
rétrosp-
ectivem-
ent germ-
er a com
[illegible]"

isches Mittelalter finden sich einige Grundkonzeptionen Eliots (Z. B. S. 22: "Für die Literatur ist alle Vergangenheit Gegenwart…") sowie wörtliche Zitate aus den Selected Essays" ("New Criticism" und die Entwicklung bürgerlicher Literaturwissenschaft, S. 68). Curious enough, Gian N. G. Orsini, for all his zeal to prove the influence of Croce upon contemporary literary theory, has overlooked this capital point in his ~~[illegible]~~ plodding book Benedetto Croce: Philosopher of Art & Literary Critic.

Alfred Anger, Deutsche Rokoko-Dichtung: Ein Forschungsbericht, S. 16: "Hat man der expressionistischen Bewegung einen nicht unwichtigen Anteil an der Entdeckung des Barock zugeschrieben, so wird man Ähnliches vom Impressionismus für die Wiederentdeckung des Rokoko sagen müssen"; (Inf., XXXIII-75)

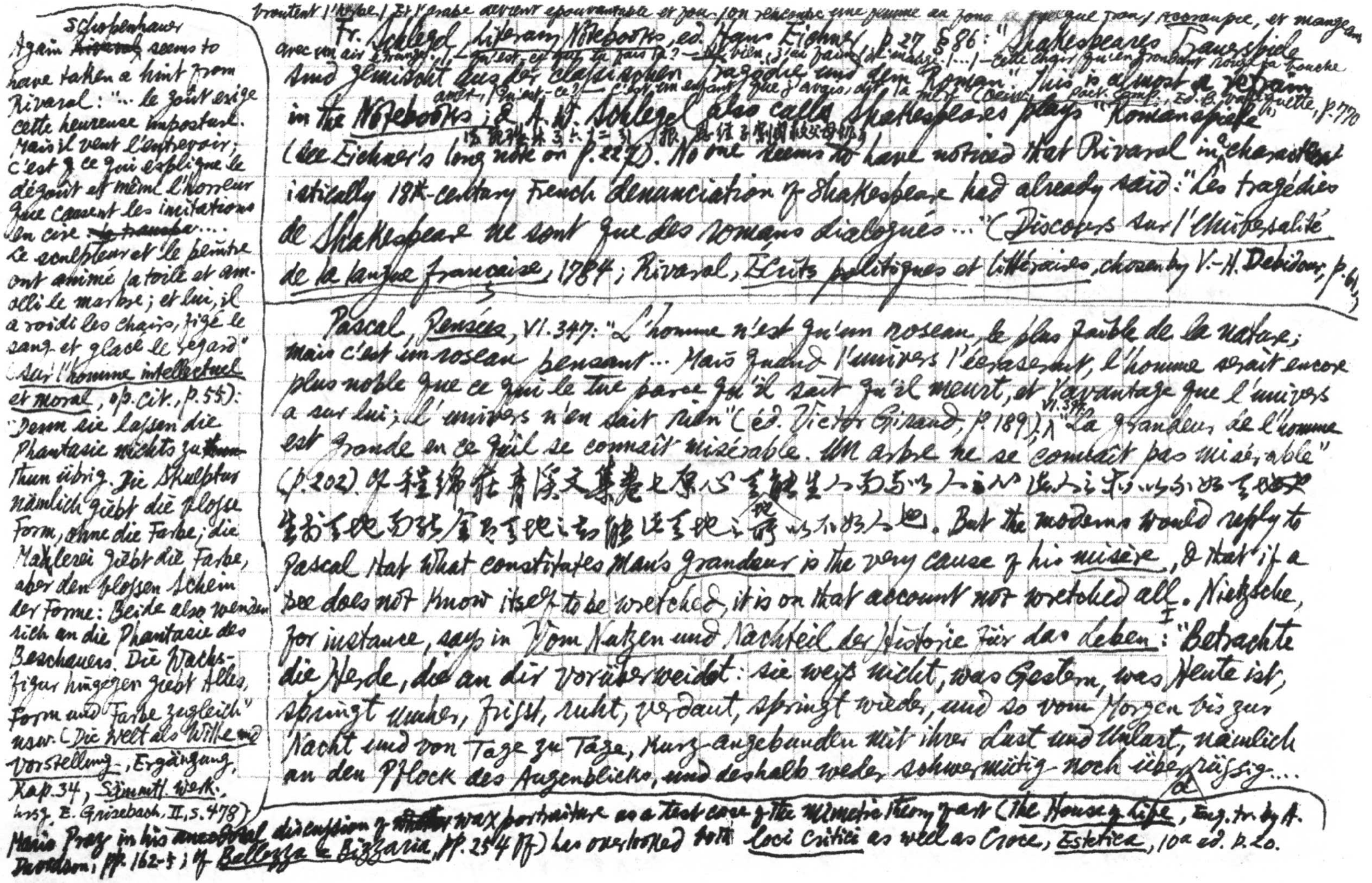
Jean Wahl, A Short History of Existentialism, tr. by F. Williams & S. Maron, p. 9: "~~It~~ remains no less true that we are able to recognize these early prefigurations of the philosophy of existence in St Augustine, Pascal, Kant, Schelling only because a Kierkegaard existed";
les chefs-d'oeuvre anciens de l'immortalité poussiéreuse de la gloire, tandis qu'elles-mêmes y gagneront en respectabilité. … l'obscurité de Mallarmé justifie, après coup, celle de Scève, fait apparaître l'extrême condensation des dizains de la Délie comme autre chose qu'une impasse de la poésie française, nous révèle une aspiration, une tentation éternelle de celle-ci"; Mario Fubini, Critica e Poesia, p. 8: "Sappiamo come ogni nuova civiltà artistica, ogni nuova opera poetica ci faccia leggere con nuovi occhi le opere del passato e ce ne riproponga il problema… Non per questo, come si soleva anni or sono, parleremo di un 'nostro Dante', o di un 'nostro Leopardi', espressioni offensive per Dante e per Leopardi e criticamente errate." Luigi Pareyson is frankly indebted to Eliot for the following passage in his Estetica, 2nd ed 1960, p. 142: "E se è vero che ogni opera modifica radicalmente la tradizione, nel senso che la rimette interamente in questione, non è men vero che ciò non accade se l'artista non l'ha interpretata e assimilata per renderla operante in ~~sé~~ sé stesso" etc. (cf p. 291, note, where Eliot is quoted).

~~[illegible]~~

Imbrie Buffum, Agrippa d'Aubigné's Les Tragiques, p. 35: "Perhaps the most horrifying [episode of cannibalism] occurs in Misères, 501-562. A mother, overcome by hunger, seizes a knife & kills her own child. then: 'De sa levre ternie il sort des feux ardens, / Elle n'apreste plus les levres, mais les dents, / Et des baisers changés en rudes morsures / La faim acheve tout de trois rudes blessures.'" The conscientious, pedestrian author fails to recall Dante's Ugolino episode with its ~~[illegible]~~ pregnant line "Poscia, più che il dolor, poté il digiuno" (Opere, ed. E. Moore & P. Toynbee, p. 48; cf G. Giusti: "Di due versi dell'Inferno", in Prose e Poesie Scelte, ed. Ulrico Hoepli, p. 108) & thus misses the opportunity of contrasting Dante's wonderful restraint with d'Aubigné's baroque exuberance (see infra 七五三則). Hugo's "Misère" (Les Années Funestes, no 48) is feeble rhetoric in comparison: "… Ni maïs, ni pain. Ils (Alfred ~~[illegible]~~, S. 290)

杜甫彭衙行癡女饑咬我啼畏虎狼聞

七五○則 Nietzsche's attack itself … stealing the fat by cheating the fat … (… der Zeit … schon … deine … schaffung und … erlösen… umzuschaffen) (… Sprach … ……)



trouvent l'herbe, / Et l'arabe devient épouvanté et pour son rencontre une femme au fond [illegible] que sans / accroupie, et mangeant avec un air étrange. [illegible] — Qu'est-ce que tu fais là? — Eh bien, j'ai faim, dit [illegible] [...] — Cette chair qu'en [illegible] rougit sa bouche avait, Qu'est-ce? — C'est un enfant que j'avais, dit la mère [illegible], Ed. [illegible], p. 770

Fr. Schlegel, Literary Notebooks, ed. Hans Eichner, p. 27 §86: "Shakespeares Trauerspiele sind gemischt aus der classischen Tragödie und dem Roman." This is almost a refrain in the Notebooks; & A. W. Schlegel also calls Shakespeare's plays "Romanspiele" [illegible] (see Eichner's long note on p. 227). No one seems to have noticed that Rivaral in a characteristically 18th-century French denunciation of Shakespeare had already said: "Les tragédies de Shakespeare ne sont que des romans dialogués..." (Discours sur l'Universalité de la langue française, 1784; Rivaral, Écrits politiques et littéraires, chosen by V.-H. Debidour, p. 61).

Pascal, Pensées, VI. 347: "L'homme n'est qu'un roseau, le plus faible de la nature; mais c'est un roseau pensant... Mais quand l'univers l'écraserait, l'homme serait encore plus noble que ce qui le tue parce qu'il sait qu'il meurt, et l'avantage que l'univers a sur lui; l'univers n'en sait rien" (éd. Victor Giraud, p. 189); VI. 397: "La grandeur de l'homme est grande en ce qu'il se connaît misérable. Un arbre ne se connaît pas misérable" (p. 202). 參程綿莊青溪文集卷七原心 [illegible] 也. But the moderns would reply to Pascal that what constitutes man's grandeur is the very cause of his misère, & that if a tree does not know itself to be wretched, it is on that account not wretched at all. Nietzsche, for instance, says in Vom Nutzen und Nachteil der Historie für das Leben, I: "Betrachte die Herde, die an dir vorüberweidet: sie weiss nicht, was Gestern, was Heute ist, springt umher, frisst, ruht, verdaut, springt wieder, und so vom Morgen bis zur Nacht und von Tage zu Tage, kurz angebunden mit ihrer Lust und Unlust, nämlich an den Pflock des Augenblicks, und deshalb weder schwermütig noch überdrüssig..."

Schopenhauer
Again ~~Rivaral~~ seems to have taken a hint from Rivaral: "... le goût exige cette heureuse imposture. Mais il veut l'entrevoir; c'est ce qui explique le dégoût et même l'horreur que causent les imitations en cire ~~[illegible]~~... Le sculpteur et le peintre ont animé la toile et amolli le marbre; et lui, il a roidi les chairs, figé le sang et glacé le regard" (Sur l'homme intellectuel et moral, op. cit., p. 55): "Denn sie lassen die Phantasie nichts zu ~~thun~~ thun übrig. Die Skulptur nämlich giebt die blosse Form, ohne die Farbe; die Malerei giebt die Farbe, aber den blossen Schein der Form: Beide also wenden sich an die Phantasie des Beschauers. Die Wachsfigur hingegen giebt Alles, Form und Farbe zugleich" usw. (Die Welt als Wille und Vorstellung, Ergänzung, Kap. 34, Sämmtl. Werk. hrsg. E. Grisebach, II, S. 478). Mario Praz in his anecdotal discussion of ~~[illegible]~~ wax portraiture as a test case of the mimetic theory of art (The House of Life, Eng. tr. by A. Davidson, pp. 162-5; cf. Bellezza e Bizzarria, pp. 254 ff.) has overlooked both loci critici as well as Croce, Estetica, 10a ed. p. 20.

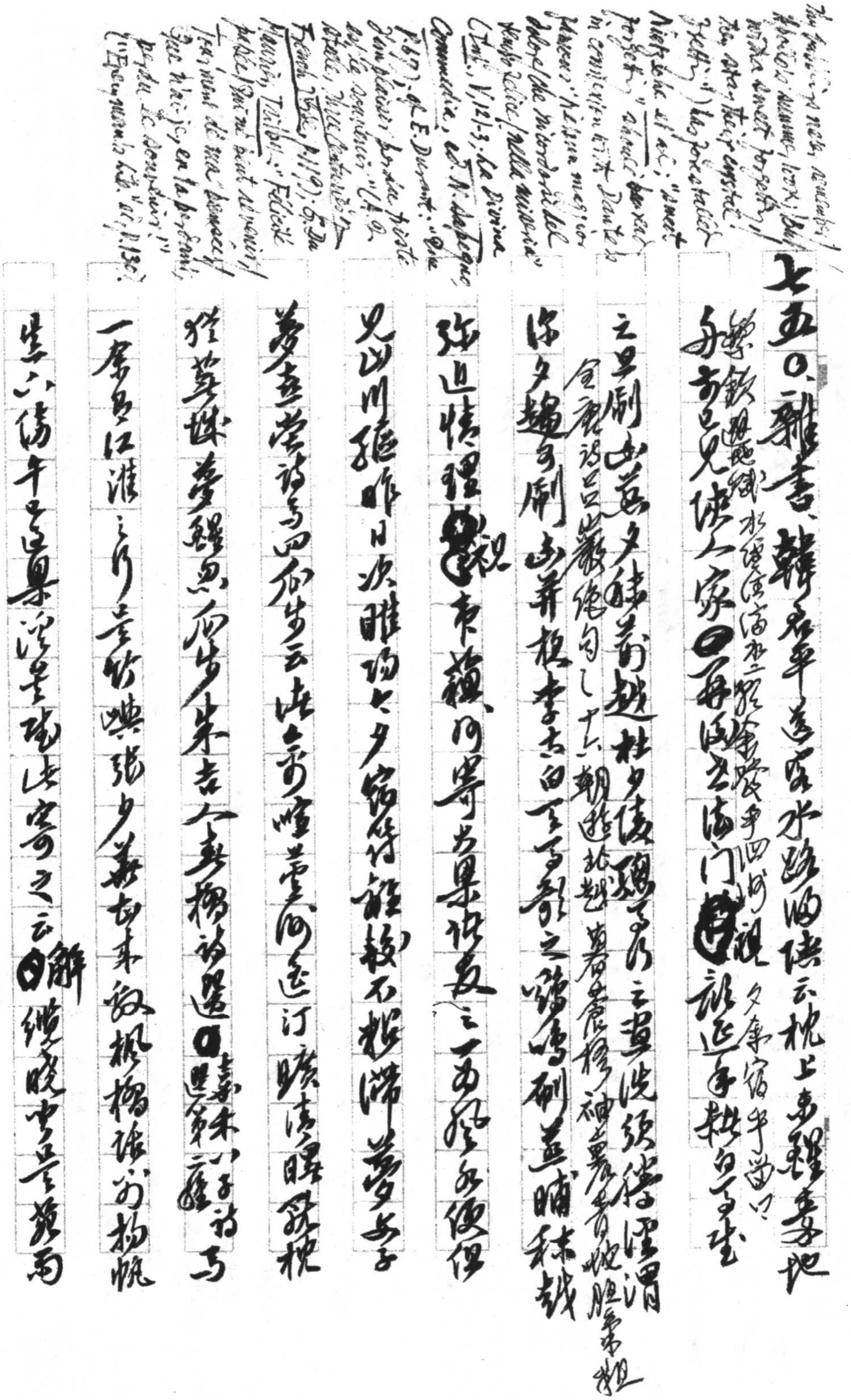
: // Der Regen kam zu dir, / Mit nackten Sohlen der geliebte Wind. / Im Brand der Zeiten lebten wir, / Du aber weißt nicht, wie die Herzen bitter sind. // ... // Du hast nicht Not. / Der Grund, auf dem du grünst, ist dein. / Wir kämpfen uns zu Tod / und schlagen keine Wurzel ein."

Der Mensch fragt wohl einmal das Tier: warum redest mir nicht von deinem Glücke und siehst mich nur an? Das Tier will auch antworten und sagen: das kommt daher, das ich immer gleiche vergesse, was ich sagen wollte — da vergaß es aber auch schon diese Antwort und schwieg: so daß der Mensch sich darob verwunderte" (Werke in 3 Bänden, hrsg. K. Schlechta, I, S. 211). cf Guido Gozzano: "La Differenza": "Penso e ripenso: — Che mai pensa l'oca / gracidante alla riva del canale? / Pare felice! Al vespero invernale / protende il collo, giubilando roca. // Salta starnazza si rituffa gioca: / nè certo sogna d'essere mortale / nè certo sogna il prossimo Natale / nè l'armi corruscanti della cuoca. // — O pàpera, mia candida sorella, / tu insegni che la Morte non esiste: / solo si muore da che s'è pensato. // Ma tu non pensi. La tua sorte è bella! / Chè l'esser cucinato non è triste, / triste è il pensare d'esser cucinato" (Carlo L. Golino, Contemporary Italian Poetry, p. 2); cf Hartley Coleridge: "To a Cat": "The world [illegible] I was hanged & then torn drowned; there is one difference in thee & me — thou dost not know it, & I do." Friedrich Schnack: "Busch": "Dir waren Jahre hold / Und Wasser ohne Zorn. / Du blähtest auf von Gold / Bei Korn und Dorn. // Die Vögel kehrten ein, / Im Erdenfeuer stand dein Saft. / Du warst mit dir allein / Und littest nicht an Blut und Leidenschaft: ~~etc~~" (Wm Rose, A Book of Modern German Lyric Verse, pp. 153-4); etc. Thought, & memory & emotion — the most characteristically human in human consciousness — are considered the source of Man's ~~human~~ unhappiness. A further elaboration of the ~~suffe~~ Rousseauist thesis that "l'homme qui médite est un animal dépravé" (cf. A. O. Lovejoy, Essays in the History of Ideas, "Capricorn Books", pp. 14 ff.). See supra 第七三五則論全唐文卷三八三元結七不如. Keats's beautiful "Stanzas" on happy insensibility ("In a drear-nighted December, / Too happy, happy tree, / Thy branches ne'er remember / Their green felicity: ... // In a drear-nighted December, / Too happy, happy brook, /

No yesterday, nor morrow know; / 'Tis man alone that joy descries / With forward & reverted eyes" (Oxf. Bk. of 18th Cent. Verse, p. 389); Burns's "To a Mouse" concluding stanza

; cf Leopardi's great poem "Canto Notturno di un pastore errante dell'Asia": "O greggia mia che posi, oh te beata, / che la miseria tua, credo, non sai! / Quanta invidia ti porto!" etc. (Opere, a cura di S. Solmi, I, pp. 106-7.) cf Thomas Gray: "Ode on the Pleasure arising from Vicissitudes": "Yesterday the sullen year / Saw the snowy whirlwind fly; / Mute was the musick of the air, / The herd stood drooping by: / Their raptures now that wildly flow,

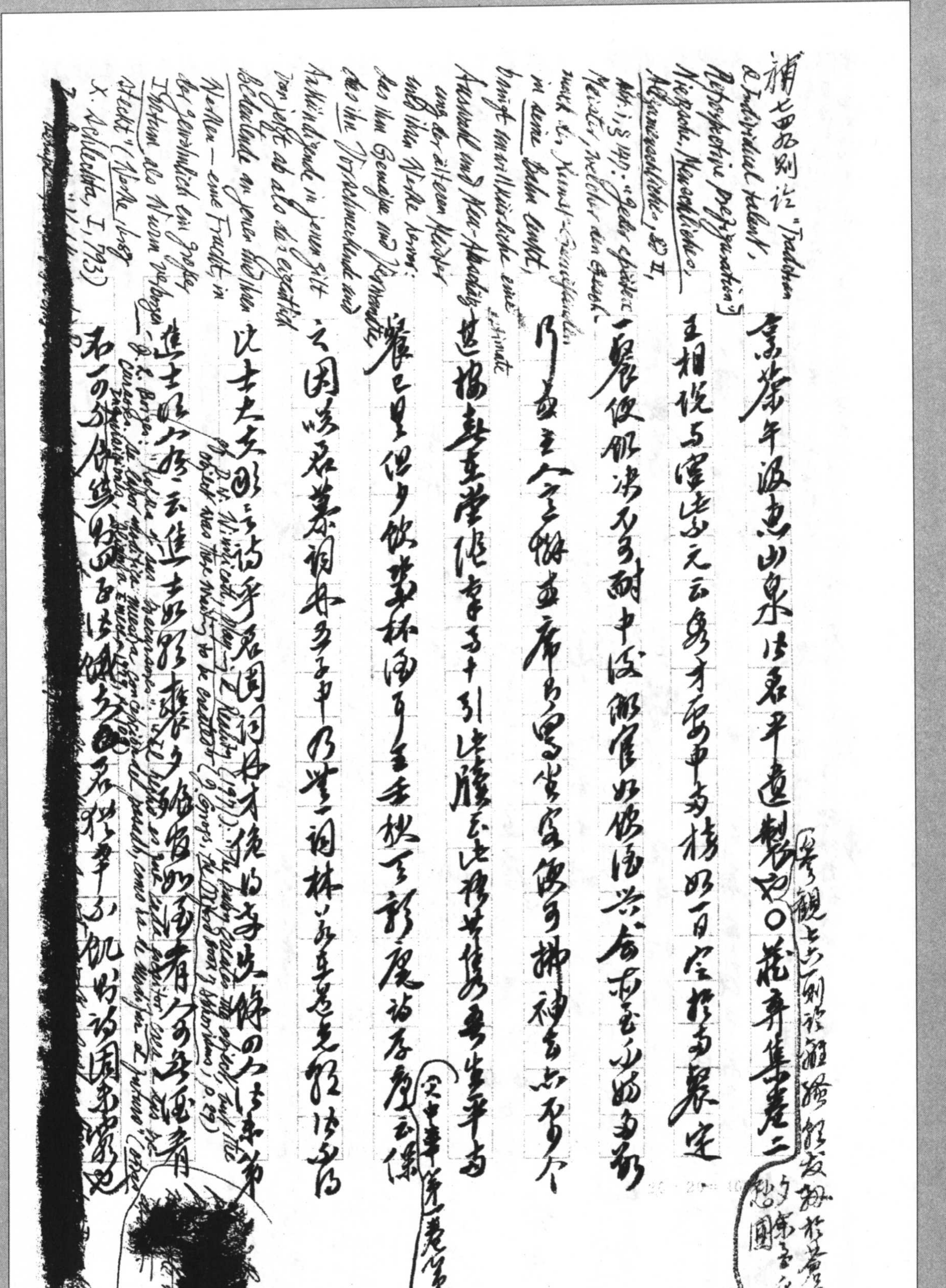
Gottfried Benn: "O daß wir unsere Ururahnen wären. / Ein Klümpchen Schleim in einem warmen Moor. / Leben und Tod, Befruchten und Gebären / glitte aus unseren stummen Säften vor" (Gesam. Werk. in 4 Bänden, hrsg. D. Wellershoff, III. S. 25);



[illegible] *Nietzsche* [illegible] Dante [illegible] "Nessun maggior dolore che ricordarsi del tempo felice nella miseria" (*Inf.*, V, 121-3, *La Divina Commedia*, tr. A. [illegible]) [illegible] E. Durant [illegible] French Tale [illegible] Felicità [illegible] (p. 130).

七五〇、雜書、韓君平《送客水路歸陝》云：「枕上未醒秦地酒，舟前已見陝人家。」〇每[illegible]之[illegible]門[illegible]觀[illegible]近年[illegible]自[illegible]望（[illegible]水[illegible]酒[illegible]四[illegible]觀[illegible]夕[illegible]宿[illegible]字[illegible]）亦早例也。蓋[illegible]夕[illegible]前越。杜少陵[illegible]云：「[illegible]須從[illegible]渭」（[illegible]語只出嚴[illegible]絕句[illegible]十六：「朝[illegible]北[illegible]楊[illegible]」）何夕[illegible]可例，由[illegible]李太白[illegible]之[illegible]例[illegible]秋[illegible]

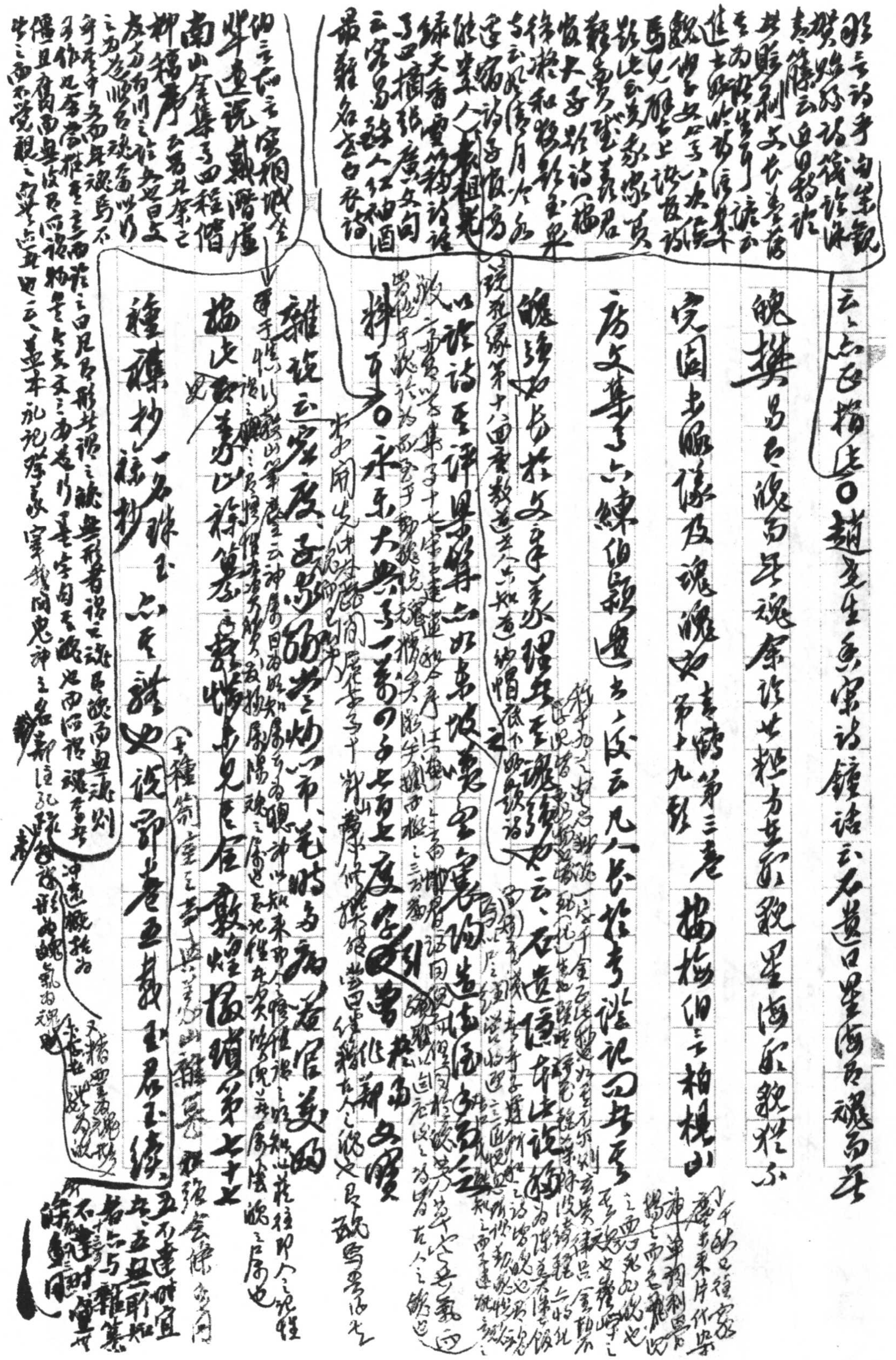
張[illegible]情理[illegible]觀《東籬》，何[illegible]安之一[illegible]便但又[illegible]川[illegible]昨日次睢[illegible]夕[illegible]不[illegible]夢[illegible]夢[illegible]詩[illegible]四[illegible]云[illegible]汀[illegible]枕[illegible]夢醒[illegible]朱吉人[illegible]詩選〇[illegible]一[illegible]江淮之行[illegible]張少[illegible]楓橋[illegible]帆是六傷年[illegible]集[illegible]寄之云〇解[illegible]晚[illegible]



補七四五則論 "Tradition & Individual talent", "Perspektive / Perspectivism" Nietzsche, Menschliches, Allzumenschliches, Bd II, Abt. 1, § 147: "Jeder spätere Meister, welcher den Geschmack der Kunst-Genießenden in seine Bahn lenkt, bringt unwillkürlich eine Auswahl und Neu-Abschätzung (estimate) der älteren Meister und ihrer Werke hervor; das ihm Gemäße und Verwandte, das ihn Vorahnende und Ankündigende in jenen gilt von jetzt ab als das eigentlich Bedeutende an jenen und ihren Werken — eine Frucht, in der gewöhnlich ein großer Irrtum als Wurm verborgen steckt" (Werke, hrsg. v. Schlechta, I, 793)

[illegible]

[redacted]



全唐文卷782李商隱奠相國令狐文「魂沈魄逝」之[illegible] 朱文公[illegible]詩[illegible]之[illegible]人[illegible]神也之[illegible]

西青散記卷一蕭紅降乩

字曰魂魄共時煙上升

為秋風下墜為啾

蘇軾二續

慕容星眼百家小說裁黃允文禮慕容三續他如張功甫南

湖之高上玉界觀梅會飲根第二十四之曾全圖閣（[illegible]見）

憶陳眉公作

人集卷七百九十六雜曲典

妁為樓一夕話卷一又見如白未云欲千[illegible]

想當然

別著小說[illegible]三[illegible]

（八如[illegible]不以王[illegible]）

○遠年[illegible]四子[illegible]人說[illegible]宜[illegible]作[illegible]等[illegible]史[illegible]讀[illegible]少[illegible]

錦帆路卷上記蕪地實官家[illegible]造沙路傳寫播取之[illegible]（[illegible]）

[illegible]楊柳至論小[illegible]四[illegible]李[illegible]王[illegible]玉[illegible]時[illegible]來[illegible]引[illegible]一[illegible]廣[illegible]長[illegible]論或同[illegible]方[illegible]傳[illegible]作[illegible]樂[illegible]等二十[illegible]門則[illegible]會[illegible]雜[illegible]等[illegible]增益[illegible]多[illegible]

[illegible]

"Prostitution" (詳見 Ploss, Bartels & Bartels, *Woman*, tr. by John Dingwall, II, p.117) Marco Polo游記第五十八章記哈密(Camul)亦有此俗[illegible]天[illegible]

○吳集宋外集卷一鬭个人云往[illegible]奇座付遊度同須清源

滴根何似蜜[illegible]李座無種不以桃花結子為指免西何

請誰栽種[illegible]如主[illegible]自[illegible]業子云新[illegible]閨中女兒[illegible]天

李笠翁一家言[illegible]五[illegible]佳[illegible]五云[illegible]宜[illegible]男女[illegible]花[illegible]似[illegible]

桃因可為花 Donne: "The Anagram": "Beauty is Woman Pt.; your husbands say, there is best land, where is fruitest way" (*Complete Poetry & Selected Prose*, ed. John Hayward, p.67) ○子瞻[illegible]說[illegible]

× 20 = 400

却鬼白描[illegible]王生笑集卷二十六無題第二首之「越女如花

只恐[illegible]蝴蝶巧笑，不如螃蟹」傍花西集卷四第五首之「以手自

溫顏[illegible]大明[illegible]笑，不如螃蟹」外集卷四「[illegible]笑死不揪」

（又卷五四[illegible]珍[illegible]傷別張壽[illegible]韓[illegible]部[illegible]香[illegible]論詩云云）

詩一卷田卯堪[illegible]傍花西集卷四阿鎖詩第十二

（[illegible]間語之[illegible]平云云）

其士[illegible]傳[illegible]書[illegible]田卯堪[illegible]而致者

[illegible]撲[illegible]之[illegible]集[illegible]時士集卷四[illegible]詠詩

云[illegible]勤[illegible]見[illegible]並[illegible]破綠

東風月[illegible]如雲[illegible]電以[illegible]逢[illegible]林大由麻

指天[illegible]一云[illegible]九何[illegible]何[illegible]

（卷[illegible]詩[illegible]下有[illegible]）

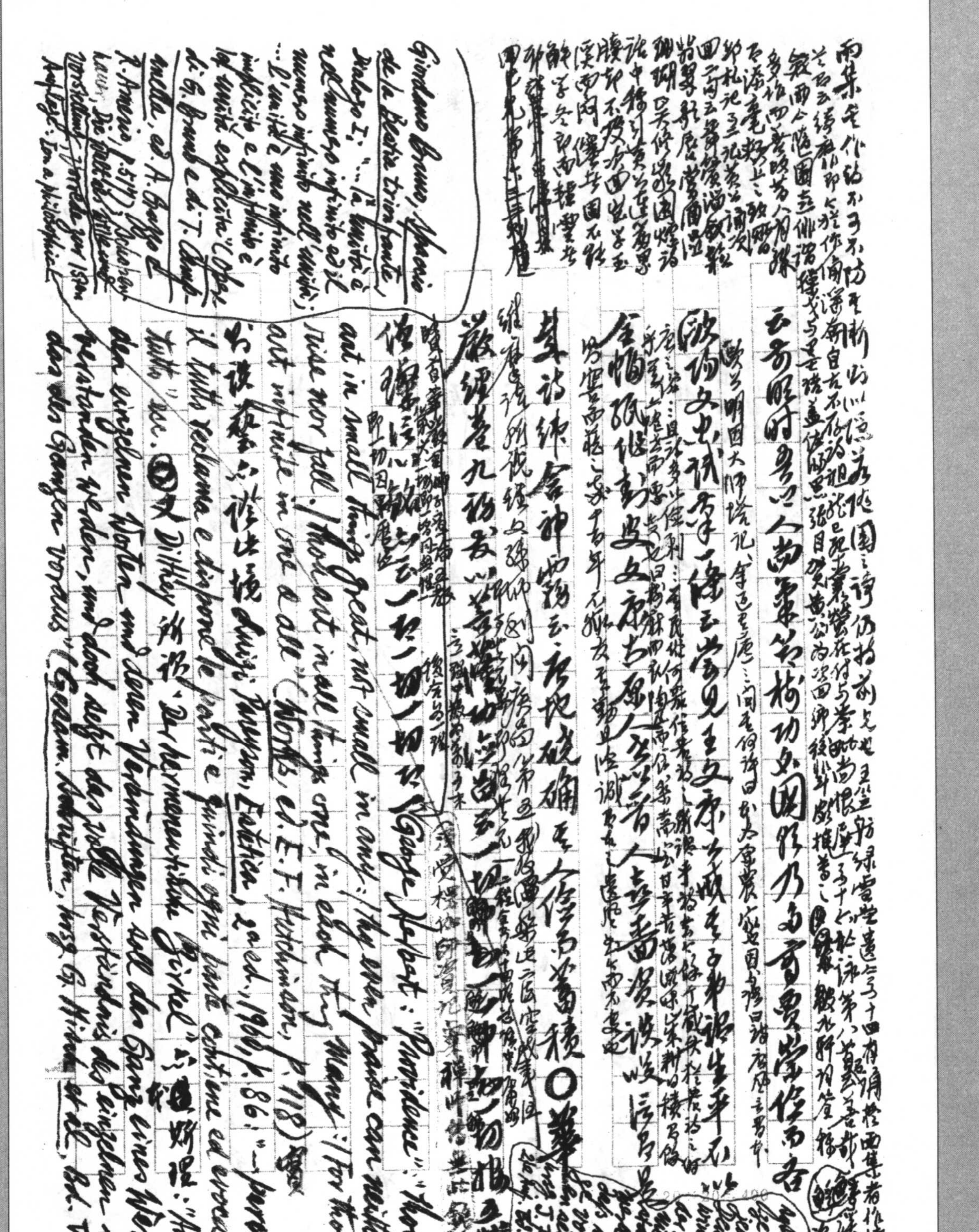
之以[illegible]生[illegible]少[illegible]札記[illegible]七

（參觀六三三則眉[illegible]致[illegible]集中[illegible]四十六云[illegible]）

（[illegible]）

[illegible]早於[illegible]才[illegible]十年[illegible]

[illegible]詩[illegible]集卷二十[illegible]廣[illegible]神致勤人再[illegible]則為王[illegible]於



Giordano Bruno, *Spaccio de la Bestia trionfante*, Dialogo I: "...la unità è nel numero infinito ed il numero infinito nell'unità; ...l'unità è uno infinito implicito e l'infinito è la unità esplicita" (*L'Opere di G. Bruno e di T. Campanella*, ed. A. Guzzo e R. Amerio, p. 517); [illegible]

嚴經卷九[illegible]

[illegible]一切一切 (George Herbert: "Providence": "Thou art in small things great, not small in any; / Thy even praise can neither rise nor fall. / Thou art in all things one, in each thing many: / For thou art infinite in one and all." (*Works*, ed. F. E. Hutchinson, p. 118) [illegible] Pareyson, *Estetica*, 2a ed., 1960, p. 86: "...perché il tutto reclama e dispone le parti e le parti [illegible] contiene ed evoca il tutto" &c. ⓐ文 Dilthey 所說 'Der hermeneutische Zirkel' 亦[illegible]妙理: "Aus den einzelnen Worten und deren Verbindungen soll das Ganze eines Werkes verstanden werden, und doch setzt das volle Verständnis des Einzelnen schon das des Ganzen voraus" (*Gesam. Schriften*, hrsg. G. Misch et al., Bd. V, S.

"Comprendere un'opera d'arte è comprendere il tutto nelle parti e le parti nel tutto... Bisogna, dicevo, analizzare gli elementi dell'opera, ossia le parti del tutto; ma le parti di quel tutto, non le parti di tutti i tutti, o di qualsiasi tutto" (E. Bullough, Cambridge Readings in Italian Literature, pp. 277 & 279)。戴東原《古經解鉤沉序》：「嗚呼！經之至者道也，所以明道者其詞也，所以成詞者未有能外小學文字者也。由文字以通乎語言，由語言以通乎古聖賢之心志，譬之適堂壇之必循其階，而不可以躐等。」同卷《毛詩補傳序》云：「余私謂詩之詞不可知矣，得其志則可以通乎其詞；作詩者之志（程大昌《演繁露》自序已開此說）」（即孟子《萬章》說詩「故說詩者不以文害辭，不以辭害志，以意逆志，是為得之」之旨）（（3）《爾雅注疏箋補序》、《沈學子文集序》、《題惠定宇先生授經圖》、《與某書》可參閱）330; cf. R. Wellek, A History of Modern Criticism, II, p. 308 (note to Schleiermacher); also E. Staiger, Die Kunst der Interpretation, S. 11-2 (mostly Heidegger). Croce 云云最

○尚喬客鎔《持雅堂詩》卷之三《帆樓歌》云：「奇人自古埋名字，況肯浮名居第二。請君讀我帆樓歌，帆樓生長鳥之跡。是今共說吳虞船之根，高郵遇少年，殺以露與弧峯雪。才以孫翻第壁采，在人色接魂，和與月夜潑潑魚迸苦讀。祗上隱之海半日，如今坐第媚老吐一點，來不終裝樓帆。尊亂你登舟來脚，然已見少年孤舫首，半艘中高已衣。帆算一嘆高華，又華柚香本柔，淺兒為淺留為鳴，矣色為媒。貧權將己手讀帆樓，一縱魂身竹斷，柏罷此是翁。賊臥自向翁誇，巷頭翁花兩新入，年都亦入國，讀周以上玩。」

定盦《己亥雜詩》：「張杜西京說外家，斯文吾述段金沙。」自注：「年十二，段先生授以許氏部目，是平生以經說字、以字說經之始。」

[illegible]且教公窗也咨白鄉[illegible]

愚不可知其澌無以思 無邪云一之別可以通 手其志兩篇諫論 豈言納有舍而衆說 合而通觀其相反際 相成互遂陰皇而不 繼中推錢竹汀潛研 堂文集卷三十九戴先 生震傳云嘗謂文 字之未通、通其後語 通在孫之之義說 通無識通之心甚 將者之通（卷三十四）滅 玄林經義雜識序 云六經者聖人之道 無以明其義則必自 詁訓始謂詁訓不別 求義理以義理不 在詁訓之外者上乘者 非吾儒之學也 凌 次仲校禮堂文集卷 三十五戴東原先生 事略狀亦稱引回頭 通至詞明求道之心 故者聖人之心不為 異學曲說所汩亂 皆[redacted]推波助[redacted]文字所謂一也 心者所謂一切也知而 知一切之而知一二者交相為用者也

渡芳消辭獨往一人思佳禮帶中明識机鋒還乙椿机

算可帶宏補為不爰墨人娛英寓為指著可名雖

發陰言話晴慶明實呼程典而代游玄元神何旅雲平（游甘卯萬子文已章的儀寫以得寧鱼于況睡性不意終卷）（然以已餘事要之遊嗾家之太壽白墨子賦春多謝遠居云元甚……毛鬘可之岂允命也）

生花作第二人弋賦早令古好鶴一般精拔名相符徵覓机

算程新知神龍之尾原難見乃惜從前和識難全亦有

今古平分寄入手外多象析机算尚留襟帶未試鼻端

浪身鈎叟梅樂遼學身脫餘子一毛生傑何足全（蘇賦生無新時天下多故之）

同僚云漢的弟子の教遊雅緣者之來有寓外据（林字晚重）（全之）

眉[redacted]因為考訂筆記

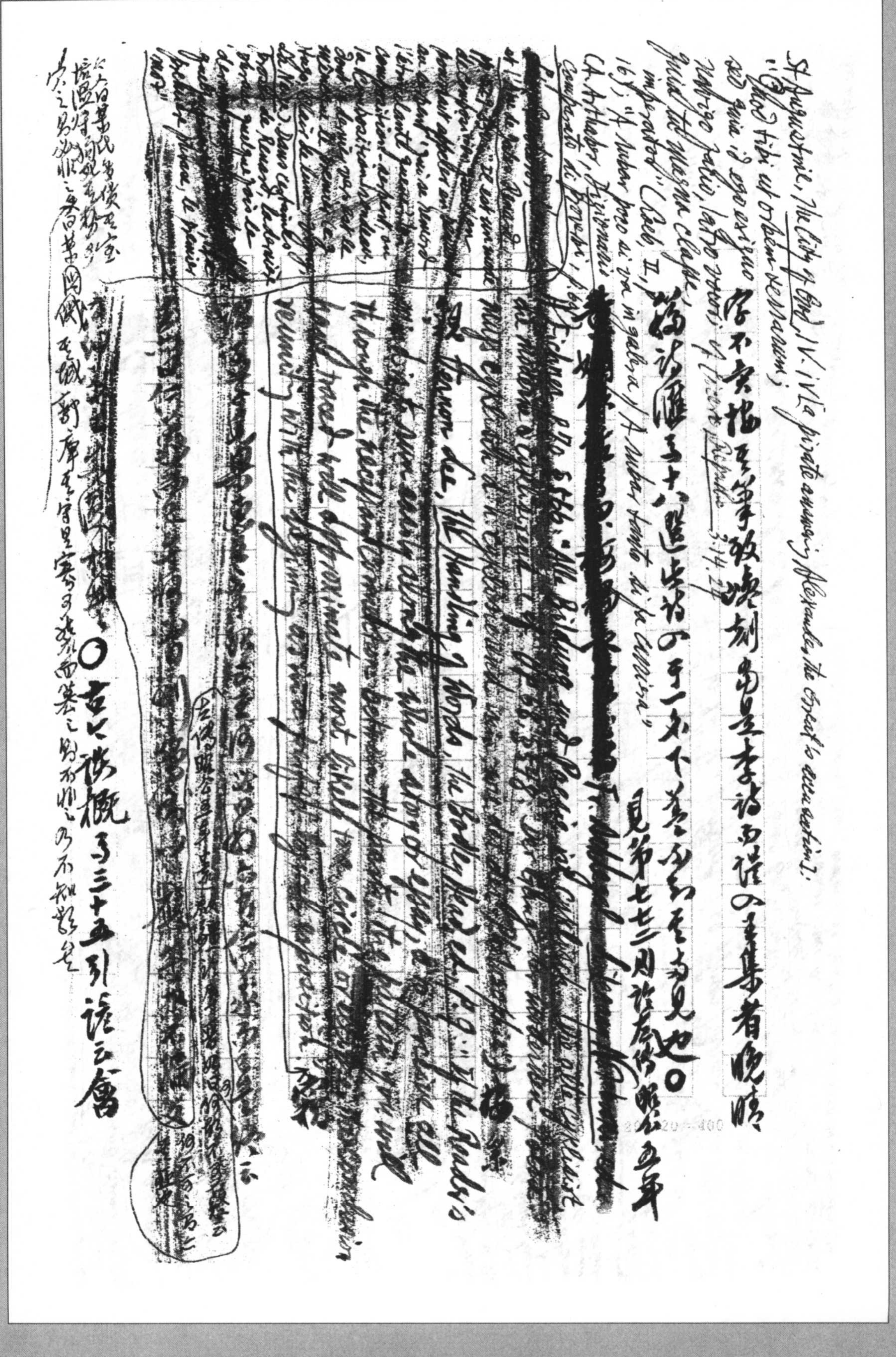
小說獨不及墨歌何耶（第八下文詳摘香字自什）

○陳梓古民陳一齋先生文集十

放卷築戴季先生鈔讀先 意總錢溦孟子儀禮二字務要通其儀禮由全而分由分而合則此不可內

[illegible]三[illegible]不失[illegible]

三與松崖堪詞友特壇詩壇上壇宗盟頗有文史乃發見書與筆以多中隱不大可萬談宋人詞非不佳然法廉勇之言定天瑞來之非論文人兆之也。按即王廟書門花稿爲士與賀言山之三五詩録堪詞業空破此老曾與諸老那右日易悵爲一付誰說虞罷之也。程綿莊青溪文集卷九與家魚門書云：辨謹嚴病於文，詩餘家病於詩，合爲古人之詩文其由爲淫聲美色以遠之可也。○李元仲寒支初集卷一見月云：日見海雲低樓，見海氛蒸海水，浴天時星辰[illegible]作雨，惟月以海中自遊屋先來，渺以言月可親，渡來月可秋試而此中有月未某空者。寬王于一四照堂詩集卷一雙



St Augustine, The City of God, IV. iv (a pirate answering Alexander the Great's accusation): "Quod tibi ut orbem terrarum; sed quia id ego exiguo navigio facio, latro vocor; quia tu magna classe, imperator." Cic. Rep. III, (Cicero, Republic 3.14.24) 16): "A ladron poco si va in galera, / A ladron tanto si fa carezza" (A. Arthaber, Dizionario Comparato di Proverbi, p.69)

盜不實指至筆致鋒刻畫是李詩所謂の美集者晚晴

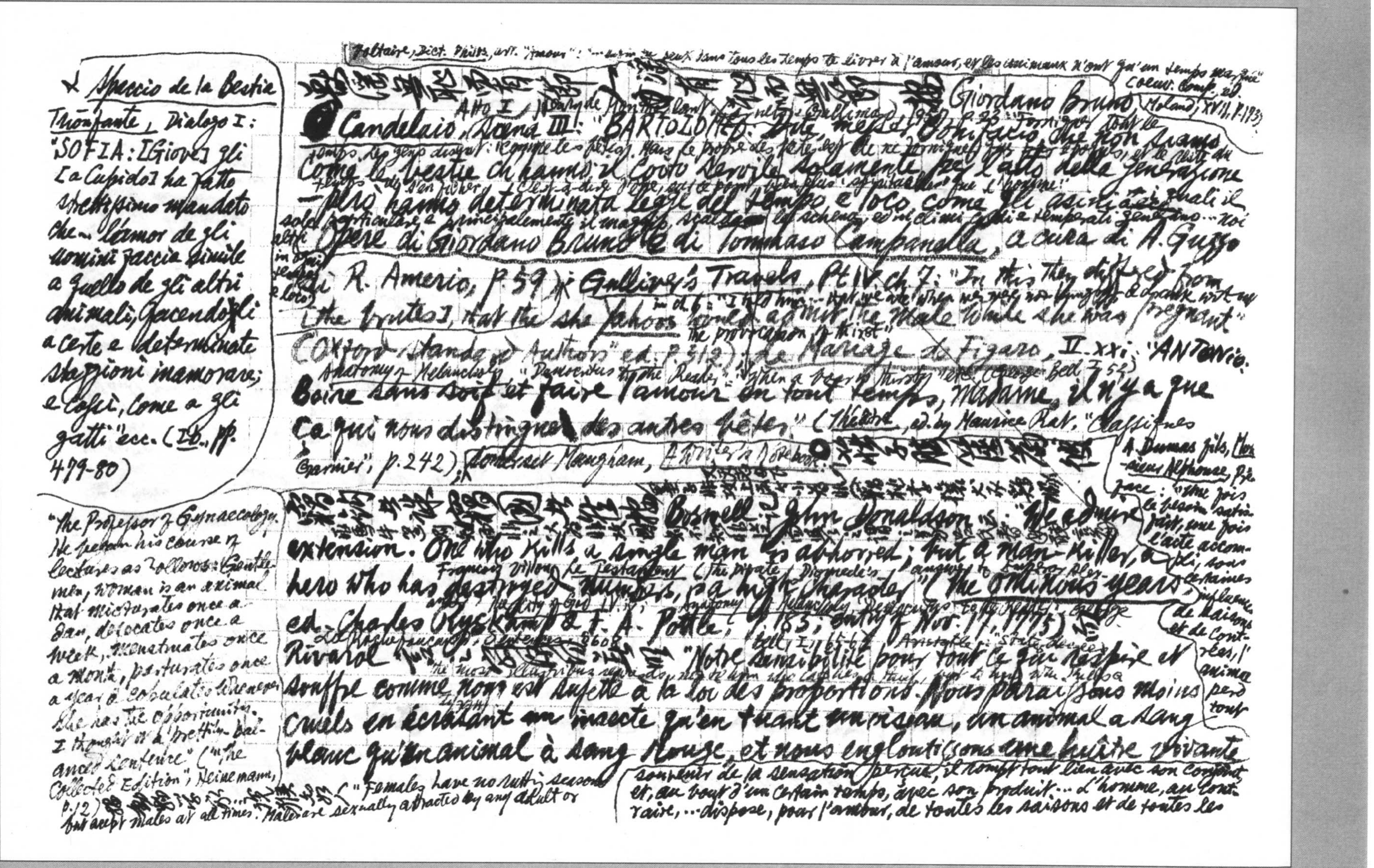
語詩酒弄十六選出詩の于一不下美又工兵又見也○

見第七七三則論左傳昭公五年

[redacted]

○古今譚概卷三十五引諺云會

以入日集氏多偷兒室 蕩隱得開匭至物外 次之易御非之矣白集門側至盛新庫者守里寒子盜而基之別不比之乃不知覺矣



Voltaire, Dict. Philos., art. "Amour": "... [illegible] deux dans tous les temps de livrer à l'amour, et les animaux n'ont qu'un temps marqué" (Oeuvr. Comp., ed. Moland, XVII, p. 173)

[illegible] Giordano Bruno ● Candelaio, Atto I, Scena III: "BARTOLOMEO: Dite, messer Bonifacio, che non siamo come le bestie ch'hanno il coito servile solamente per l'atto della generazione — però hanno determinata legge del tempo e loco, come gli asini, i quali il sole particolare e principalmente il maggio scalda [illegible] le schene, ed ne' climi caldi e temperati [illegible]... Noi altri in ogni tempo e loco" (Opere di Giordano Bruno e di Tommaso Campanella, a cura di A. Guzzo e di R. Amerio, p. 59)

[illegible] (Gallimard, 19[illegible]), p. 23: "Forniquer tout le temps, les gens disant: 'Comme les bêtes.' Mais le propre des bêtes est de ne forniquer qu'à certaines époques, et le reste du temps de s'en ficher. C'est-à-dire [illegible] bien plus 'bestial' que l'homme!"

x Spaccio de la Bestia Trionfante, Dialogo I: "SOFIA: [Giove] gli [a Cupido] ha fatto strettissimo mandato che ... l'amor de gli uomini faccia simile a quello de gli altri animali, facendogli a certe e determinate staggioni inamorare; e cossì, come a gli gatti" ecc. (Ib., pp. 479-80)

x Gulliver's Travels, Pt IV ch. 7: "In this they differed from the brutes, that the she Yahoos would admit the male while she was pregnant" (Oxford "Standard Authors" ed. p. 312)

[illegible] "... that we are when we [illegible] & speak [illegible]" "the provocation of thirst"; Anatomy of Melancholy, "Democritus to the Reader": "when a beast is thirsty" etc. (George Bell I, 52)

Le Mariage de Figaro, II. xxi: "ANTONIO: Boire sans soif et faire l'amour en tout temps, Madame, il n'y a que ça qui nous distingue des autres bêtes." (Théâtre, ed. by Maurice Rat, "Classiques Garnier", p. 242); Somerset Maugham, A Writer's Notebook: "The Professor of Gynaecology. He began his course of lectures as follows: Gentlemen, woman is an animal that micturates once a day, defecates once a week, menstruates once a month, parturates once a year & copulates whenever she has the opportunity. I thought it a [illegible] sentence" ("The Collected Edition", Heinemann, p. 12) [illegible] ("Females have no rutting seasons but accept males at all times. Males are sexually attracted by any adult or

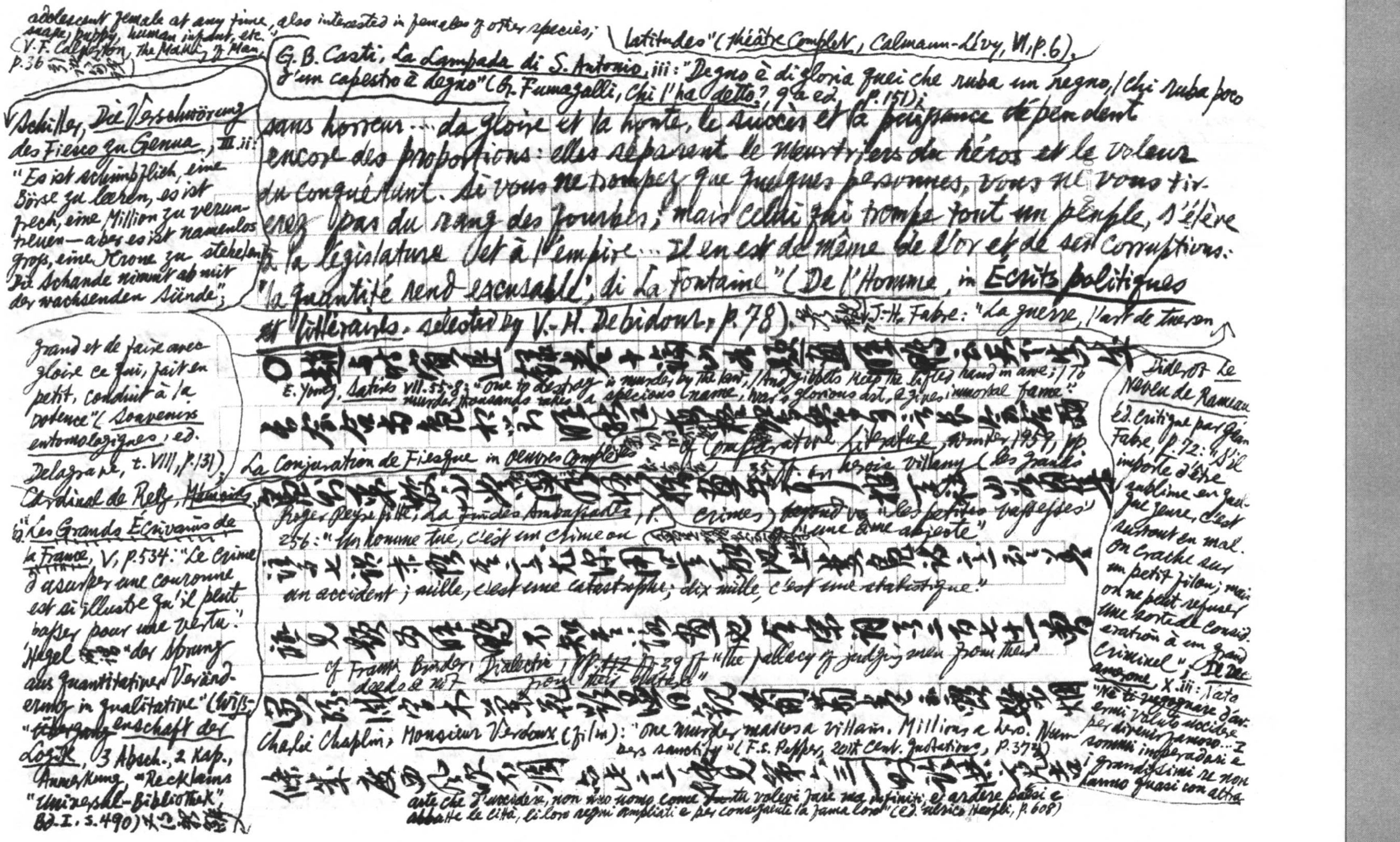
● [illegible]

A. Dumas fils, Monsieur Alphonse, Préface: "Une fois le besoin satisfait, une fois l'acte accompli, sous certaines influences de saisons et de contrées, l'animal perd tout souvenir de la sensation perçue, il rompt tout lien avec son conjoint, et, au bout d'un certain temps, avec son produit... L'homme, au contraire, ... dispose, pour l'amour, de toutes les saisons et de toutes les

[illegible] Boswell, John Donaldson 云: "We admire extension. One who kills a single man is abhorred; but a man-killer, a hero who has destroyed numbers, is a high character" (The Ominous Years, ed. Charles Ryskamp & F. A. Pottle, p. 185, entry of Nov. 17, 1775)

François Villon, Le Testament (The pirate Diomedes's answer to Emperor Alexander); [illegible] IV. iv; Anatomy of Melancholy, "Democritus to the Reader", George Bell, I, 65-67; Aristotle: "State-[illegible]"; La Rochefoucauld, Sentences 608; "The most illustrious [illegible]"

Rivarol [illegible] "Notre sensibilité pour tout ce qui respire et souffre comme nous est sujette à la loi des proportions. Nous paraissons moins cruels en écrasant un insecte qu'en tuant un oiseau, un animal à sang blanc qu'un animal à sang rouge, et nous engloutissons une huître vivante



adolescent female at any time, also interested in females of other species; snake, puppy, human infant, etc." (V.F. Calverton, *The Making of Man*, p.36 [illegible])

latitudes" (*Théâtre Complet*, Calmann-Lévy, VI, p.6),

G.B. Casti, *La Lampada di S. Antonio*, iii: "Degno è di gloria quei che ruba un regno, / Chi ruba poco d'un capestro è degno" (Cf. Fumagalli, *Chi l'ha detto?* 9a ed., p.151);

Schiller, *Die Verschwörung des Fiesco zu Genua*, III.ii: "Es ist schimpflich, eine Börse zu leeren, es ist frech, eine Million zu veruntreuen — aber es ist namenlos groß, eine Krone zu stehlen. Die Schande nimmt ab mit der wachsenden Sünde";

sans horreur ... la gloire et la honte, le succès et la puissance dépendent encore des proportions: elles séparent le meurtriers du héros et le voleur du conquérant. Si vous ne trompez que quelques personnes, vous ne vous tirerez pas du rang des fourbes; mais celui qui trompe tout un peuple, s'élève à la législature et à l'empire... Il en est de même de l'or et de ses corruptions: "la quantité rend excusable", dit La Fontaine" (De l'Homme, in **Écrits politiques et littéraires**, selected by V.-H. Debidour, p.78). [illegible] J.-H. Fabre: "La guerre, l'art de tuer en grand et de faire avec gloire ce qui, fait en petit, conduit à la potence" (*Souvenirs entomologiques*, éd. Delagrave, t. VIII, p.131);

○趙與旹賓退錄卷十[illegible]

E. Young, *Satires* VII.55-8: "One to destroy is murder by the law, / And gibbets keep the lifted hand in awe; / To murder thousands takes a specious name, / War's glorious art, and gives immortal fame";

[illegible]

cf. *Comparative Literature*, Winter 1959, pp. 35 ff. on heroic villainy (les grands crimes) beyond the "les petites bassesses d'une âme abjecte"

La Conjuration de Fiesque in *Oeuvres Complètes*

Cardinal de Retz, *Mémoires*, éd. "*Les Grands Écrivains de la France*", V, p.534: "Le crime d'usurper une couronne est si illustre qu'il peut passer pour une vertu"; Hegel "der Sprung aus quantitativer Veränderung in qualitative" (*Wissenschaft der Logik*, 3 Absch., 2 Kap., Anmerkung, "Reclams Universal-Bibliothek", Bd. I, S.490) [illegible]

[illegible]

Roger Peyrefitte, *La Fin des Ambassades*, p.256: "Un homme tué, c'est un crime ou un accident; mille, c'est une catastrophe; dix mille, c'est une statistique."

[illegible]

[illegible]

cf. Frank Binder, *Dialectic*, pp. 39 ff. "the fallacy of judging men from their deeds & not from their status"

Diderot, *Le Neveu de Rameau*, éd. critique par Jean Fabre, p.72: "S'il importe d'être sublime en quelque genre, c'est surtout en mal. On crache sur un petit filou; mais on ne peut refuser une sorte de considération à un grand criminel"; *Il Decamerone* X.iii: Natan "Nè ti vergognare d'avermi voluto uccidere per divenir famoso... I sommi imperadori e i grandissimi re non hanno quasi con altra arte che d'uccidere, non uno uomo come tu volevi fare, ma infiniti, e ardere paesi e abbattere le città, li loro regni ampliati e per conseguente la fama loro" (ed. Ulrico Hoepli, p.608)

[illegible]

Charlie Chaplin, *Monsieur Verdoux* (film): "One murder makes a villain. Millions a hero. Numbers sanctify" (F.S. Pepper, *20th Cent. Quotations*, p.373)

[illegible]

题张忆娘簪花图 Hegel所谓"Was nun der Geist in Kunstwerken seinem eigenen Innern entnimmt, dem weiss er auch nach seiten der äusserlichen Existenz hin eine Dauer zu geben; die einzelne Naturlebendigkeit dagegen ist vergänglich, schwindend und in ihrem Aussehen veränderlich, während das Kunstwerk sich erhält" (*Ästhetik*, Aufbau Verlag, 1955, S. 74; cf. S. 189: "Was in der Natur vorübereilt, befestigt die Kunst zur Dauer; ein schnell verschwindendes Lächeln, einen plötzlichen schalkhaften Zug um den Mund, einen Blick, einen flüchtigen Lichtschein, ebenso geistige Züge im Leben der Menschen, Vorfälle, Begebenheiten, welche kommen und gehen, da sind und wieder vergessen werden, – alles und jedes entreisst sie dem augenblicklichen Dasein und überwindet auch in dieser Beziehung die Natur"). 参观 Michelangelo: "La cause al' efetto inclina e cede, / onde dall'arte è vinta la natura. / I' 'l so, che 'l pruovo in la bella scultura / c'all'opra il tempo e morte non tien fede" (sonnets ed. J. A. Symonds [redacted]); Giuseppe Battista: "Per famosa ricamatrice": "Già la terra non vanta il patto alterno / de' fiori suoi, soggetti al sole, al gelo: / ché quinci era la state e lungi è il verno" (G. G. Ferrero, *Marino e i Marinisti*, p. 1010); Boswell: "Dr Johnson said the value of statuary was owing to its difficulty; 'For,' said he, 'you would not value the finest cut head upon a carrot.' Here I take it he was not just; for although the difficulty may enter into the estimation of the value of the marble head, I take it the durability is the principal reason for a preference" (*The Ominous Years*, March 19, 1776, *op. cit.*, p. 276); Shelley, "Defence of Poetry": "Poetry... arrests the vanishing apparitions which haunt the interlunations of life... Poetry redeems from decay the visitations of the divinity in man" (*Prose Works*, ed. R. H. Shepherd, II, p. 34);

参观 Diderot, *Lettres à Sophie Volland* juillet 14, 1762: "On s'accuseroit peut-être plus aisément du projet d'un grand crime, que d'un petit sentiment obscur, vil et bas" etc. (éd. Gallimard, I, p. 237).

"... più dura / l'immagin viva in pietra alpestra e dura, / che 'l suo fattor, che gli anni in cener riede? /

Giordano Bruno, *Spaccio de la Bestia Trionfante*, Dialogo primo: "[Giove a Venere] Cossì, come la pittura ed il ritratto nostro si contempla sempre medesimo, talmente quà non si vada cangiando e ricangiando la vital nostra complessione?" (*Opere di Bruno e di Campanella*, ed. A. Guzzo & R. Amerio, p. 482). Martin Opitz: "Poeta": "Keine Heereskraft kann spielen / Weder die Gewalt der Zeiten; / Das Metall und Eisen bricht; / Kron & Zepter legt sich nieder; / Aber schöne Lieder / Wissen von dem Tode nicht" (Max Wehrli, Deutsche Barocklyrik, 3te erweiterte Aufl., S.9).

Goethe: "Das Göttliche": "Nur allein der Mensch / Vermag das Unmögliche; / … // Er kann dem Augenblick / Dauer / verleihen".

Gautier: "Tout passe. — L'art robuste / Seul a l'éternité; / Le buste / Survit à la cité. // … // Les dieux eux-mêmes meurent. / Mais les vers souverains / Demeurent / Plus forts que les airains. // Sculpte, lime, cisèle; / Que ton rêve flottant / Se scelle / Dans le bloc résistant." ("L'Art", in Émaux et Camées, éd. Charpentier, pp. 225-6).

The Notebooks of Leonardo da Vinci, tr. E. MacCurdy, I, p. 98: "In life beauty perishes and does not endure" ("Cosa bella mortal passa e non dura"; note: A line from Petrarch's Sonnets, CXC, l. 8 … An interesting transcription "Cosa bella mortal passa e non d'arte", which I translated as 'In life beauty perishes, not in art', occurs also in D'Annunzio's La Gioconda").

◉春遊然浙西村人詩集子、秋暮游西山乃詩云[illegible]汀詩

先生云：游以景爲詩，未可也。詩乃景中[illegible]惱而裁景是[illegible]乃大好

稅擣，浩研堂詩續已子五自題下台游草云：[illegible]人莫援使

宦誠以老遊山不作詩，以[illegible]日[illegible]以嘗語子游以是未可也化

春歸江上村居，花緣絕截雖好（此等篇多詠不盛）燧

詩是自殺，好誤迷而深張至云[illegible]生至主吾吳有[illegible]

杜甫鶴者日登樓遠眺，[illegible]因晚晚，評頭詩情使不困，詩爲子十慶此詩當八時。在門詩鐘評詩序：中退而尋之而云安，勞山水思理不廢也。欲于中境成詩，非惟詩不必佳，且亦安能遊。趣過去補作，又以不情讀。退尋二字露此徒便爾，自是至理。

矯中昨人世名臣記載佳文疑：云浩山陰所之[illegible]者子球詩

友梅先生示子所[illegible]截書眺望之詞而追程何遷其復者

之詩文法云去日游覽之勝，云云可以發觀。◉浙西村人詩也子五

卓吾峰自從嘗語文章如[illegible]鏡萬外植而未

Hildebert of Lavardin: "Roman Elegy": "Hic superum formas superi mirantur et ipsi, / Et cupiunt fictis vultibus esse pares. / Non potuit natura deos hoc ore creare / Quo miranda deum signa creavit homo" ("Gods marvel at their own likeness & long to resemble the graven image of them. Nature could not produce deities with faces like").

中生象著述文之重要也，錢默存先生云重於文者文要（the "well-created, admirable images of the Jade" Huntington Cairns, The Limits of Art, 288）

其味悠揚，滿前茂葉四照之人合集卷子二十三詩歌思說話作詩唐

改昭唐之路中，云：詩如剝皮，如橘柚楊桃，讀畢須三剝至皮

乃得佳味。黄寶人紡授堂文集卷五與魏展亦作程疑（正）如此

剝筍皮殼不舉其味，不牛之深據說理者不但不剝至殼與包

封殼十重一層皮蒙翳瓤很說妙而層層之殼，使讀者不但無筍味矣

（紡授堂二集卷五〈送董叔會重游越六首〉東坡以德）

亦有剝至無筍者○[redacted]

黄武部（二三）遂君莫怪，感弘多程記，初為年譜屬稿，據讓張弢處，流韻樓詩

[redacted]

（卷六端）

[redacted]揚至唐，類四靈者，降上元極敗闡閱，舊本不復遠溯乾象

集說英同光已惺述，又紡授堂二集卷六〈庚辰除日次（正矣）韻端獄〉

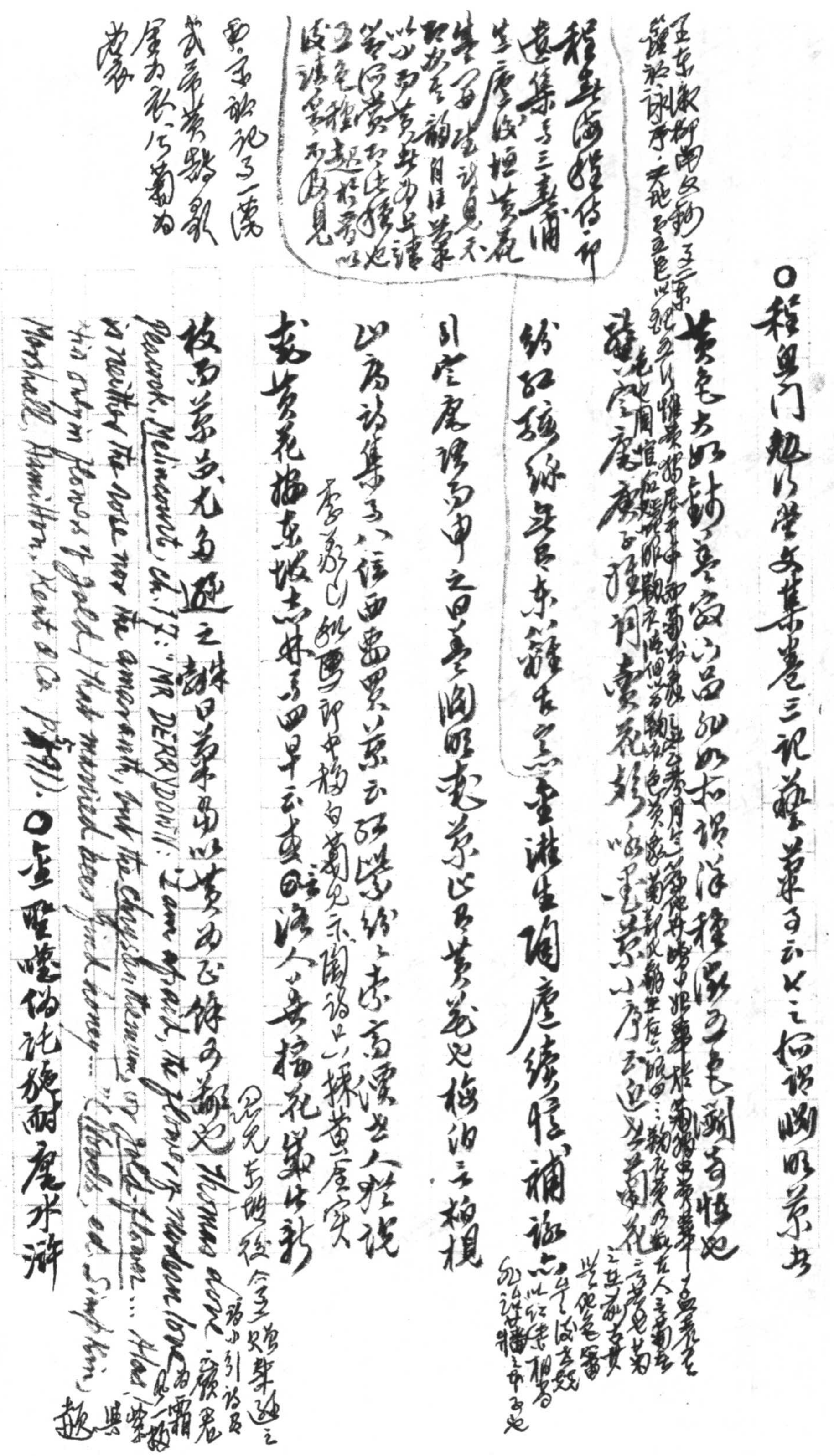
Seneca, *Epistulae Morales*, XXIV. 20 (Loeb, Vol. I, p. 176): "...Cotidie morimur. Cotidie enim demitur aliqua pars vitae, et tunc quoque, cum crescimus, vita decrescit" (We die every day. For every day a little of our life is taken from us; even when we are growing, our life is on the wane [illegible]

[illegible]

Thomas Campion: "Come, cheerful day, part of my life to me": "Part of my life, in that, you life deny: / So every day we live, a day we deny" [illegible]

(Cf. Oct. 27, 1827, p. 162: "A good deal of talk [with Rogers] about Byron... his capability of making others feel upon subjects on which he did not seem to feel much himself; such as scenery, the arts, &c. ... the same peculiarity (R. says) existed in Mme de Staël. Though living at Coppet, she never saw the glaciers, nor any more of the scenery than what lay on the road between Coppet & Paris").

○ *The Journal of Thomas Moore*, July 3rd, 1821 (ed. Peter Quennell, p. 59): "Talking of Delille, Lord H.[olland] said that, notwithstanding his pretty description of Kensington Gardens, he walked with him once there, & he did not know them when he was in them: Mad. de Staël never looked at anything; passed by scenery of every kind without a glance at it; which did not, however, prevent her describing it. I said that Lord Byron could not describe anything which he had not had actually under his eyes, & that he did it either on the spot or immediately after." Cf. G. Atkinson, *Le Sentiment de la Nature et le Retour à la Vie simple (1690–1740)*, p. 142: "Klopstock n'eut 'keine Neugierigkeit ~~für~~ die Alpen von Weitem oder in der Nähe zu betrachten' (Bodmer, cité par L. Friedländer, *Ueber die Entstehung und Entwicklung des Gefühls für das Romantische in der Natur*, S. 15), et cela un quart de siècle après la publication du poème de Haller!"; 參觀 Wordsworth 致 Scott 書云 "with his eye on the object" (7 Nov. 1805, *Early Letters of William & Dorothy Wordsworth*, ed. E. de Selincourt, p. 541)



〇程鱼门勉行堂文集卷三记艺菊菜子云：「以之稻识幽明菊者，黄色大如钱，英实小，品细如扣，识谓种类之真者，为色长刚，奇特也。

（王东溆柳南文钞卷三菊谱序：天地正五色以黄为正，以五行惟黄独居中和，[illegible]）

[illegible]空庵庚子种，词赏花彭，以□菊。小序云：匹吴菊花之[illegible]

给缸栽绿草，东篱是之。重谁生陶令，续怪，补缺之。（以红黄相杂[illegible]）

引空庵瑕为申之日，真识陶明爱菊，正其黄花也。梅伯言之梅根

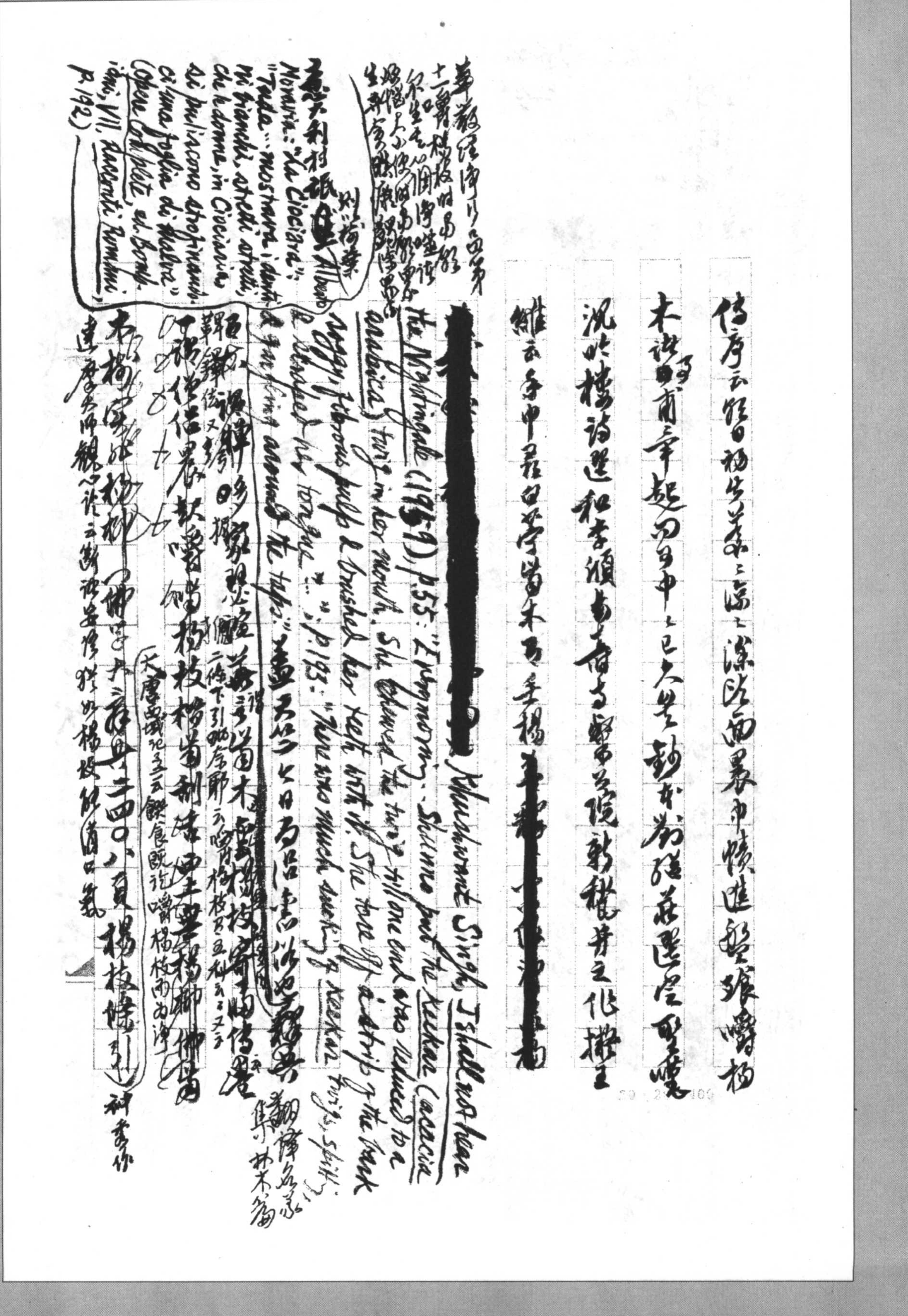
以为诗集卷八，后西园果之菊云：砭燃红红紫紫，高贤古人推说（李茅雨以秋为即中秋白菊，见不陶语，以采黄为宗）

或黄花插东坡志林卷四早云：东国话人也，无插花纵作新（因见东坡后今之为只黎逊之，诗小引语及，顾君为霜，吴紫，越）

校为菊花尤多逊之诛日菊花以黄为正色，余为杂色也。Thomas Love Peacock, Melincourt, ch. 17: "MR DERRYDOWN: I am afraid, the flower of modern love is neither the rose nor the amaranth, but the chrysanthemum, or gold-flower ... Has this only in flowers of gold, that married bees suck honey ..." (Novels, ed. Simpkin, Marshall, Hamilton, Kent & Co. p. 191). 〇王圣嘆伪托施耐庵水浒

（程垂海程传仰遗集卷三菊谱生庵后梗黄花集中谓见无，以谓之□自谓黄菜，以为黄要为上，谓吾问黄□佳，极也，五色□程赵□秋□以，波谨□不敢见）

要知菊花只一涧，我第黄紫数，星为衣绣菊为裳



傳序云[illegible]日楊生[illegible]涕[illegible]暴市憤進[illegible]狼嚙楊

木[illegible]前[illegible]起四日中上已大覺[illegible]

況[illegible]樓詩選和李頎[illegible]待[illegible]嚼[illegible]說新[illegible]之作樓王

[illegible]云手中[illegible]楊[redacted]楊

[redacted] Khushwant Singh, I Shall Not Hear the Nightingale (1959), p.55: "[illegible] Shammo put the keekar (acacia arabica) twig in her mouth. She chewed the twig till one end was reduced to a soggy, fibrous pulp & brushed her teeth with it. She tore off a strip of the bark & scraped her tongue [illegible] the tops." p.193: "There was much such chewing of keekar twigs & spitting."

華嚴經淨行品第十一：嚼楊枝時，當願眾生，其心調淨，噬諸煩惱。[illegible]

意大利村婦[illegible]以[illegible]葉　Alberto Moravia: "La Ciociara": "Tutta… mostrava i denti, i denti bianchi, stretti stretti, che le donne, in Ciociaria, si puliscono strofinandoli con una foglia di malva" (Opere Complete ed. Bompiani, VIII, Racconti Romani, p.192)

盡天竺[illegible]七日乃[illegible]書以[illegible]　翻譯名義集 林木篇

[illegible]以[illegible]木[illegible]楊枝[illegible]傳[illegible]

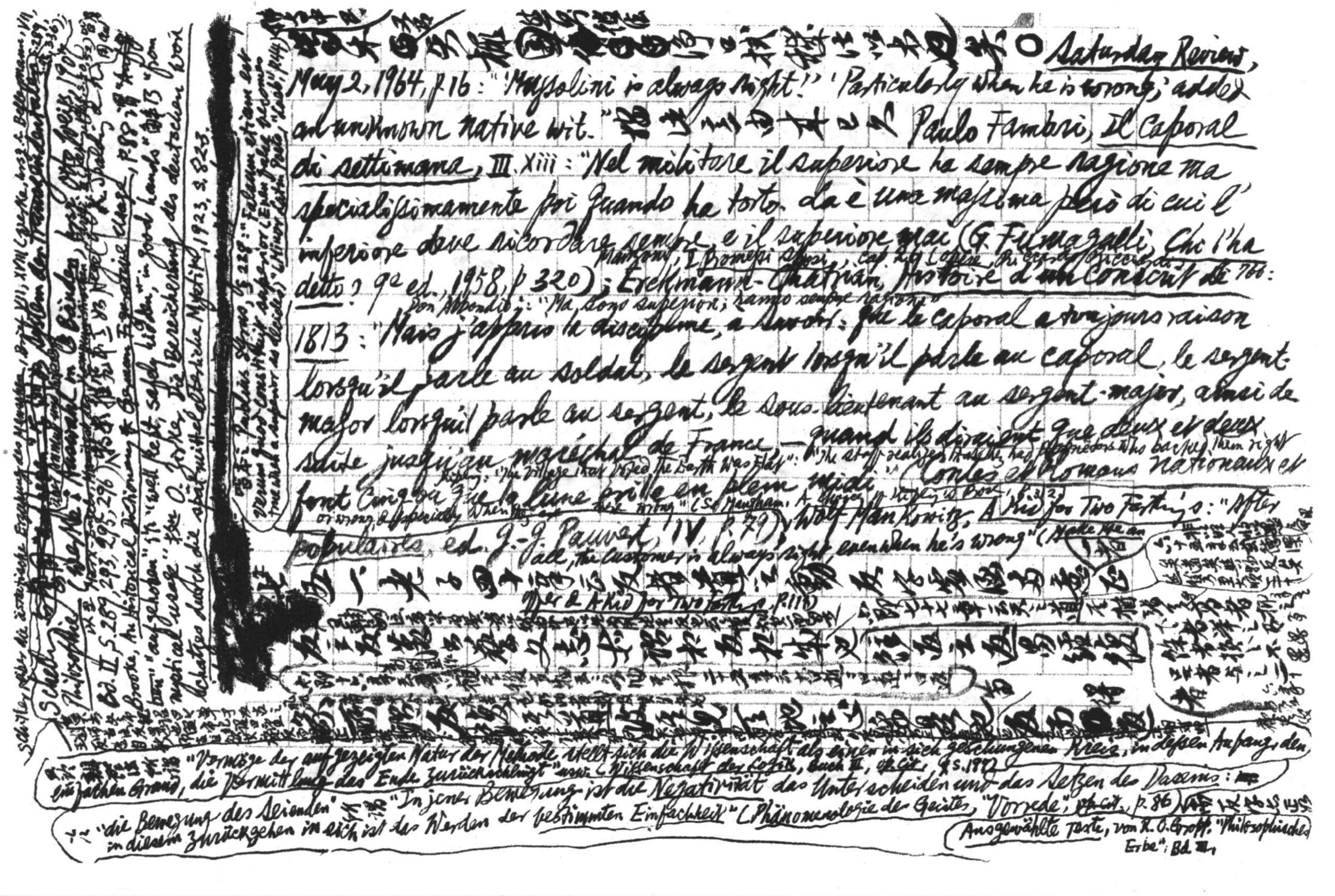
二條下引[illegible]云[illegible]楊枝[illegible]

[illegible]楊枝[illegible]楊柳[illegible]

大唐西域記卷二云：饌食既訖，嚼楊枝而為淨

本[illegible]楊[illegible]卅四[illegible]八頁楊枝[illegible]　[illegible]作

[illegible]師觀心論云[illegible]嚼楊枝[illegible]口氣



[illegible]○*Saturday Review*, May 2, 1964, p.16: "Mussolini is always right!" 'Particularly when he is wrong,' added an unknown native wit." [illegible] Paulo Fambri, *Il Caporal di settimana*, III. xiii: "Nel militare il superiore ha sempre ragione ma specialissimamente poi quando ha torto. Là è una massima però di cui l'inferiore deve ricordarsi sempre, e il superiore mai" (G. Fumagalli, *Chi l'ha detto?* 9a ed., 1958, p. 320); Manzoni, *I Promessi Sposi*, cap. 26 [illegible] Don Abbondio: "Ma sono superiori, hanno sempre ragione"; Erckmann-Chatrian, *Histoire d'un conscrit de 1813*: "Mais j'appris la discipline, à savoir: que le caporal a toujours raison lorsqu'il parle au soldat, le sergent lorsqu'il parle au caporal, le sergent-major lorsqu'il parle au sergent, le sous-lieutenant au sergent-major, ainsi de suite jusqu'au maréchal de France,—quand ils diraient que deux et deux font cinq ou que la lune brille en plein midi." (*Contes et Romans nationaux et populaires*, ed. J.-J. Pauvert, IV, p. 79); Kipling, "The Village that Voted the Earth Was Flat": "The staff realized that they had proprietors who backed them right or wrong & especially when they are wrong" (S. Maugham, *A Choice of Kipling's Prose*, p. 312); Wolf Mankowitz, *A Kid for Two Farthings*: "After all, the customer is always right even when he's wrong" (Make Me an Offer & *A Kid for Two Farthings*, p. 118) [illegible]

[illegible]

"Vermöge der aufgezeigten Natur der Methode stellt sich die Wissenschaft als einen in sich geschlungenen Kreis, in dessen Anfang, den einfachen Grund, die Vermittlung das Ende zurückschlingt" usw. (*Wissenschaft der Logik*, Buch III, op. cit., S. 187) [illegible] "die Bewegung des Seienden" [illegible] "In jener Bewegung ist die Negativität das Unterscheiden und das Setzen des Daseins; in diesem Zurückgehen in sich ist das Werden der bestimmten Einfachheit" (*Phänomenologie des Geistes*, "Vorrede", op. cit., p. 86) (*Ausgewählte Texte*, von R. O. Gropp, "Philosophisches Erbe", Bd. III) [illegible]

Schiller, *Über die ästhetische Erziehung des Menschen*, Brief VII, XVIII (Werke, hrsg. L. Bellermann, VII, S. 289, 336); Schelling, [illegible] *System der Transzendentalen Philosophie* (Werke: Auswahl in 3 Bänden, hrsg. Otto Weiss, 1907, Bd. II, S. 289, 293, 295, 296) [illegible] Marx-Engels, *Manifest der Kommunisten* [illegible] Hegel [illegible] Spalding [illegible] Brooke, *An Historical Dictionary of German Figurative Usage*, p. 88 [illegible] "aufgehoben" [illegible] "well kept, safely hidden," "in good hands" [illegible] "from mystical usage" [illegible] O. Zirker, *Die Bereicherung des deutschen Wortschatzes durch die spätmittelalterliche Mystik*, 1923, S. 82-3.

[redacted]

[illegible] Publilius Syrus, § 228: "Falsum etiam est verum quod constituit superior (Even false becomes true when a superior so decides)" (*Minor Latin Poets*, "Loeb", p. 44)

Hegel [illegible]「aufheben」之兼涵兩意（„Aufheben hat in der Sprache den gedoppelten Sinn, daß es so viel als aufbewahren, erhalten bedeutet und zugleich so viel als aufhören lassen, ein Ende machen" — Wissenschaft der Logik, Buch I [illegible] S. 129）

五燈會元卷十七惟信曰：「三十年前未參禪時，見山是山，見水是水；及至後來親見知識，有箇入處，見山不是山，見水不是水；而今得箇休歇處，依前見山只是山，見水只是水。」[redacted] [illegible] 又見 [illegible]

以上五段九則 [illegible]

辯證之義，要具此五字中，參觀前之第一觀 Blake, the Marriage of Heaven & Hell: "Without Contraries is no progression. Attraction & Repulsion, Reason & Energy, Love & Hate, are necessary to Human existence" (Poetical Works, p. 248); Hegel [illegible] [redacted] [illegible] Logik [illegible] S. 169 [redacted]

"All that proceeds from any multiple [redacted] [illegible] upon it has a cyclic activity";

Proclus 所謂 epistrophe：即 "Every effect remains in its cause, proceeds from it & reverts upon it" (The Elements of Theology, tr. by E. R. Dodds, Prop. 35, p. 39; cf. Prop. 17, p. 17; Prop. 31-3, pp. 35-37; Prop. 37, p. 41; Prop. 42, p. 45). 又第[illegible]則論 Plotinus, Enneads I. vi. 8 [illegible]

墨經（參觀第[illegible]則）：「同，異而俱于之一也。」又云：「同異交得，放有無。」（放、故、附、仿）

[redacted] pp. 35-6, 37; [illegible]

老子二章云：「故有無相生，難易相成，長短相較，高下相傾。」[illegible]

莊子齊物論云：「彼出於是，是亦因彼，彼是方生之說也。」[illegible]

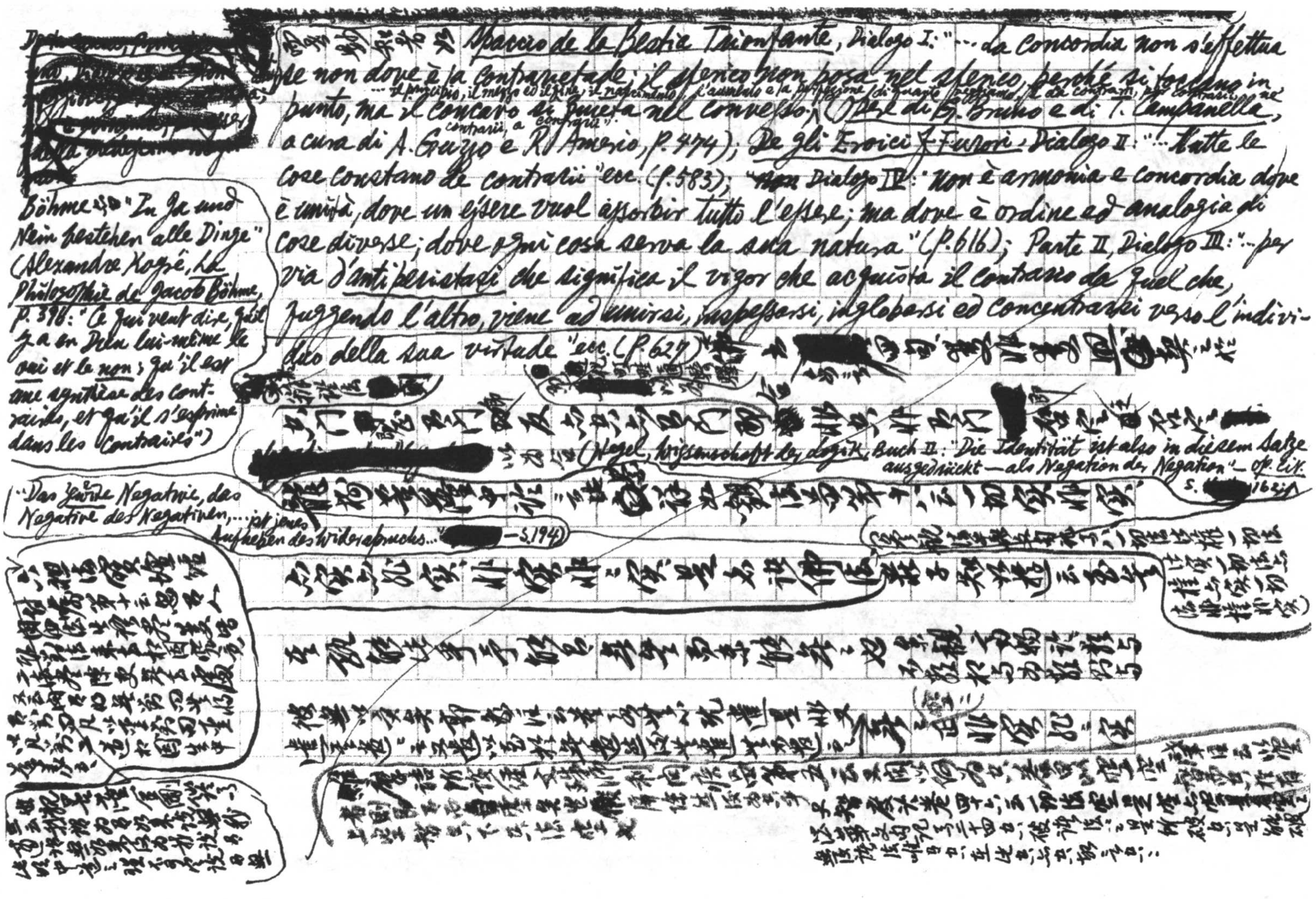
[illegible] Hegel: [illegible] beide [illegible] oder [illegible] jedes [illegible] (Enc. § 131)

[illegible]

蓋亦知東西之相反而不可以相無 ◎ 之「尤」功矣。參觀 Proclus, The Elements of Theology, Prop. 2, p. 3: "All that participates unity is both one and not-one"，即 Nicolas Cusanus 所謂 "coincidentia oppositorum"，Bruno [illegible]

"In any [illegible] divine [illegible] [illegible] the Elements [illegible]"

[illegible]

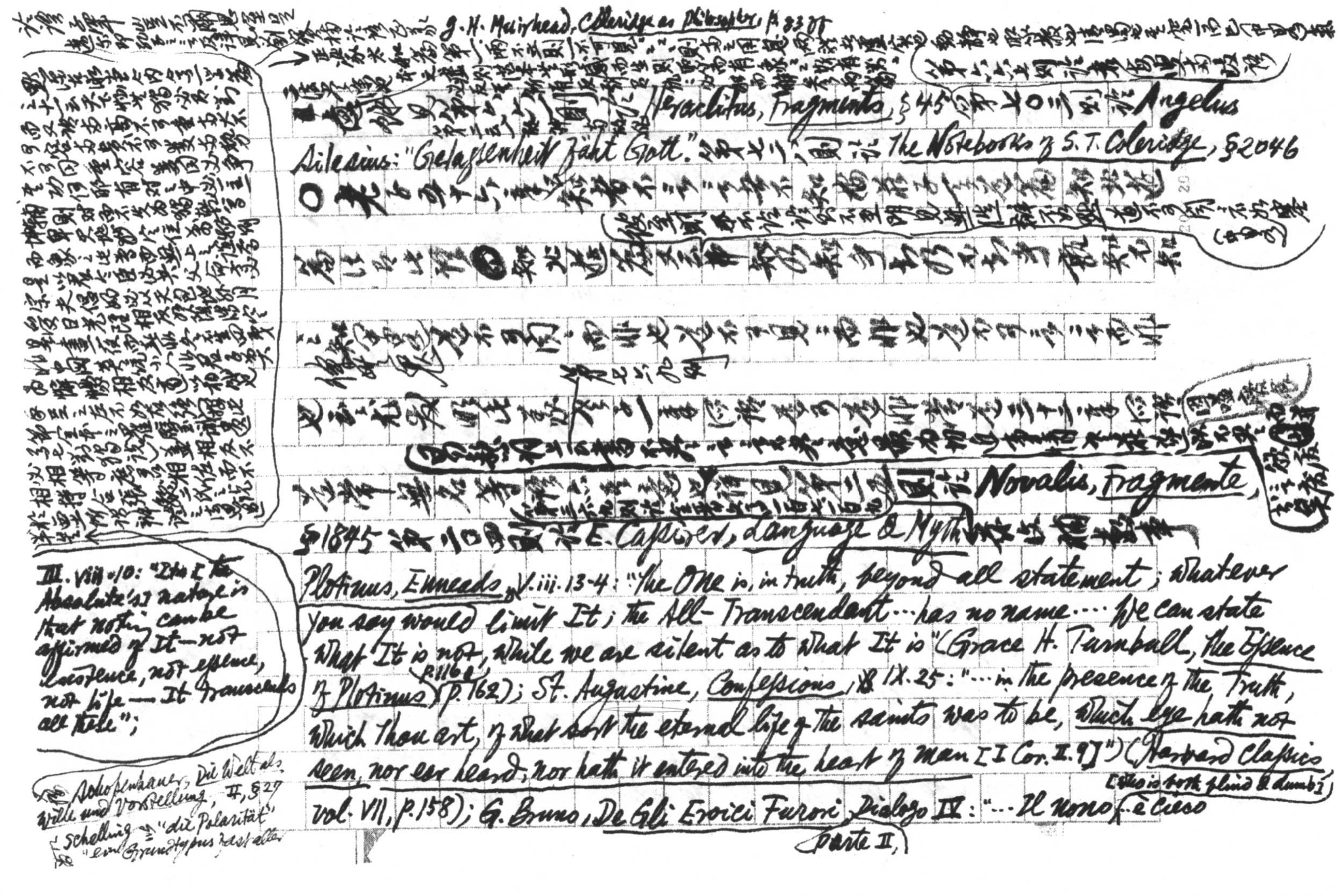


*Spaccio de la Bestia Trionfante*, Dialogo I: "... la Concordia non s'effettua se non dove è la contrarietade; il sferico non posa nel sferico, perché si toccano in punto, ma il concavo si quieta nel convesso" ("... il principio, il mezzo ed il fine, il nascimento, l'aumento e la perfezione di quanto veggiamo, è da contrarii, per contrarii, ne' contrarii, a contrarii") (*Opere di G. Bruno e di T. Campanella*, a cura di A. Guzzo e R. Amerio, p. 474); *De gli Eroici Furori*, Dialogo II: "... tutte le cose constano de contrarii" ecc. (p. 583); ~~Non~~ Dialogo IV: "Non è armonia e concordia dove è unità, dove un essere vuol assorbir tutto l'essere; ma dove è ordine ed analogia di cose diverse; dove ogni cosa serva la sua natura" (p. 616); Parte II, Dialogo III: "... per via d'*antiperistasi* che significa il vigor che acquista il contrario da quel che, fuggendo l'altro, viene ad unirsi, inspessirsi, inglobarsi ed concentrarsi verso l'individuo della sua virtude" ecc. (p. 627)

Böhme云"In Ja und Nein bestehen alle Dinge" (Alexandre Koyré, *La Philosophie de Jacob Böhme*, p. 398: "Ce qui veut dire, qu'il y a en Dieu lui-même le *oui* et le *non*; qu'il est une synthèse des contraires, et qu'il s'exprime dans les contraires")

(Hegel, *Wissenschaft der Logik*, Buch II: "Die Identität ist also in diesem Satze ausgedrückt — als Negation der Negation" — op. cit. S. [redacted] 162 ff.

"... Das *zweite* Negative, das Negative des Negativen, ... ist jenes Aufheben des Widerspruchs..." [redacted] — S. 194)



[illegible] J. H. Muirhead, *Coleridge as Philosopher*, p. 83 ff. [illegible]

[illegible] 則記 Heraclitus, *Fragments*, §45；第七〇三則記 Angelus Silesius: "Gelassenheit fäht Gott." 第七[illegible]則記 *The Notebooks of S. T. Coleridge*, §2046

○老子五十六章：「知者不言，言者不知。」[illegible]

[illegible] 知北遊 [illegible]

之 [illegible] 道不可聞，聞而非也；道不可見，見而非也；道不可言，言而非

也 [illegible] 第七六九則 [illegible]

道常無名等 [illegible] 則記 Novalis, *Fragmente*, §1845；第七[illegible]則記 E. Cassirer, *Language & Myth* [illegible]

Plotinus, *Enneads*, V. iii. 13-4: "The One is, in truth, beyond all statement; whatever you say would limit It; the All-Transcendent ... has no name .... We can state what It is not, while we are silent as to what It is" (Grace H. Turnbull, *The Essence of Plotinus*, p. 162); St. Augustine, *Confessions*, IX. 25: "... in the presence of the Truth, which Thou art, of what sort the eternal life of the saints was to be, which eye hath not seen, nor ear heard, nor hath it entered into the heart of man [I Cor. II. 9]" (*Harvard Classics*, vol. VII, p. 158); G. Bruno, *De Gli Eroici Furori*, Parte II, Dialogo IV: "... Il nono [who is both blind & dumb] ... è cieco

III. viii. 10: "Its [i.e. the Absolute's] nature is that nothing can be affirmed of It—not existence, not essence, not life—It transcends all these";

[illegible] Schopenhauer, *Die Welt als Wille und Vorstellung*, II, §27

[illegible] Schelling 論 "die Polarität" "ein Grundtypus [illegible]"

Erscheinungen der Natur": "In China ist jedoch diese Erkenntniß seit den ältesten Zeiten gangbar, in der Lehre vom Gegensatz das Yin und Yang" (Sämmtl. Werke, hrsg. v. Frauenstädt, II, S. 171) [illegible] 別詳 The Notebooks of S.T. Coleridge, ed. Kathleen Coburn, II, §2046 [illegible]

per inconfidenza, per la deiezion de spirito, la quale è administrata e cagionata pure da grande amore, perche con lo ardire teme de offendere... E così supprime gli occhi da non vedere quel che massime desidera e gode di vedere; come raffrena la lingua da non parlare con chi massime brama di parlare, per tema che difetto di sguardo o difettosa parola non lo avvilisca... E questo suol procedere da l'apprensione de l'eccellenza de l'oggetto sopra de la sua facultà potenziale: onde gli più profondi e divini teologi dicono che più si onora ed ama Dio per silenzio che per parola, come si veder più per chiuder gli occhi alle specie representate che per aprirli" (op. cit., p. 648); Campanella, La Cantica con l'Esposizione, "Proemio": "Se avanzano le cose le parole, / doglia, superbia e l'ignoranza vostra / stemprate al fuoco ch'io rubbai dal Sole. // ... Le parole non arrivano a dir l'essenza delle cose; né tutte le cose note hanno la lor propria voce, e l'ignote nulla; talché la deficienza, l'equivocazioni e sinonimità fan doglia a' savi, che veggono non potersi sapere; superbia a' sofisti, che mettono il saper nelle parole; ignoranza a tutti" (op. cit., pp. 787-8) [illegible] Plato, the 7th Epistle: "...the inadequacy of language... Hence no intelligent man will ever be so bold as to put into language those things which his reason has contemplated especially not into a form that is unalterable... Names, I maintain, are in no case stable" (Thirteen Epistles of Plato, tr. L.A. Post, pp. 96-7) E. Cassirer [illegible] "Sprache und Wort streben nach dem Ausdruck des reinen Seins; aber sie erreichen ihn niemals weil sich in ihnen ~~der~~ die Bezeichnung dieses reinen Seins immer die Bezeichnung eines anderen einer zufälligen 'Beschaffenheit' des Gegenstandes beimischt. Daher bezeichnet

景覺精論焉，誰為不逮乎。列子說符篇：白公問孔子曰：人可與微言乎？孔子曰：何為不可？唯知言之謂者乎！夫知言之謂者，不以言言也。……至言去言，至為無為。

das, was die eigentliche Kraft der Sprache ausmacht, wird auch ihre eigentliche Schwäche, die sie zur Darstellung der höchsten, der geistigen Philosophischen Erkenntnis unfähig macht (Philosophie der symbolischen Formen I, S. 65)

中論觀法品第十八云：諸法實相者，心行言語斷（大智度論卷五十四釋天主品第二十七云：畢竟空義無有定相，不可取，不可傳譯得悟，一切心行處滅，言語道斷）。

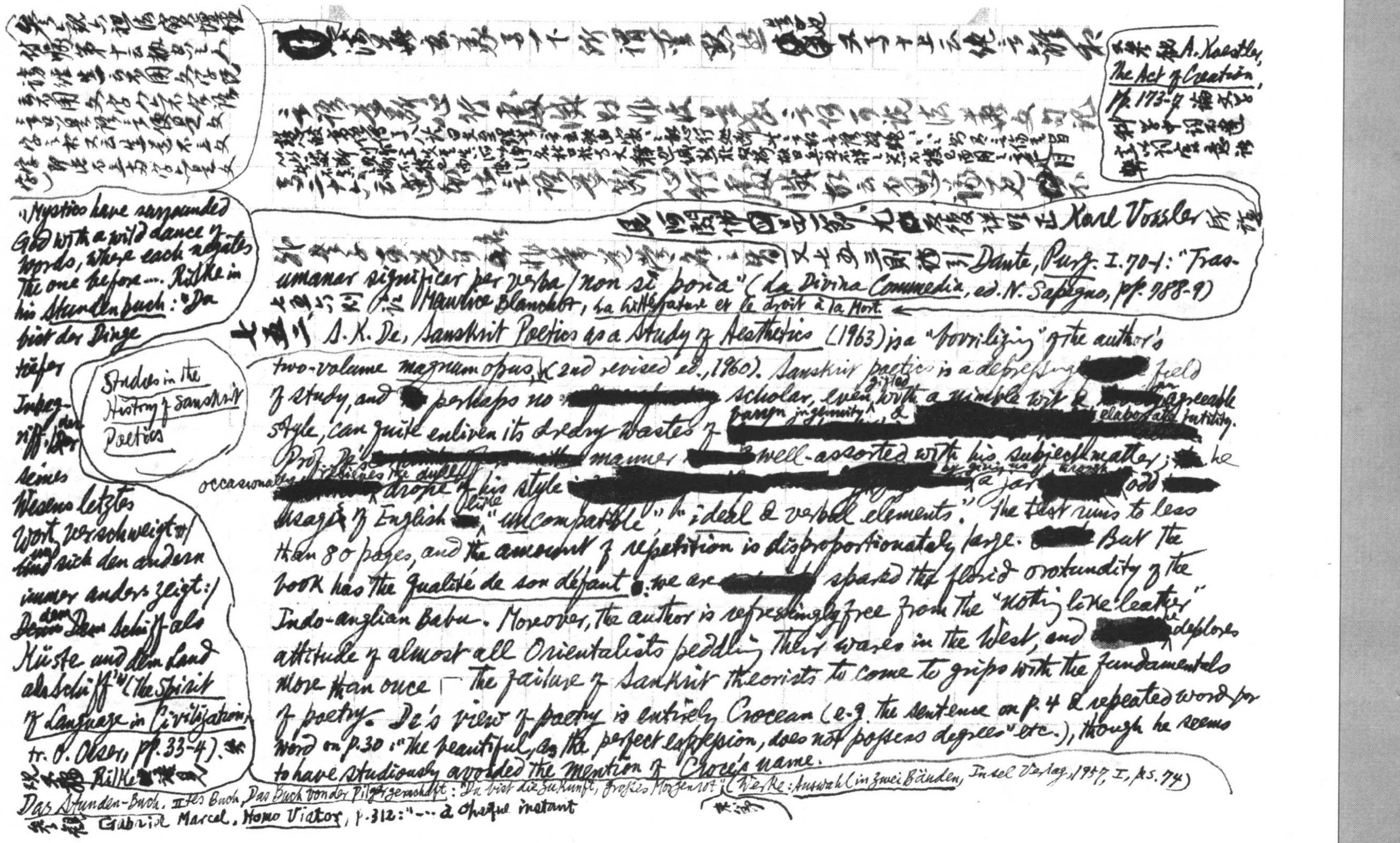
肇論第四涅槃無名論云：言之者失其真，知之者反其愚，有之者乖其性，無之者傷其軀。

無說而說，以無言言之。維摩詰所說經弟子品第三云：法無名字，言語斷故；法無有說，離覺觀故。又云：夫說法者，無說無示；其聽法者，無聞無得。入不二法門品第九云：文殊師利曰：如我意者，於一切法無言無說，無示無識，離諸問答，是為入不二法門。於是文殊師利問維摩詰：我等各自說已，仁者當說，何等是菩薩入不二法門？時維摩詰默然無言。文殊師利歎曰：善哉善哉！乃至無有文字語言，是真入不二法門。觀眾生品第七云：舍利弗默然不答。天曰：何耆舊大智而默？答曰：解脫者無所言說，故吾於是不知所云。天曰：言說文字皆解脫相（中略）是故舍利弗無離文字說解脫也。維摩詰曰：無言於無言生言，曰文殊師利無言可說而默然說無說。

說也。見阿閦佛品第十二云：不一相，不異相，不自相，不他相（中略）不此岸，不彼岸，不中流（中略）不可以智知，不可以識識，無晦無明，無名無相，無強無弱，非淨非穢，不在方，不離方，非有為，非無為，無示無說，不施不慳，不戒不犯（中略）不來不去，不出不入，一切言語道斷（中略）不可稱量，非大非小，非見非聞非覺非知（中略）無作無起，無生無滅（中略）不可以一切言說分別顯示。[illegible]

實蘊於虛無空有為第一義，非內非外非小非大非一非異……正反即……

Meister Eckhart, Sermon XVIII: "God is neither this nor that … I do him wrong … to God … the Godhead … in Him …" (Clark, Meister Eckhart, p. 236)



（參觀六祖法寶壇經付囑第十云執空之人謗經直言不用文字既云不用文字人亦不合語言只此語言便是文字之相又云直道不立文字即此不立兩字亦是文字）

[illegible] 淨名經玄疏卷一下所謂重默遣[illegible] 又卷十上云絕言離和 [illegible]

[illegible]

參觀 A. Koestler, *The Act of Creation*, pp. 173-7 論文學科學中詞不達意 [illegible]

見阿閦佛品第十二 九 [illegible] 及後詳明正 Karl Vossler 所謂 [illegible] 又七五三則 [illegible] Dante, *Purg.* I. 70-1: "Trasumanar significar per verba / non si poria" (*La Divina Commedia*, ed. N. Sapegno, pp. 988-9)

七五六則 [illegible] Maurice Blanchot, *La Littérature et le droit à la Mort.*

七五二 S. K. De, *Sanskrit Poetics as a Study of Aesthetics* (1963) is a "bowdlerizing" of the author's two-volume *magnum opus*, (*Studies in the History of Sanskrit Poetics*) (2nd revised ed., 1960). Sanskrit poetics is a depressing [redacted] field of study, and [redacted] perhaps no [redacted] scholar, even gifted with a nimble wit & [redacted] an agreeable style, can quite enliven its dreary wastes of barren ingenuity & [redacted] elaborated futility. Prof. De's [redacted] manner [redacted] well-assorted with his subject-matter; [redacted] he occasionally relieves the dull [redacted] drone of his style [redacted] by giving us a jar [redacted] odd [redacted] usages of English, like "uncompatible" "ideal & verbal elements". The text runs to less than 80 pages, and the amount of repetition is disproportionately large. [redacted] But the book has the *qualité de son défaut*: we are [redacted] spared the florid orotundity of the Indo-anglian Babu. Moreover, the author is refreshingly free from the "nothing like leather" attitude of almost all Orientalists peddling their wares in the West, and [redacted] he deplores more than once the failure of Sanskrit theorists to come to grips with the fundamentals of poetry. De's view of poetry is entirely Crocean (e.g. the sentence on p. 4 & repeated word for word on p. 30: "The beautiful, as the perfect expression, does not possess degrees" etc.), though he seems to have studiously avoided the mention of Croce's name.

"Mystics have surrounded God with a wild dance of words, where each negates the one before .... Rilke in his *Stundenbuch*: 'Du bist der Dinge tiefer Inbegriff, der seines Wesens letztes Wort verschweigt / und sich den andern immer anders zeigt: / ~~Denn~~ ~~Dem~~ dem Schiff als Küste und dem Land als Schiff'" (*The Spirit of Language in Civilization*, tr. O. Oeser, pp. 33-4). 參 Rilke [illegible] *Das Stunden-Buch*. II^tes Buch, *Das Buch von der Pilgerschaft*: "Du bist die Zukunft, großes Morgenrot" (*Werke: Auswahl in zwei Bänden*, Insel Verlag, 1957, I, S. 74) 參觀 Gabriel Marcel, *Homo Viator*, p. 312: "... à chaque instant

Rilke brise [redacted] les images qu'il vient de former et leur en substitue d'autres
qui peuvent paraître *inverses*."

The tireless *multiplying* of [redacted] distinctions and meticulous [redacted] inventory-taking of rhetorical
devices, which form the principal task of Sanskrit poetics, are curiously reminiscent
of the Tang works on "詩格", "詩式", "詩例" [redacted] preserved in "文鏡秘府論" (cf my chapter on "宋代的詩話"
in "中國文學史"). What surprises or disappoints us most is that the *dhvani* school, with
its intuition of [redacted] suggestion (*vyañjana*) or the *unexpressed sense* (*vyañgya*) as the essence of
*poetry*, should have kept in the old groove of splitting [redacted] verbal hairs & "elaborately distinguishing
& classifying thousands of varieties of the 'unexpressed'" (p. 9). Thus, the *dhvani* school bears
[redacted] the same resemblance to the Chinese 神韻派 (see my "宋詩選註" on 嚴羽; cf Ananda
K. Coomaraswamy, *The Transformation of Nature in Art*, 2nd ed, 1935, pp. 187, 198) as Indian
Buddhism does to Chinese Zenism. The Chinese have cut off all the dead wood of scholastic
subtlety & put the [redacted] theory in stream-line shape. Ribot [redacted] has characterized
the Hindu imagination as "imagination numérique" which [redacted] vertiginously
[redacted] "joue des nombres avec une audace et une prodigalités magnifiques"
(*L'Imagination Créatrice*, pp. 173-5). [redacted] Hindu [redacted] poetics [redacted] also seems [redacted] to embody [redacted] Ribot's thesis [redacted] the Sanskrit theorists
[redacted] remained bogged down in minute [redacted] analysis & never made [redacted]
"ein qualitativer Sprung" (cf Hegel, *Phänomenologie des Geistes*, "Vorrede" — "*Philosophisches Erbe*", Bd. III, Ausgewählte Texte, hrsg. R.O. Gropp, [redacted] S. 68) away from [redacted] "nur vermehrenden Fortgangs" of discovering more & more ornamental devices.

On one point, & one point only, the Indians have reached a clearer conception than the Chinese,
i.e. *le mot juste*. Bāna [redacted] (early 7th cent.) employed the term *śayyā* (bed) to denote
"The repose of word & sense in their mutual favourableness" (p. 21); the anonymous work
*Agnipurāṇa* employed the word *mudrā* (seal) with a similar connotation, & this *maitrī*

"(mutual friendship of verbal & ideal elements of poetry) is held to be so close that the word cannot be replaced by synonyms" (p.41); Vamana (ca. 800) employed the term śabdapāka (maturity of words) to denote "the perfect fitness of word & its sense", in which case "the words are so chosen that they cannot bear an exchange of synonyms" (p.42). This deserves to be better known. [redacted] The Spanish critic Fernando de Herrera (1534-97) said in his Commentary on Garcilaso that the first quality of style was claridad, & went on to declare that in the interests of "clarity"* each "idea" should be exactly represented by a single word, & that if this word was lacking, it should be invented (Gerald Brennan, The Literature of the Spanish People, 2nd ed. 1953, p.239). Claridad is what we mean by le mot juste. E. Engel for points out in his Deutsche Stilkunst, 22ste bis 24ste Aufl. S.92-3: "Optima verba rebus cohaerent ... heißt es überaus fein bei Quintilian, kürzer und feiner noch als La Bruyère: 'Es gibt für jeden Gedanken nur ein Wort'; oder als Flauberts Rat an Maupassant: 'Quelle que soit la chose qu'on veut dire, il n'y a qu'un mot pour l'exprimer, qu'un verbe pour l'animer, et qu'un adjectif pour la qualifier.'" Thus, although Quintilian objected to the morbid quest of words* "incredibile verborum fastidium" (VIII.3.23; cf X.3.10 et sq.), he too believed in a sort of pre-established harmony between ~~the~~ le mot & la chose. Fronto also laid great emphasis on the [redacted] search (quaerere) for the exact word (verbum proprium) (Correspondence, tr. C.R. Haines, "The Loeb Classical Library", I, pp.10, 96; II, p.54; see I, p.8 for examples). La Bruyère's pronouncements are as follows: "Entre toutes les différentes expressions qui peuvent rendre une seule de nos pensées il n'y a qu'une qui soit la bonne: on ne la rencontre pas toujours en parlant ou en écrivant; il est vrai néanmoins qu'elle existe, que tout ce qui ne l'est point est faible et ne satisfait point un homme d'esprit qui veut se faire entendre" (Les Caractères, éd. "La Renaissance du Livre", p.20; Saintsbury, History of Criticism, II, p.302 on this passage as an anticipation of "the full Flaubertian doctrine of the 'single word'");

*(For the ~~metaphys~~ complex meaning of the word "clear" in Renaissance poetics, e.g. Michael Drayton speaks of "cleare poesie" in To My Most Dearly-loved Friend Henery Reynolds Esquire, Chapman of God's "cleare rapting love" [illegible] in A Hymne to Christ upon the Crosse, Milton of "the clear spirit" in Lycidas, see Joan Grundy's article in MLR, Oct. 1964, pp.501 ff: quintessential, radiant, pure; Helen Gardner, The Business of Criticism, p.60: "the word 'clear' [in Macbeth: 'Duncan hath been so clear in his great office'] is a radiant word, used by Shakespeare elsewhere of the gods".)

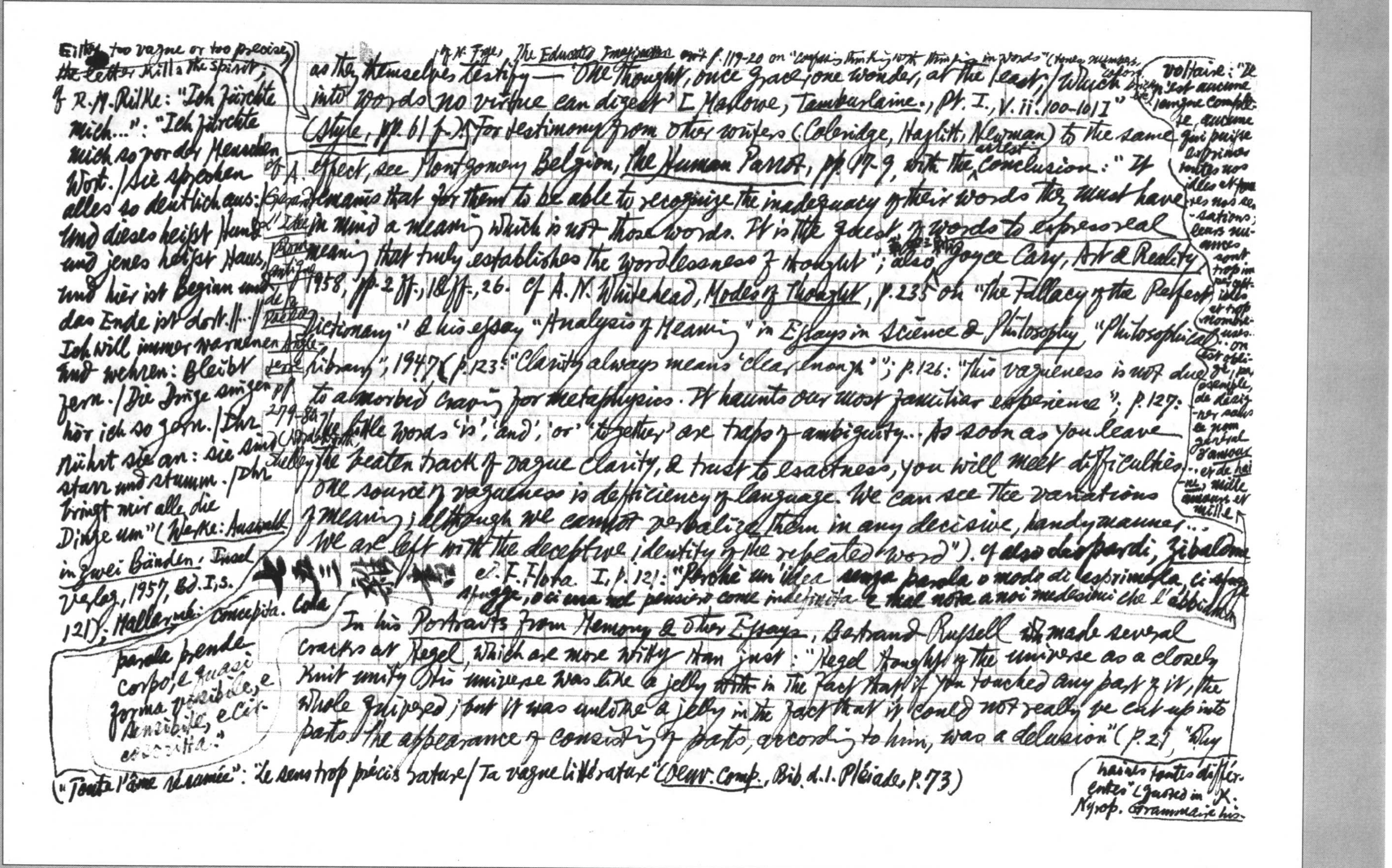
Hölderlin: "Die Sprache ist ein grosser Überfluss. Das Beste bleibt doch immer für sich und ruht in seiner Tiefe, wie die Perle im Grunde des Meers" (Sämt. Werk. hrsg. F. Zinkernagel, II, S. 155-6); "Es ist auch immer ein Tod für unsere stille Seligkeit, wenn sie zur Sprache werden muss" (IV, S. 292) [redacted]

[redacted]

第三六九則 on "全晉文" 一○九 歐陽建 "言盡意論"; cf 第七三五則 on "全唐文" 三七六 王士源 "孟浩然序"

"Les esprits médiocres ne trouvent point l'unique expression, et usent de synonymes" (Ib., p. 33; cf. J. Thoraval, L'Art de Maupassant, pp. 115, 119, 128). To Engel's quotation from Maupassant's preface to Pierre et Jean, the following passage from Flaubert in propria persona may be added: "L'invitation de l'idée qui demande à prendre une forme et qui se retourne en nous jusqu'à ce que nous lui en ayons trouvé une, exacte, précise" (Correspondance, éd. Louis Conard, I, pp. 186-7, to Louise Colet); see H. M. Block's careful article for the [redacted] well-substantiated view that the Flaubertian concept of the mot juste is in no way "an atomization of language" but implies "the total orchestration of the composition" & "the interrelation of parts, from word to phrase to sentence to paragraph & beyond, which helps to determine the justness of the individual word" (Revue de Littérature comparée, Avril-Juin 1961, pp 199-200). Coleridge, too, remarked: "the instinctive passion in the mind for a one word to express one act of feeling" (The Notebooks ed. Kathleen Coburn, II, § 2629, entry of 3 Aug. 1805; Saintsbury, Op. Cit., III, p. 228: "Flaubert fifty years before date"). cf Lucretius, On the Nature of Things, tr. H. A. J. Munro Bk IV "the poverty of my native speech deters me sorely" of Pater's "Style"; Coll. [illegible] pp. 25

Although the doctrine of le mot juste has a salutary effect on literary craftsmanship, against it rests on an untenable philosophical presupposition. It implies that any thought, feeling, my "will" or consciously registered experience is articulate, i.e. capable of verbalization, & has its appropriate vehicle existing somewhere in the language, waiting only to be called up. (Raleigh, p. 152) This implication, fully worked out, results in the Crocean identi[redacted] of "intuizione" with "espressione" (see Croce, Filosofia, Poesia, Storia, pp. 204-6). But the theory is contradicted by [redacted] literary and philosophical experience, let alone mystic experience. Walter Raleigh dismissed "the doctrine of the mot propre" as "a will o' the wisp which has kept many artist dancing on its trail" (ad Croce "Hunger does not imply food, & there may hover in the heads restless of the poets, (Estetica, 10ª ed. 1958, p. 12-3; & also p. 29, p. 51) (See 第七三五則 infra) → Montaigne, Essais I. 26 (éd. Bib. de la Pléiade, p. 179) anticipat



Either too vague or too precise; the letter kills the spirit; cf R. M. Rilke: "Ich fürchte mich...": "Ich fürchte mich so vor der Menschen Wort. / Sie sprechen alles so deutlich aus: / Und dieses heißt Hund und jenes heißt Haus, / und hier ist Beginn und das Ende ist dort. || ... / Ich will immer warnen und wehren: Bleibt fern. / Die Dinge singen hör ich so gern. / Ihr rührt sie an: sie sind starr und stumm. / Ihr bringt mir alle die Dinge um" (Werke: Auswahl in zwei Bänden, Insel Verlag, 1957, Bd. I, S. 121); Mallarmé: ("Toute l'âme résumée": "Le sens trop précis rature / Ta vague littérature" (Oeuvr. Comp., Bib. d. l. Pléiade, p. 73)

cf N. Frye, The Educated Imagination, pp. 119-20 on "confusing thinking with thinking in words" (tones, numbers, colors, [illegible])

as they themselves testify — 'One thought, one grace, one wonder, at the least, / Which into words no virtue can digest' [Marlowe, Tamburlaine., Pt. I., V. ii. 100-101]" (Style, pp. 61 ff.). For testimony from other writers (Coleridge, Hazlitt, Newman) to the same effect, see Montgomery Belgion, The Human Parrot, pp. 17-9, with the earliest conclusion: "It means that for them to be able to recognize the inadequacy of their words they must have in mind a meaning which is not those words. It is the quest of words to express real meaning that truly establishes the wordlessness of thought"; also [illegible] Joyce Cary, Art & Reality 1958, pp. 2 ff., 18 ff., 26. Cf A. N. Whitehead, Modes of Thought, p. 235 on "the Fallacy of the Perfect Dictionary" & his essay "Analysis of Meaning" in Essays in Science & Philosophy, "Philosophical Library", 1947 (p. 123: "Clarity always means 'clear enough'"; p. 126: "This vagueness is not due to a morbid craving for metaphysics. It haunts our most familiar experience"; p. 127: "The little words 'is', 'and', 'or', 'together' are traps of ambiguity.. As soon as you leave the beaten track of vague clarity, & trust to exactness, you will meet difficulties. One source of vagueness is deficiency of language. We can see the variations of meaning, although we cannot verbalize them in any decisive, handy manner... We are left with the deceptive identity of the repeated word"). Cf also Leopardi, Zibaldone, ed. F. Flora. I, p. 121: "Perchè un'idea senza parola o modo di esprimerla, ci sfugge, o ci erra nel pensiero come indefinita e mal nota a noi medesimi che l'abbiamo concepita. Colla parola prende corpo, e quasi forma visibile, e sensibile, e circoscritta."

cf A. Gérard, L'Idée romantique de la poésie en Angleterre, pp. 279-80 (Wordsworth, Shelley)

Voltaire: "Il n'est aucune langue complète, aucune qui puisse exprimer toutes nos idées et toutes nos sensations; leurs nuances sont trop imperceptibles et trop nombreuses.. on est obligé, par exemple, de désigner sous le nom général d'amour.. et de haine, mille amours et mille haines toutes différentes" (quoted in K. Nyrop, Grammaire hist.

七二三 雜書

In his Portraits from Memory & Other Essays, Bertrand Russell ~~has~~ made several cracks at Hegel, which are more witty than just: "Hegel thought of the universe as a closely knit unity. His universe was like a jelly ~~with~~ in the fact that if you touched any part of it, the whole quivered; but it was unlike a jelly in the fact that it could not really be cut up into parts. The appearance of consisting of parts, according to him, was a delusion" (p. 21; "Why

Arthur Koestler, *The Act of Creation*, pp. 193 ff. on "The Snares of Language": "They [words] crystallize thought.... But a crystal is no longer a fluid" etc.; E. Staiger *Grundbegriffe der Poetik* 5te Aufl. S. 94-8 on ~~the~~ the inexpressibility of the "lyrische Stimmung" (cf. 1792)

R. L. Nettleship, who anticipated Croce on this point, hedges the identification with qualifications: "What is absolutely unexpressed & inexpressible is nothing. We can only describe it potentially & by anticipation. It cannot enter human life until it has become articulate in *some* way, though not necessarily in words" (*Philosophical Remains*, quoted in E. F. Carritt, *The Theory of Beauty*, p. 265; left out by Orsini in his quotation from Nettleship on p. 26; also ~~wrote~~ wrong initials

(Nor does Gian N. G. Orsini in his strenuously feeble defence of Croce's theory & practice *in toto* of *Benedetto Croce: Philosopher of Art & Literary Critic*, pp. 42-4, 322-3).

Thierry Maulnier: "Le poète use précisément du langage pour maîtriser ce qui, par nature, échappe au langage" (quoted R. Bayer, *Traité d'Esthétique*, p. 205)

Julien Green, *Journal*, 4 mai 1943: "La pensée vole et les mots vont à pied. Voilà tout le drame de l'écrivain" — *Tragique de la langue française*, IV, p. 449

I took to Philosophy"); "If you watch a bus approaching you during a bad London fog, you see first a vague blur of extra darkness, & you only gradually become aware of it as a vehicle with parts & passengers. According to Hegel, your first view as a vague blur is more correct than your later impression, which is inspired by the misleading impulses of the analytic intellect" (p. 40, "Beliefs: Discarded & Retained"). That this is a travesty can be seen from Hegel's own crack at "diese Eintönigkeit und die abstrakte Allgemeinheit" of Schelling's Absolute: "Dies Eine Wissen, daß im Absoluten Alles gleich ist, der unterscheidenden und erfüllten oder Erfüllung suchenden und fordernden Erkenntnis entgegenzusetzen, —oder sein *Absolutes* für die Nacht auszugeben, worin, wie man zu sagen pflegt, alle Kühe schwarz sind, ist die Naivität der Leere an Erkenntnis" (*Phänomenologie des Geistes*, "Vorrede" — *Ausgewählte Texte*, hrsg. R. O. Gropp, "Philosophisches Erbe", Bd. III, S. 70). What Hegel calls "die ungeheure ~~M~~ Macht des Negativen" (S. 77) consists precisely in ~~making~~ (introducing distinctions into) "the vague blur" & splitting up what appears ~~as~~ originally as unity. For the Night which makes all cows black, see 牧中[illegible]頁第七[illegible][illegible][illegible]文大[illegible]第一[illegible]中[illegible] of Russell's "Recent Philosophy", R. F. S. 135: "Russell showed the need of attacking philosophical problems piecemeal instead of system-building with ... intuitions".

Cf. Bacon: "Of Unity in Religion": "All colours will agree in the dark".

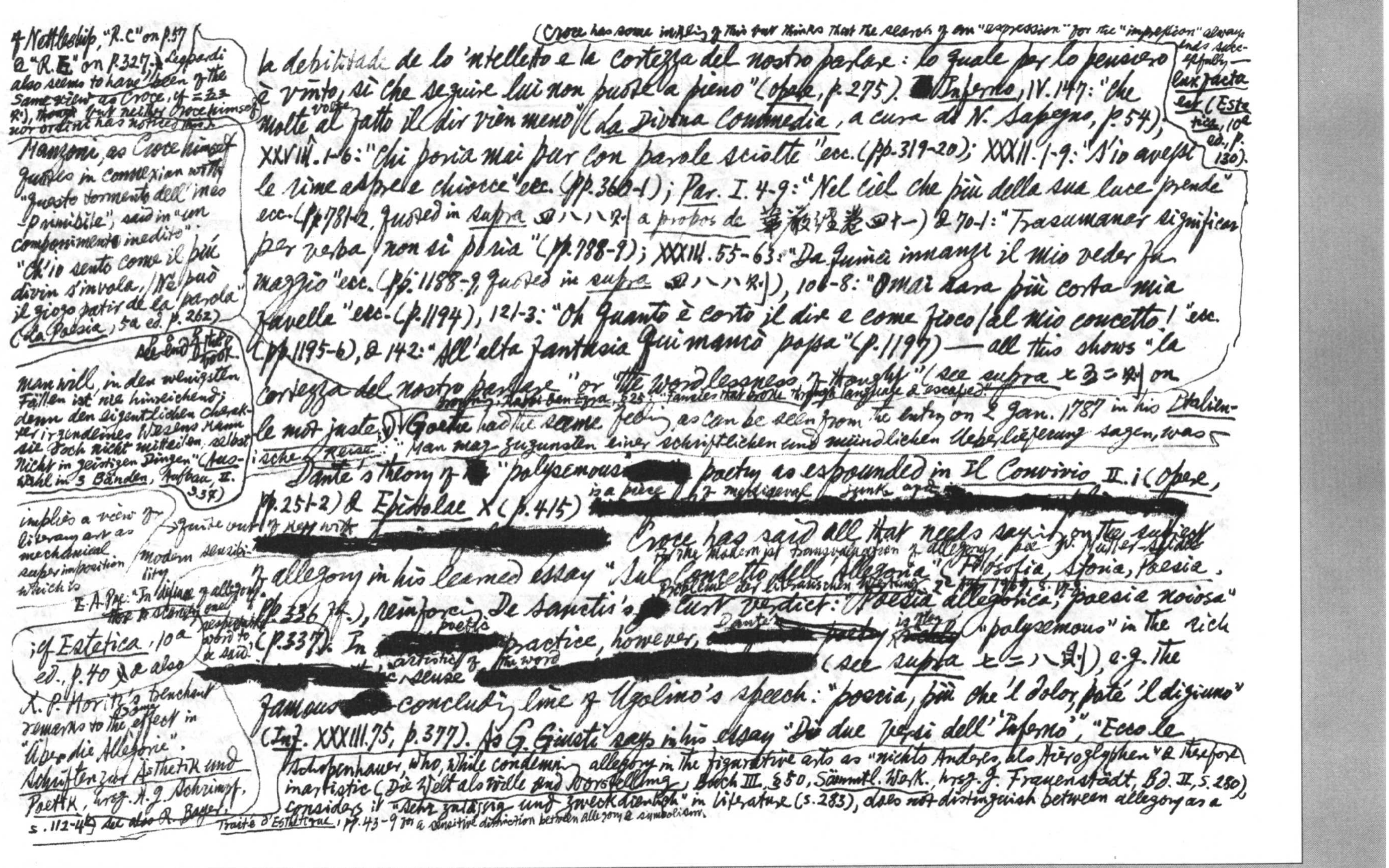
Re-reading *La Divina Commedia* in Natalino Sapegno's excellent edition (Riccardo Ricciardi Editore), I discover with no little surprise that Croce, in identifying "intuizione" with "espressione", nowhere took into account Dante's repeated laments on the inadequacy ~~to~~ of language to convey his experience as poet [illegible] and mystic [illegible] Dante says plainly in *Il Convivio* III. 3: "... l'altra ineffabilità, cioè che la lingua non è di quello che l'intelletto vede compiutamente seguace" (*Opere*, a cura di E. Moore e P. Toynbee, p. 275); [illegible] in III. 4, commenting on the lines in the second canzone: "di ciò si biasmi il debole intelletto e 'l parlar nostro, che non have valore di ritrar tutto ciò che dice Amore" (*Opere*, p. 270), he explains more fully: "di ciò [illegible] è da biasimare

of every true image of discerning sound tracks in invisible wood

Cf. A. W. Schlegel's own note in his essay "Etwas über William Shakespeare bei Gelegenheit ~~Wilhelm~~ Meisters": "Ich weiss nicht, welchem französischen Schriftsteller es begegnete, bei einem Gönner, dem er sein Buch übergeben hatte, der es aber dunkel fand und sich daher über viele Stellen Erklärungen ausbat, hat für die ~~Redensarten~~ Redensarten zu gebrauchen, 'permit-papa' ich folgendes gemeint ... mit

beyond the reach of divine ... "of wanting the accomplishment of verse" Wordsworth, Excursion, I. 77-80 on certain "poets" endowed "with the

habe ich sagen wollen' usw. 'Vous avez voulu dire de telles choses,' erwiderte endlich der Gönner, 'pourquoi ne les dites-vous pas?'" (*Kritische Schriften und Briefe*, W. Kohlhammer, Bd. I, S. 273)



(Croce has some inkling of this but thinks that the search of an "expression" for the "impression" always ends successfully — lux facta est (Estetica, 10a ed., p. 130).)

la debilitade de lo 'ntelletto e la cortezza del nostro parlare: lo quale per lo pensiero è vinto, sì che seguire lui non puote a pieno" (Opere, p. 275). [redacted] Inferno, IV. 147: "che molte volte al fatto il dir vien meno" (La Divina Commedia, a cura di N. Sapegno, p. 54), XXVIII. 1-6: "Chi poria mai pur con parole sciolte" ecc. (pp. 319-20); XXXII. 1-9: "S'io avessi le rime aspre e chiocce" ecc. (pp. 360-1); Par. I. 4-9: "Nel ciel che più della sua luce prende" ecc. (pp. 781-2, quoted in supra 四八八則 a propos de 華嚴經卷四十一) & 70-1: "Trasumanar significar per verba non si poria" (pp. 788-9); XXXIII. 55-63: "Da quinci innanzi il mio veder fu maggio" ecc. (pp. 1188-9, quoted in supra 四八八則), 106-8: "Omai sarà più corta mia favella" ecc. (p. 1194), 121-3: "Oh quanto è corto il dire e come fioco / al mio concetto!" ecc. (pp. 1195-6), & 142: "All'alta fantasia qui mancò possa" (p. 1197) — all this shows "la cortezza del nostro parlare" or "the wordlessness of thought" (see supra 七三二則 on le mot juste; Browning, Rabbi ben Ezra, § 25: "Fancies that broke through language & escaped."). Goethe had the same feeling as can be seen from the entry on 2 Jan. 1787 in his Italienische Reise: "Man mag zugunsten einer schriftlichen und mündlichen Ueberlieferung sagen, was

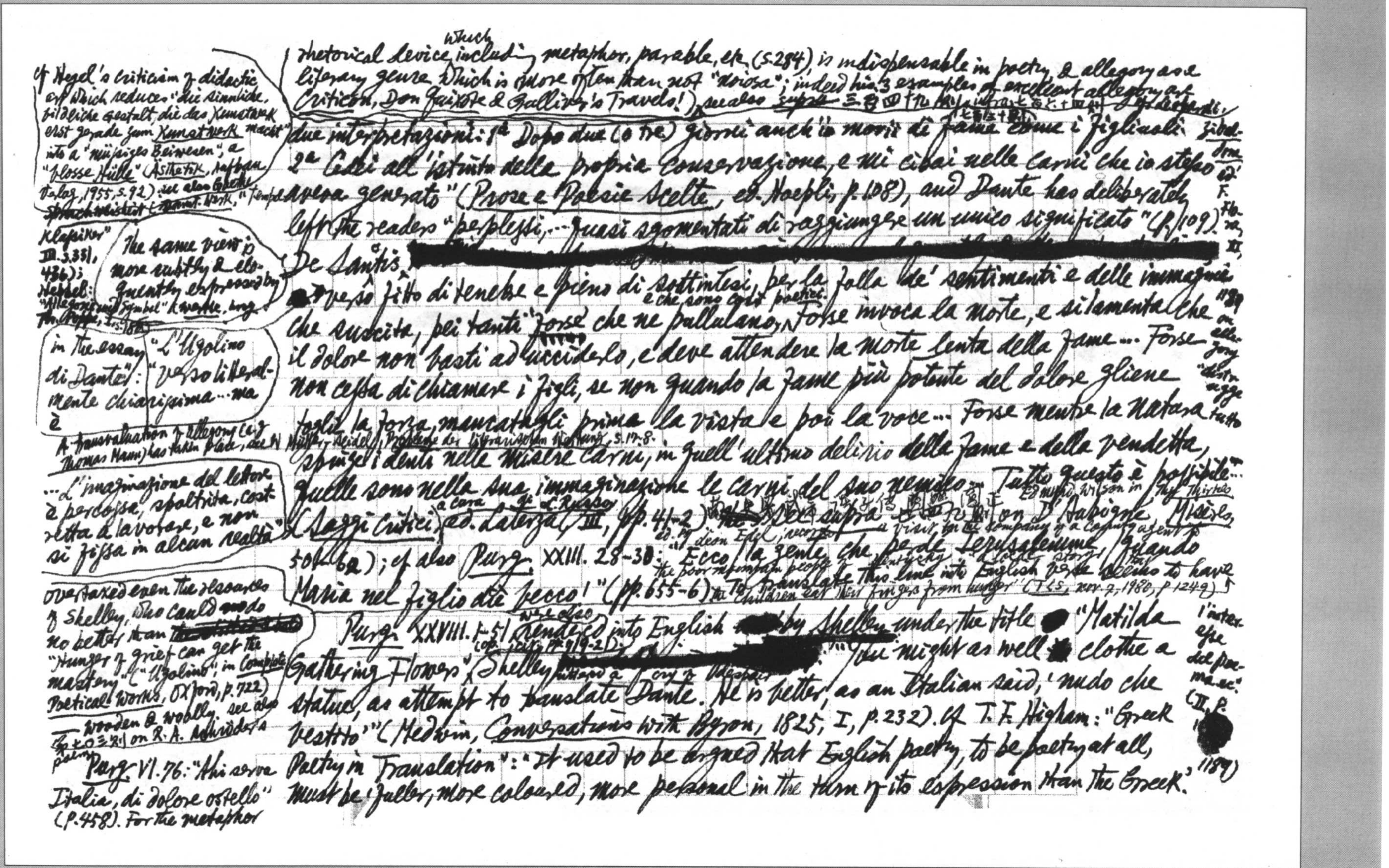
man will, in den wenigsten Fällen ist sie hinreichend; denn den eigentlichen Charakter irgendeines Wesens kann sie doch nicht mitteilen, selbst nicht in geistigen Dingen" (Auswahl in 3 Bänden, Aufbau, II. 337). See end of this book.

Dante's theory of [redacted] "polysemous" [redacted] poetry as expounded in Il Convivio II. i (Opere, pp. 251-2) & Epistolae X (p. 415) is a piece of medieval junk and [redacted] implies a view of literary art as mechanical superimposition which is → quite out of key with modern sensibility [redacted] Croce has said all that needs saying on the subject (for the modernist transvaluation of allegory, see W. Müller-Seidel, Probleme der literarischen Wertung, 2e Aufl. 1969, S. 15 ff.) of allegory in his learned essay "Sul Concetto dell'Allegoria" (Filosofia, Storia, Poesia, pp. 336 ff.), reinforcing De Sanctis's [redacted] curt verdict: "Poesia allegorica, poesia noiosa" (p. 337) (E. A. Poe: "In defence of allegory, there is scarcely one respectable word to be said"; cf Estetica, 10a ed., p. 40 & also K. P. Moritz's trenchant remarks to the same effect in "Über die Allegorie": Schriften zur Ästhetik und Poetik, hrsg. H. J. Schrimpf, S. 112-4; see also R. Bayer, Traité d'Esthétique, pp. 43-9 for a sensitive distinction between allegory & symbolism.). In [redacted] poetic practice, however, Dante's [redacted] ~~poetry~~ is often ~~[illegible]~~ "polysemous" in the rich [redacted] artistic sense of the word [redacted] (see supra 七二八則), e.g. the famous [redacted] concluding line of Ugolino's speech: "poscia, più che 'l dolor, poté 'l digiuno" (Inf. XXXIII. 75, p. 377). As G. Giusti says in his essay "Di due versi dell' 'Inferno'", "Ecco le

Schopenhauer, who, while condemning allegory in the figurative arts as "nichts Anderes als Hieroglyphen" & therefore inartistic (Die Welt als Wille und Vorstellung, Buch III, § 50, Sämmtl. Werk., hrsg. J. Frauenstädt, Bd. II, S. 280), considers it "sehr zulässig und zweckdienlich" in literature (S. 283), does not distinguish between allegory as a

of Nettleship, "R.C" on p. 57 & "R.E" on p. 327.) Leopardi also seems to have been of the same view as Croce, cf. 二三三則), ~~though~~ but neither Croce himself nor ordini has noticed this.

Manzoni, as Croce himself quotes in connexion with "questo tormento dell'inesprimibile", said in "un componimento inedito": "Ch'io sento come il più divin s'invola, / Nè può il giogo patir de la parola" (La Poesia, 5a ed. p. 262)



rhetorical device which including metaphor, parable, etc. (S. 284) is indispensable in poetry & allegory as a literary genre which is more often than not "noiosa"; indeed his 3 examples of excellent allegory are Criticón, Don Quixote & Gulliver's Travels!); see also supra 三百四十九則; infra 七百七十四則 (七百七十三則). Leopardi, Zibaldone ed. F. Flora, II, 1189 on allegory "distrugge tutto l'interesse del poema ec." (II, p. [illegible] 1189)

due interpretazioni: 1a Dopo due (o tre) giorni anch'io morii di fame come i figliuoli; 2a Cedei all'istinto della propria conservazione, e mi cibai nelle carni che io stesso avea generato" (Prose e Poesie Scelte, ed. Hoepli, p. 108), and Dante has deliberately left the readers "perplessi, … quasi sgomentati di raggiungere un unico significato" (p. 109). De Sanctis: [redacted] "verso fitto di tenebre e pieno di sottintesi, per la folla de' sentimenti e delle immagini che suscita, e che sono così poetici, pei tanti "forse" che ne pullulano. Forse invoca la morte, e si lamenta che il dolore non basti ad ucciderlo, e deve attendere la morte lenta della fame… Forse non cessa di chiamare i figli, se non quando la fame più potente del dolore gliene tolse la forza, mancatagli prima la vista e poi la voce… Forse mentre la natura spinge i denti nelle misere carni, in quell'ultimo delirio della fame e della vendetta, quelle sono nella sua immaginazione le carni del suo nemico… Tutto questo è possibile…" (Saggi Critici, a cura di L. Russo, ed. Laterza, III, pp. 41-2); [illegible] 伍子胥傳 [illegible]; see supra 七[illegible]九則 on D'Aubigné, Misères, 50 (p. 62); cf. also Purg. XXIII. 28-30: "Ecco la gente che perdé Gerusalemme, quando Maria nel figlio diè becco!" (pp. 655-6). To translate this line into English verse seems to have ↑ Edmund Wilson in The Thirties ed. by Leon Edel, records a visit, in the company of a Communist agent, to the poor mountain people of Kentucky: a local story: "the children eat their fingers from hunger" (TLS, Nov. 7, 1980, p. 1249)

Purg. XXVIII. 1-51 were also rendered into English [illegible] by Shelley under the title [illegible] "Matilda Gathering Flowers" (op. cit., pp. 719-21). Shelley [redacted] "You might as well [illegible] clothe a statue, as attempt to translate Dante. He is better, as an Italian said, 'nudo che vestito'" (Medwin, Conversations with Byron, 1825, I, p. 232). Cf. T. F. Higham: "Greek Poetry in Translation": "It used to be argued that English poetry, to be poetry at all, must be fuller, more coloured, more personal in the turn of its expression than the Greek."

Cf. Hegel's criticism of didactic art which reduces "die sinnliche, bildliche Gestalt, die das Kunstwerk erst gerade zum Kunstwerk macht" into a "müßiges Beiwesen", a "blosse Hülle" (Ästhetik, Aufbau Verlag, 1955, S. 92); see also Goethe ~~Sprachreinheit~~ (Samt. Werk, "Tempel Klassiker" III. S. 331, 436); Hebbel: "Allegorie und Symbol" (Werke, hrsg. Th. Poppe, I, S. 188)

The same view is more subtly & eloquently expressed by

in the essay "L'Ugolino di Dante": "verso letteralmente chiarissima… ma è

A transvaluation of allegory (e.g. Thomas Mann) has taken place, see W. Müller-Seidel, Probleme der literarischen Wertung, S. 178.

…"l'immaginazione del lettore è percossa, spoltrita, costretta a lavorare, e non si fissa in alcun realtà"

overtaxed even the resources of Shelley, who could do no better than [illegible] "Hunger of grief can get the mastery" ("Ugolino", in Complete Poetical Works, Oxford, p. 722) — wooden & wobbly. see also 第七○三則 on R. A. Schröder's poems

Purg. VI. 76: "Ahi serva Italia, di dolore ostello" (p. 458). For the metaphor

Cory's Heraclitus is a typical product of the old creed. It is full to excess" etc. (The Oxford Book of Greek Verse in Translation, p. lxix). Rivarol, in translating Dante, had already noticed that "son vers se tient debout par la seule force du substantif et du verbe sans le secours d'une seule épithète" ("De la vie et des Poèmes du Dante", in Oeuv. compl., éd. Fayolle et Chênedollé, III, p. xxi, quoted in Sainte-Beuve, Les Grands Écrivains Français, [illegible] études classées et annotées par Maurice Allem, VII, p. 254).

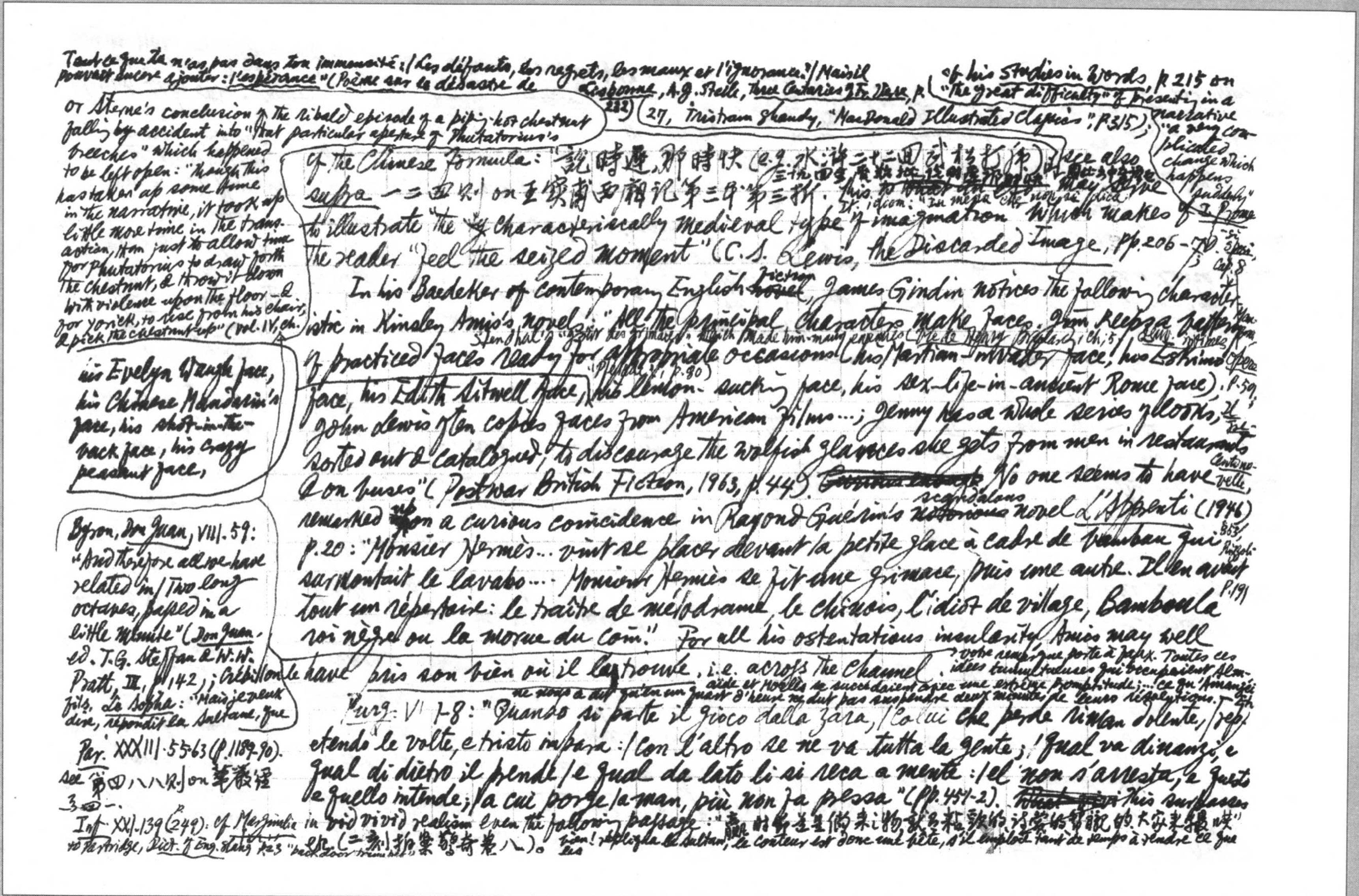
The "similitudine bizzara" in Par. XXVI. 97-9 ("Tal volta un animal coverto broglia, / sì che l'affetto convien che si paia / per lo seguir che face a lui la 'nvoglia" — p. 1103) has often been commented upon. It is delightfully baroque & belongs to the category "diminishing or domesticating metaphor" (see R. Wellek & A. Warren, Theory of Literature, 3rd revised ed. in "Peregrine Books", p. 198; cf supra — 四七〇則 a on Hegel, Die Naturphilosophie, §268). No one seems to have noticed the Dantesque reminiscence in the following passage in Flaubert's great novel: "Elle resta quelques minutes à tenir entre ses doigts ce gros papier [i.e. a letter from old Théodore Rouault] Les fautes d'orthographe s'y enlaçaient les unes aux autres, et Emma poursuivait la pensée douce qui caquetait tout au travers comme une poule à demi cachée dans une haie d'épines" (Mme Bovary, Ière ptie, ch. 10; éd. Louis Conard, p. 238). cf supra 五·[illegible] on Croce's ingenious application of Dante's simile to translation in La Poesia, 5a ed. pp. 105-6)

Inf. XXII. 123-5: "lo Navarrese ben suo tempo colse; / fermò le piante a terra, ed in un punto / saltò e dal proposto lor si sciolse" (p. 257). Sapegno sensitively comments: "in un attimo solo; fermare i piedi a terra per spiccare il salto, sciogliersi dalla stretta del diavolo, saltare sono un unico e medesimo atto, che Dante analizza nelle sue varie fasi, solo per rilevarne insieme la complessità e la contemporaneità."

of La Celestina, IV: "la vejez no es sino mesón de enfermedades, posada de pensamientos" (Éd. Aubier, par P. Heugas, "Collection Bilingue des Classiques Étrangers", p. 214).

Inf. I. 60; XX. 13-5. see 七七·八則 cf 劉須溪《[illegible]》：「[illegible]南四海無歸人」[illegible]

Inferno, III. 9: "Lasciate ogni speranza, voi ch'entrate" (p. 30). For variations on this famous line, see supra 第七二三則. In the "Kerker" scene of Faust, Iter Theil, when Faust urged her ~~Margaret~~ to flee from the gaol, saying: "Die Tür steht offen," Margaret answered: "Ich darf nicht fort; für mich ist nichts zu hoffen" (4544; Faust, hrsg. E. Trunz, S. 143). ~~Thus~~ there is no hope either for one who comes out! These two heart-rending lines complement each other & combine to point the moral of my life in this univers concentrationnaire (cf. Edzard Schaper on "die Gefangenschaft zur Existenzform von ganzen Völkern geworden ist" & Barlach on his "Zuchthäuslertum" [illegible] S. 33 à p. 93). Extremes meet. Heaven, as Voltaire charmingly points out, is no the habitat of Hope any more than Hell: "Un calife autrefois, à son heure dernière, / Au Dieu qu'il adorait dit pour toute prière: / 'Je t'apporte, ô seul Roi, seul Être illimité, /



Tout ce que Tu n'as pas dans ton immensité :/ Les défauts, les regrets, les maux et l'ignorance./ Mais il pouvait encore ajouter : l'espérance" (Poème sur le désastre de Lisbonne, A. J. Steele, Three Centuries of Fr. Verse, p. 232)

(27, Tristram Shandy, "MacDonald Illustrated Classics", p. 315); or Sterne's conclusion of the ribald episode of a piping-hot chestnut falling by accident into "that particular aperture of Phutatorius's breeches" which happened to be left open: "though this has taken up some time in the narrative, it took up little more time in the transaction, than just to allow time for Phutatorius to draw forth the chestnut, & throw it down with violence upon the floor — & for Yorick, to rise from his chair, & pick the chestnut up" (Vol. IV, ch.

cf. his Studies in Words, p. 215 on "The great difficulty" of presenting in a narrative "a very complicated change which happens suddenly"

cf. the Chinese formula: 說時遲，那時快 (e.g. 水滸二十二回武松打虎) see also supra 一二四則 on 王實甫西廂記第三本第三折. This may serve (It. idiom: "In men che non si dica") to illustrate the characteristically medieval type of imagination which makes of I Promessi Sposi, cap. 8 the reader "feel the seized moment" (C. S. Lewis, The Discarded Image, pp. 206-7).

In his Baedeker of contemporary English ~~novel~~ fiction, James Gindin notices the following characteristic in Kingsley Amis's novels: "All the principal characters make faces. Jim keeps a pattern of practiced faces ready for appropriate occasions (his Martian-invader face, his Eskimo face, his Edith Sitwell face, his lemon-sucking face, his sex-life-in-ancient Rome face), p. 59; John Lewis often copies faces from American films...; Jenny has a whole series of looks, sorted out & catalogued, to discourage the wolfish glances she gets from men in restaurants & on buses" (Postwar British Fiction, 1963, p. 44). No one seems to have remarked upon a curious coincidence in Raymond Guérin's ~~notorious~~ scandalous novel L'Apprenti (1946) p. 20: "Monsieur Hermès... vint se placer devant la petite glace à cadre de bambou qui surmontait le lavabo... Monsieur Hermès se fit une grimace, puis une autre. Il en avait tout un répertoire: le traître de mélodrame, le chinois, l'idiot de village, Bamboula roi nègre ou la morue du coin." For all his ostentatious insularity, Amis may well have pris son bien où il le trouve, i.e. across the Channel.

his Evelyn Waugh face, his Chinese Mandarin's face, his shot-in-the-back face, his crazy peasant face,

Stendhal's "goût des grimaces" which made him many enemies (Vie de Henry Brulard, ch. 5; Œuvres intimes, Pléiade I, p. 80)

Centonovelle, 863, Rizzoli p. 191

Byron, Don Juan, VIII. 59: "And therefore all we have related in / Two long octaves, passed in a little minute" (Don Juan, ed. T. G. Steffan & W. W. Pratt, III, p. 142); Crébillon le fils, Le Sopha: "Mais je peux dire, répondit la Sultane, que votre remarque porte à faux. Toutes ces idées tumultueuses qui occupaient Almaïde et Moclès se succédaient avec une extrême promptitude; ... ce qu'Amanzéi ne vous a dit qu'en un quart d'heure ne dut pas suspendre deux minutes de leurs réflexions. — Eh bien! répliqua le Sultan, le conteur est donc une bête, s'il emploie tant de temps à rendre ce que leur

Purg. VI. 1-8: "Quando si parte il gioco della zara, / colui che perde si riman dolente, / repetendo le volte, e tristo impara: / con l'altro se ne va tutta la gente; / qual va dinanzi, e qual di dietro il prende, / e qual da lato li si reca a mente: / el non s'arresta, e questo e quello intende; / a cui porge la man, più non fa pressa" (pp. 451-2). ~~[illegible]~~ This surpasses in vivid realism even the following passage: "贏的[illegible]來[illegible]的大家來[illegible]" (二刻拍案驚奇卷八)。

Par. XXXIII. 55-63 (p. 1189-90). see 第四八八則 on 華嚴經 3四一.

Inf. XXI. 139 (p. 249): cf. Marginalia in [illegible] to Partridge, Dict. of Eng. Slang p. 23 "back-door trumpet"

烈文無競維人不顯維德 新箋無強乎維人乎 [illegible] 人也 [illegible] 不顯乎維德 [illegible] 於 [illegible] 無競維烈 不顯成康 [illegible]

七五四 禕書 ○章乃炎羅逆 縛於馬十七至十九葉 詩平

genre dont il parle pendant que tout le monde..." (L'Œuvre de Crébillon le fils →

les Hasards du coin du feu, p. 73): "Moi, j'aime..." （維天之命 於乎不顯 新箋 於乎不光明與 [illegible]）

閩去埋如及而震民詩物以不可 惟是只可懷是也 不可

Mme de Sévigné, Lettre à Mme de Grignan, V. iii. 3199: "Notre ami..."

[illegible] 王之功 [illegible] 不顯乎 [illegible] 於 [illegible] 武王無競維烈 [illegible]

予讀中維覇述 閱了三十二種詞謀 解以實義條自 西伯戡黎三我生 不有命在天 以下黃倘都十了以 證作乃發於之詞 不見即有也理未 [illegible] 以話 內形氣分別 [illegible] 之 豈佐乎民之說 近世法國 論 [illegible]

Henri Bauche, Le Langage populaire, nouvelle éd. 1951, p. 220: "Rien, très, fameusement, grandement..." [illegible]

臨川集 [illegible] 只 恩 又 才 讀了 斷乃首 東 去及去語之 以正而實及其如

王荊公 [illegible] 仁 [illegible] 中 [illegible] 也

去序云乃 祥 來 數 生生乃 經 義 子 五十五 章 云 苦生日

漢書 [illegible] 傳 [illegible] 則 [illegible] 無刀 [illegible] 相反 [illegible] 作 民有 [illegible] 無將

祥二 祥 字 往之和 祥也 二 之刻 推出 與奇 馬二十八云那 雅

元曲 [illegible] 第二折 [illegible] 第三折 [illegible] 氣長 [illegible]

手 子 了精細 和 倘 乎 門 又 不推 看 好 言 其 進 不精 細 了

世之詞 [illegible] 主遠 [illegible] 美 [illegible] 也 [illegible]

馬三十五云他以性子不敢月說了為停娘娘子的情他也不的只是不 [illegible]

妻養 [illegible] 的 又二十五云出風月 星又撥了涼了 的 後 不只與桃花

此種 [illegible] 小說中 [illegible] 見不 [illegible]

東坡二緩於 [illegible] 有當不一免其

紅以錦生怪柳 黛里怪 繡 之不了○ 移刻相與好奇了

十一月詩云雪頭 [illegible] 不 [illegible] 兒柳 花 [illegible] 知 [illegible]

若 [illegible] 不 [illegible]

[illegible] 正 [illegible] 又 [illegible] 二十二年 [illegible] 二 [illegible] 成公二年 [illegible] 二十五年 [illegible] 五年不 [illegible] 昭公 [illegible] 三十一年

生民之上帝不寧不康 禋祀 [illegible] 不 [illegible] 則不 [illegible]

[illegible] 不 [illegible]

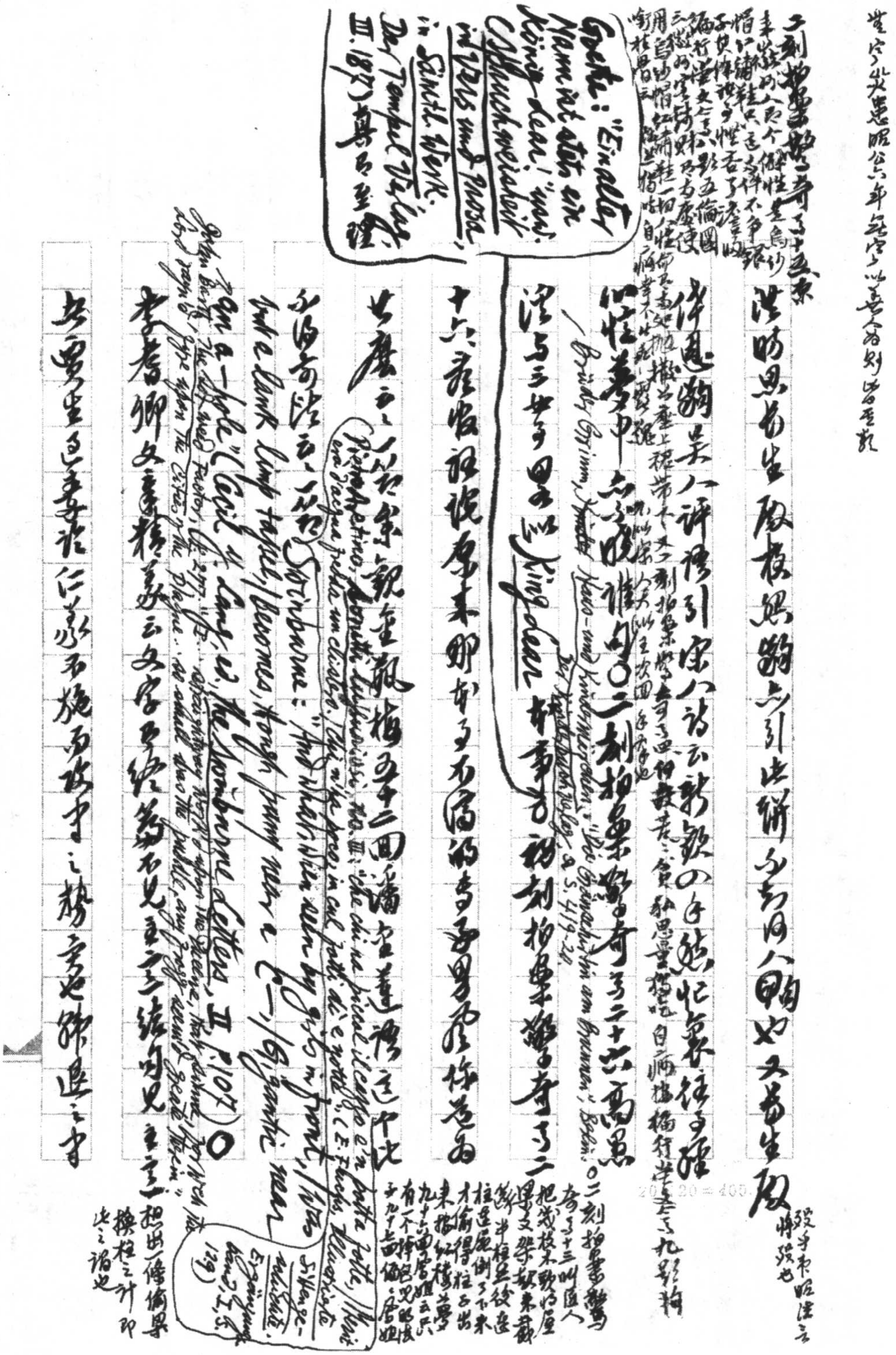
文王之不顯 [illegible] 不顯 [illegible] 文王 [illegible] 書 [illegible]

周頌清廟 不顯不承 [illegible] 不 [illegible]

抑 無競維人 [illegible]

大雅 [illegible] 周不顯 [illegible] 帝命不時 [illegible] 天命 [illegible]

小雅 [illegible] 又 [illegible] 以 [illegible] 可以即 [illegible]



堂字尖端昭公六年注以堂字分别者是载

二刻拍案驚奇卷之十五云：來出去的人只个個性，是烏紗帽、紅繡鞋，只這件不爭，張子貝性好了，不了，言了吃，偏斜之事，又一意五倫圖，三綱的字頭，只是敬使用烏紗帽、紅繡鞋一個人性命，喻打柱自云[illegible]

汪時思菊生取植媲鶴，亦引此例，念有同人鴨也，又黃生取殺字亦昭注云將殺也

徐逸鷗吳人評傳引宗人詩云：新鵝の子然，怕衰任與雞

仁性善中，亦不能推倒。○二刻拍案驚奇卷二十六高愚

Brüder Grimm, ~~Kinder~~ Haus- und Kindermärchen: "Die Gänsehirtin am Brunnen"; Berlin: Der Kinderbuchverlag, S. 419-20.

汪與三世男甲如 King Lear 者事者，初刻拍案驚奇卷之二

Goethe: "Ein alter Mann ist stets ein König Lear!" (Spruchweisheit in Vers und Prosa, in Sämtl. Werk., Der Tempel Verlag, III. 187) 真乃至理

十六夜坐說唐未那其子不為的奇事男女作者為

又唐云：人老宗親重叙，極五十四回潘金蓮語之比

Pietro Aretino, Ragionamenti, Giornata III: "che chi ne butta fuori il cappo e' n' era d'acqua pedata un chiodo. Chi n'ha preso in cul fatti di c' è sette" (E. Fuchs, Illustrierte Sittengeschichte, Renaissance, Ergänzungsband, I. S. 129)

又為奇語云：從尾 Swinburne: "And what when seen by fits and starts, in front, / It was / Dank and limp to feel, / becomes, though many men e'en by giants men"

Sir A. Hopkins: "Cecil of Camp" (The Swinburne Letters, II. p. 107) ○ John Bentley, The Artful Factor, ch. 27: "We ... upon the Plague ... as should draw the puddle, any frog ... speak them"

李耆卿文章精義云：文字不緩為不足，至之緩則見至言

二刻拍案驚奇卷之十三：叫道："人把我枝本動的屋樑上，又禁鎖來藏，柱腳便倒了下來，才偷得柱子出來。"搭紅樓夢九十六回寫鳳姐云："只有一個偷樑換柱的法兒"，九十七回亦曰鳳姐想出一條偷樑換柱之計，即此之謂也

無罪坐息喜悲，仁慈必不施，而政事之樂，定也錦退之事

我春何人言莫也。按詩亦見王家山七律好少年牡丹茂

讀詠放翁七律如出棣中而極至竅於何子貞東洲草

堂詩鈔卷十五黑蝶七古讀白雨齋詞話寄懷老詩讀記人（金陵書水閣見□以□附錄其叢燈疏條中，此君皆擇其可為佛陀，余搜之案，前所為寓之館故事而未果也）

家何意之詩是何磨讀集堂磨庚之羅詞好事追錄白云（蘇州山蘆雨果日詩磨蓮云新曾應富其畫選云叢列也，能穌累書隱伏倚露衣幔勝勝年無業，鼎華意數催的款似練學，裊數兒夢，回不見對讀，姻兒看蕉被唱吹之何此在）

所以神秀於賭為清唯字之依自註出乃謎語也据出

（鄭延模寄陽花、雅渡翼翼、花兒片片、無城行處輕烟云，杖男徐吾蕩）

是楚烟之意戒其作雅作〇項莖逢生情里詞乙稿

（春和嚼銘詠至棄收條金紛披露、蓄板別名寄烟之、寂樂憐是）

才說於酣綜云若便論以可憐然到處哀於更甚淒楚

（一九四九據新繕錄）

詩深乃勸業法〔詞〕語之"Hearing melodies are sweet, but those unheard / Are sweeter"

也甲稿說情無離云若更許憐不住怕落花飛去年

於六法意又丙稿題為中選七夕詞云月未圓圓，人不團圓意

日張宗叔又蘭村楊木葉花情話楊花一型云傳觀嘆君之何人好而花看詩意奇峭與寥寥李儼窄踏枝詞落葉校半云不比落花為春情尚北東西自有人知俯李語情境觀其同之為中位置果所妙也可以情此在所習行布之法見弟三四九則於 The Critical Opinions of Samuel Johnson p. 254

補於孫子瀟天真閣集卷三十四秋月之六夜月明詩云：「未圓只望明圓早。」（益申牛希濟生查子「新月曲如眉，未有團圓意」云云）○黃石牧唐堂集卷三[illegible]曲兩行，多以為悅中仰拭青天出，指平姓傳第三四趙壹帳有何爬上下去答

○今樂府片絕乾明殷布問一天涅槃；的見般若無滴（元稹美存樂府遺稿卷三跳南行[illegible]云：「[illegible]誰有[illegible]似麻姑昨朝[illegible]」）○敦煌掇瑣第三種燕子賦：「阿家大小無怨，毀他又阿家不歸」；第二十種五言白話詩：「阿婆阿家死，田禾覓不得，阿家少糧食，[illegible]飯肚，阿家喫了[illegible]相詩詞也」（五燈會元卷十六[illegible]此夜一[illegible]阿家[illegible]；卷三[illegible]一臨濟深沙五百春，阿家春[illegible]錄）（陳著本堂集卷[illegible]二閏阿家[illegible]詞有[illegible]次韻東[illegible]中兒寄又示諸兒[illegible]）譚詞匯釋七三二頁[illegible]偏引○清大詞[illegible]之徒前為餓、雞居窠之辨[illegible]以[illegible]見性於是一[illegible]之比[illegible]之思而[illegible]之[illegible]也

太平[illegible]錄補證 論詩卷名第八 深沙語曰一臨濟深沙 五百春阿家者[illegible]錄

胡之遠鐘識餘卷十攷雜詠續載陳裕阿家樂七律二首；予集第二首結句云：「天晴任你阿家樂，雨下[illegible]須滿倉螺阿家」（[illegible]滿倉[illegible]筆[illegible]）

本堂集卷五十五詠詩 新五十月八日阿家避雅周韓家幾夜以摺[illegible]火中東[illegible]云 又示諸兒[illegible]似歌 虞當竹溪張[illegible] 祇羊至可[illegible]子前[illegible]也[illegible]無道的君王信用小人若溪與度把那相宗軍強的世界壞了云云 渾沌亦完全之意即幽圖也

此發於Solon，詳見第一四〇則，於 Diogenes Laertius, I. 59

按此之意與柏拉圖說於近，見意理學家鄂來詩文觀因而

又參觀六三二則 眉

以所更參觀 J. E. Spingarn, *Literary Criticism in the Renaissance*, p. 45.

○段君若膺經韻樓集七東原先生札冊跋云：六[illegible]傳而不可[illegible]傳[illegible]知[illegible]（按[illegible]絕句[illegible]合[illegible]人[illegible]）（指精通[illegible]人[illegible]謂[illegible]行）

者曰劉寶楠師門十三邀[illegible]於揚州[illegible]人[illegible]為[illegible]遂[illegible]考[illegible]之可恥面（張穆閻潛邱先生年譜[illegible]三[illegible]跋[illegible]為[illegible]）

曰以西大成之[illegible]跋[illegible]甲戌十二月[illegible]（說[illegible]千里[illegible]）

年也[illegible]中[illegible]千里在[illegible]十一[illegible]千里[illegible]已已[illegible]

其十四年[illegible]十二七[illegible]千里[illegible]學制[illegible]之說云[illegible]乃未知□

加[illegible]而自謂已能[illegible]知[illegible]而謂已能射[illegible]之[illegible]跋可以（[illegible]翁[illegible]自[illegible]上[illegible]）

（[illegible]射於[illegible]君謨以[illegible]矢君謨[illegible]三年[illegible]教汝[illegible]鏃[illegible]也）

Gulistan: "None ever learnt the art of bow from me, who did not in the end make me his target." "No one learnt the rhetoric from me who did not make a satire of me." [illegible] Candle, p. 32 引

注[illegible]集[illegible]（王[illegible]州[illegible]）

絕[illegible]自[illegible]第一[illegible]經韻樓[illegible]光[illegible]

制[illegible]二[illegible]四[illegible]校[illegible]空一[illegible]千里

[illegible]孟子二[illegible]

[illegible]西陽[illegible]

[illegible]為探入室之[illegible]

○張祖廉校錄[illegible]著[illegible]其[illegible]吳虹生[illegible]云[illegible]圖[illegible]曲云[illegible]錯綜[illegible]花[illegible]春[illegible]天地[illegible]白[illegible]祝[illegible]已[illegible]詩第三首云[illegible]春魂[illegible]花[illegible]平生[illegible]恩[illegible]不[illegible]辭[illegible]無[illegible]此[illegible]精[illegible]理[illegible]有學[illegible]集[illegible]行[illegible]左[illegible]花[illegible]歌[illegible]

# 又第七九則

路滅老子疑問反記全
晉文子（六十四）吹毛求瘢
以爭改唐皆絕在內下
如詩皎日執其失之何乃
又曰執古之道以御今
之有貌若拙之句故
寅則去之拙速遣
所舉以詞害意守
文破圍無益者爾

上五真閣署桂尔著作選因過道德經一過意見甚旨

朱謙之老子校釋遊偶據舊説隨人强作解事如往往生

亭僅詳異文多無詮說以釋之詞何異諸二目士龔惟在叶

韻部標楊鳥江經而楚辭詩明人叹楊云强不成處

歷史西 參觀第四九三則 使押韻押詩於三字經湯頭訣之處

此易與騷風雅說參子之中初非通體押韻如十八章其

字不易叶三十八章十九句時共襯二句四十章四句叶共襯二句六

十六章十二句叶共襯四句此類不勝具舉朱氏胥熟而不

為之辭 Karlgren（參觀 Aristotle, *Poetics*, I.6-9 論尚知名 *The Poetical Parts in Lao-tzu* 其所為 [redacted] 謂西方學者著述只可出以韻文而不得名為詩）勝

語助雖稱外字，歷同枝指，文心雕龍章句篇謂魏武弗好，是以為無益文義，然據事似閑，在用實切，真篤論也此本

朱氏胥 [redacted] 所據為吳琦二年本

史今禪老
沙彌傳燈前語
行指巳亥
祁師云昨日羅漢
問句到詞偈
當庚緣行未
姻素部解
近江湖述此之
則録燈註
我時日首子
致士篇楼
攸則著奏
巳亥詠詩
藝红不是
世傳物化
作莫便更
讀藏口
老木不倘矣
聆歌我庭陰
符爲膝中
木兒五歸屋
求風第六幽
評語且甚大
且醫得之話
以子同題讀
十三篇力絕
為也

此觀碑本力避虛字以標新且異哉（然失文章風韻●字句詭厲違理處亦不）此亦[illegible]編輯助詞證

第二十二章曲不中[illegible]勘鑒異同失●無以大勝河上公（四十三章無有入於無間此本間作閒）

王弼說本如四十五章躁勝寒此本寒作塞●五十章措其爪此本作揩其爪六十一章牝常以靜勝牡此本作牡常以靜勝牝七十七章其不欲見賢此本作斯不見賢語甚此等朱謙仍爲彊之辭而有不明言至誤通遐失據何不悟煩（尤可笑者）七十八章正言若反此本作美言若反[illegible]語而言君反向由屬（注）不辱知以絕學無憂希言自然爲章法以四字為一章之經也朱引至語而疑之曰吳說是也●並十九章朱云絕學無憂

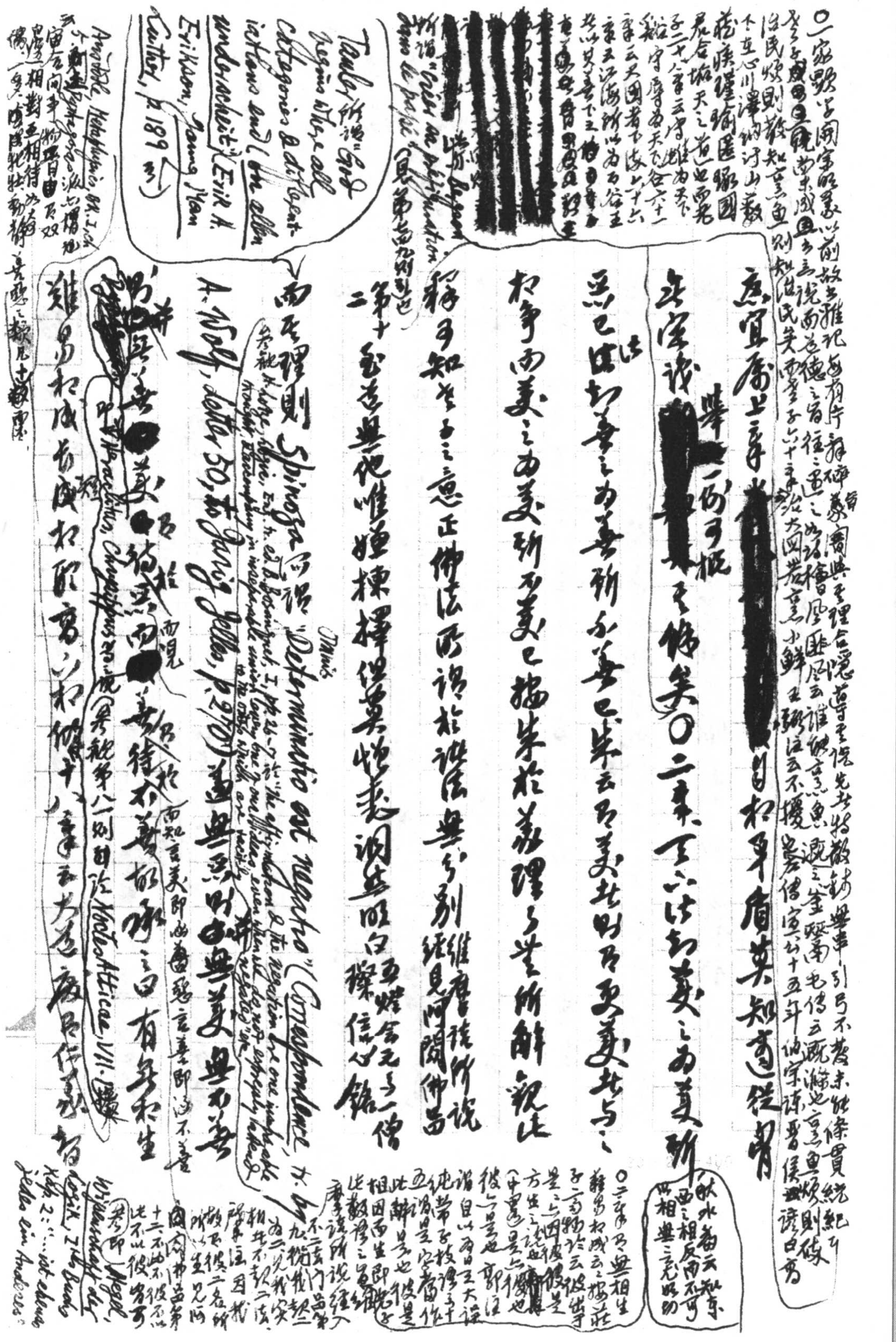
如二十二章●古之所謂曲則全者豈虛語●二十三章●飄風不終朝驟雨不終日孰為此者天地此刪去乎大謬馮山公解舂集文鈔補遺卷二與高雲客論纂序所[illegible]育傳貴程氏刪去注釋康節徒至首章四學時習有朋遠來樂不知不慍君子矣此碑本中章刪去助字如十章載營魄抱一能無離以下凡六句皆無乎字而標點作？號是意中仍據通行本乃乎字否則望文無從知讀為疑問語氣耳盜欲背人閃一何可嘆一歷往此也碑本

十四章二十一章惚恍 老觀第七六三則

鎮房此章末二十章朱又引易順鼎等諸家說謂絕學無

（[illegible]青[illegible]机化[illegible]一云[illegible]江[illegible]小鮮[illegible]上[illegible]不敢撓[illegible]…[illegible]四人上[illegible]大多[illegible]下宜靜以然[illegible]言小鮮而[illegible]則賊[illegible]）

Mystic is often "realistic" (ruthlessly) in practical life. "The Grey Eminence". 老子申韓 Indifference to moral values 目中有妓心中無妓



○二家颇可闻家语，蒙以前故书雅记有所俘驿，皆蒙宝与其理合，窃谓黄老之学先哲将散钩无牵，引弓不发，脉络条贯统纪

老子政因王霸而衍成一家言，说为道德之旨，往往置之勿论，之妙谛。桧风匪风云"谁能亨鱼，溉之釜鬵"，毛传云"溉，涤也。亨鱼烦则

治民烦则散，知亨鱼则知治民矣"。老子六十章"治大国若亨小鲜"，王弼注云"不扰也"。左传宣公十五年伯宗谏晋侯曰"高

下在心，川泽纳污，山薮

藏疾，瑾瑜匿瑕，国

君含垢，天之道也"，而老

子二十八章云"知其雄，守其雌，为天下

谿；守其辱，为天下谷"，六十一

章云"大国者下流"，六十六

章云"江海所以为百谷王

者，以其善下之"，[redacted]

[redacted]

所谓"Créer au ... Bergson ... justification ... le parfait"（见第七百九则引）也

庶宜屠上年[redacted]自相矛盾，莫知适从者

生宁识[redacted]（华一何可概）乎！修矣。○二章："天下皆知美之为美，斯

恶已；皆知善之为善，斯不善已。"朱云："只美者，则不更美者与之

相争，而美之为美，斯不美已。"犹集于义理之上所解，观此

释子知老子之意，正佛法所谓于诸法无分别（维摩诘所说经见阿閦佛品第十二）。

至道无难，唯嫌拣择，但莫憎爱，洞然明白（三祖僧璨信心铭）。

Tauler所谓"God begins where all categories & distinctions end"（the allen Underscheid）（Erik H. Erikson, Young Man Luther, p.189引）。

而其理则Spinoza所谓"Determinatio est negatio"（Correspondence, tr. by A. Wolf, Letter 50, to Jarig Jelles, p.270）。遂无恶则无美，无美亦无恶

（参观H. Lotze, Logic, Eng. tr. ed. B. Bosanquet, I, pp.26-7论"the affirmation & the negation in one inseparable thought ... even when it does not expressly ... the 'tacit' negation"）

[illegible]若[illegible]美[illegible]待于恶，故推之曰"有无相生"（而知言美即必兼言善，言善即必涉不善）

即Heraclitus, Chrysippus之说（参观第八一则引Chrysippus语，见Noctes Atticae, VII.1）

难易相成，长短相形，高下相倾，……十一章云大意皆作如是观

Aristotle, Metaphysics, Bk. I, ch. 5载Pythagoras派谓宇宙间事物皆由相反之双相对互相待而成，如一多、左右、牝牡、动静、直曲、明暗、善恶、方长凡十对。

《秋水》篇云"知东西之相反而不可以相无"。

○二章"有无相生"，按庄子〈齐物论〉云"彼出于是，是亦因彼，彼是方生之说也"（《中书》是亦[redacted]也）。郭注：谓自以为是，则以彼为非，此彼是相因而生也。维摩诘所说经入不二法门品第九，诸菩萨各说不二法门。因内因外相因而生，即如是。十二不以此不以彼……

（参观即Hegel, Wissenschaft der Logik, I, Bd. II Buch, Kap. 2: "... ist ebenso jedes ein Anderes"）

第三章云不上賢使民不爭，不貴難得之貨使民不為盜，不見可欲使心不亂，常使民無知無欲，使夫知者不敢為，思知美之所以不美之理也

皆知美之為美，（之為美）斯惡矣，多任知為惡，（因分別標擇見，復以）蓋強非善，由我之標擇見，緣長物之分別相，非徵而後美，薄乎其為標準，知之際而知之淺，由隱取捨，知北遊，強知之曰道，故老子言天下皆知美，亦以知為標準，分別不一亦已遠之（老莊以中和之道為標準），三者條下論之，字說曰美，羊大為美，（以）羊大為美，而美之成，非獨羊也，兌之說文，凡為美之事，意已其美之矣，故比較陰陽錄之

慧出有大偽，六親不和有孝慈，國家昏亂有忠臣，即惡與美相生，善與不善相形之，何也。〇二章美（大謬）

（國語晉語一畜曰君子之為難也，為難易也，此至易而為難，相成之辭，正所謂是亦彼也）

Reclams "Universal-Bibliothek", Bd. I, S. 137

（二十章云：唯之與阿，相去幾何，善之與惡，相去若何）

按易繫辭謂易一陰一陽之謂道，作以標擇之，云標之標，乃上句，重人所不

（周易繫辭上云：天地之大德曰生，以生為標準，大不存而知之者也）

（莊子知北遊，天地有大美而不言，四時有明法而不議，萬物有成理而不說，聖人者原天地之美而達萬物之理）

云云：所以擇，天下萬物生於有，論語陽貨子曰天何言哉，四時行焉，百物生焉，天何言哉，至人之所為自然者默而成之

萬物恃之以生而不辭，所謂大仁。（中庸第二十六章：天地之道可一言而盡也，其為物不貳，則其生物不測，孔穎達疏：天載無聲無臭）

祠上所謂默而成之是也。Coleridge, *Biographia Literaria*, Ch. 12 引 Plotinus: "Should anyone interrogate her [Nature], how she works, if graciously she vouchsafe to listen and speak, she will reply, it behoves thee not to disquiet me with interrogatories, but to understand in silence, even as I am silent & work without words" (ed. John Shawcross, I, p. 166) 按 *Enneads*, III. viii. 4. 僅云 "Asked why it brings forth its works, it might answer thus: (tr.— 'Whatsoever comes into being is of the silent vision that belongs to me by nature'" Grace H. Turnbull, *The Essence of Plotinus*, p. 110 參觀 Matthew Arnold: "Quiet Work" — *Poetical Works*, Oxford, pp. 1-2) 閱我此論安妙真觀第三六九

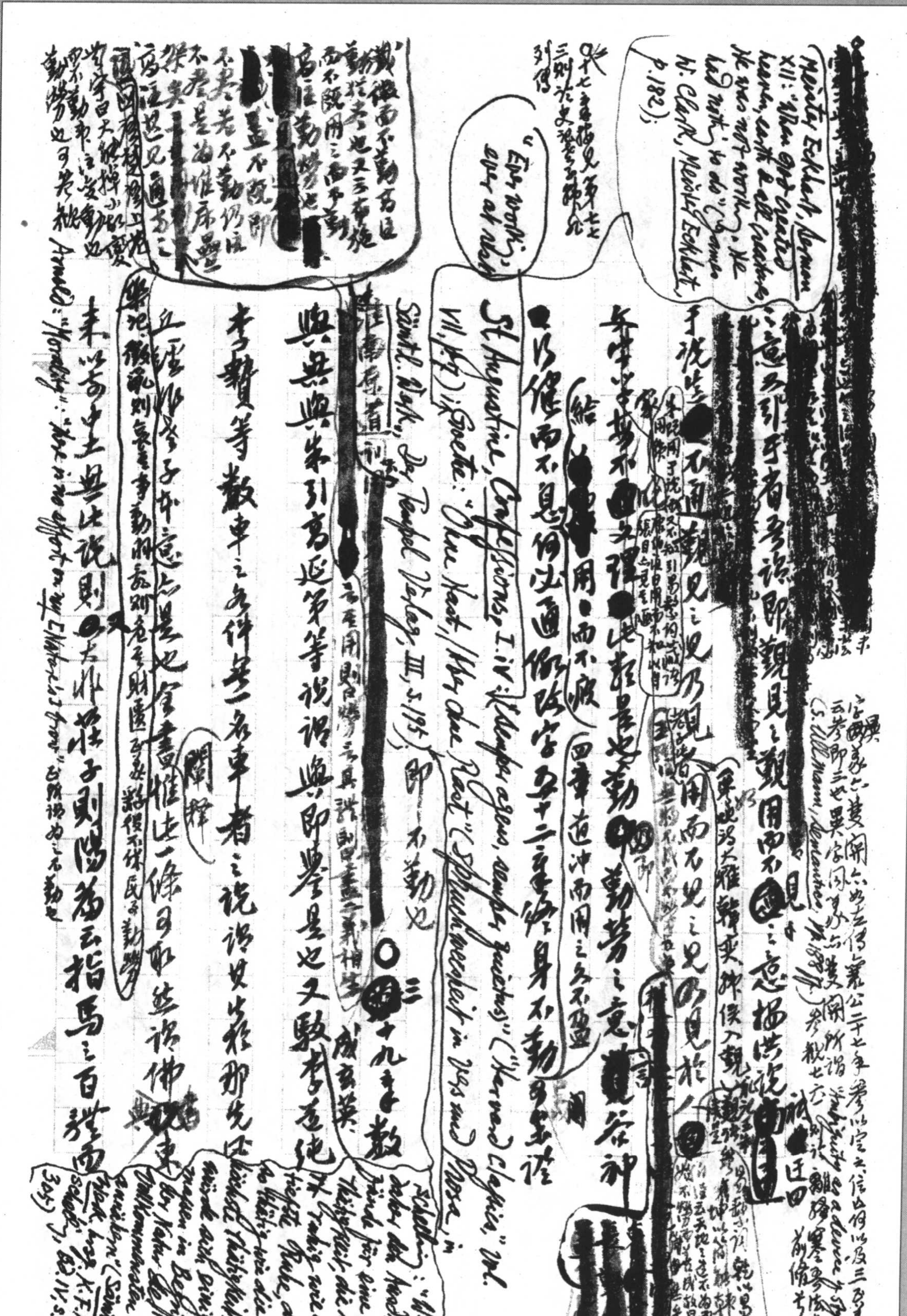
則詳全晉文卷一〇七張韓不用舌論，卷一〇九歐陽建言盡意論

André Gide, *Journal*, 15 Juin 1932: "*Determinatio est negatio.* Cette formule de Spinoza, que me fournit une note du 1er volume du *Capital* de Karl Marx, p. 49, pourrait être mise en appoint à ma préface des *Nourritures*: 'Choisir ne m'apparaissait point tant élire, que repousser ce que je n'élisais pas'" (éd. "Bibl. de la Pléiade", p. 1132) 可補強張

〇六章綿綿若存，用之不勤，弟引蘇轍說謂勤通廑（用而不竭）

（陸佃為曲說，蔡與文帝，書怪迂誕，張穆聲家郎邱氏之徒）

〇十六章容乃公，公乃王，王乃天，天乃道，道乃久，弟引勞健老子古本考謂王字或作生，變不可通，疑乃全字之訛，按謂甚是，即二十五章道大天大地大王亦大，亦十六章以王為名，王弼以為王者天下之所歸往，與容乃公，公乃王，與公與王同，與為七十二章之唯不厭是以不厭同



[redacted]

Meister Eckhart, Sermon XIII: "When God created heaven, earth & all creatures, He was not working; He had nothing to do" (James M. Clark, Meister Eckhart, p. 182);

[redacted]之意又引手省多說即觀見之觀用而不見之意搖洪說[illegible]

[illegible]異，云參即三也，異字同[illegible]（S. Ullmann, Semantics, p. 188ff.）參觀七六[illegible] a device [illegible] 前條參

手說皆[illegible]不用觀見之見乃見用而不見之見有見於人

[illegible]不[illegible]之理[illegible]此其是也勤勤勞之意[illegible]容神

[illegible]用而不疲（四章道沖而用之或不盈）

[illegible]乃綿而不息何必通假改字五十二章終身不勤（[illegible]集注）

十七年箋釋見第七七三則及史記老子韓非列傳

"Ein Werk [illegible] ewig [illegible]"

St Augustine, Confessions, I.iv: "Semper agens, semper quietus" ("Harvard Classics", Vol. VII, p. 7); Goethe: "Ohne Hast, / Aber ohne Rast" ("Spruchweisheit in Vers und Prosa", Sämtl. Werk., Der Tempel Verlag, III, S. 195). 即不勤也

與異與與朱引高延第等說詞與與即是是也又駁李充純

[illegible]三十九章數[illegible]成玄英

李贄等數車之名件無一名車者之說謂其非[illegible]

[illegible]子弁意上是也全書惟此一條可取茲論佛[illegible]

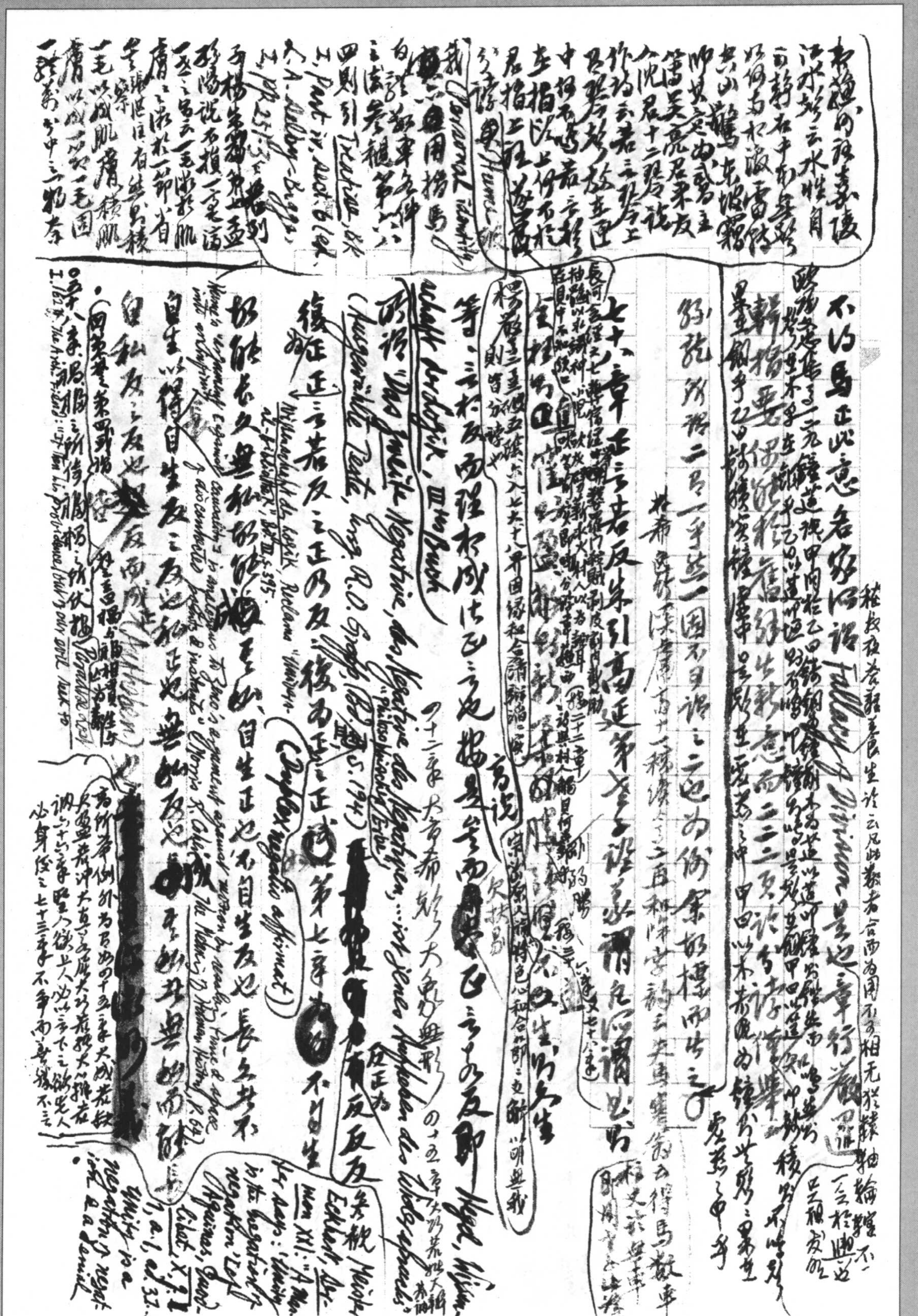
截微而不勤而且勤於老也又云而施而不既用之而不勤高注勤勞也[redacted]盖不既即不勤[redacted]若不勤仍注[illegible]是論惟席[illegible]矣高注退見通[illegible]

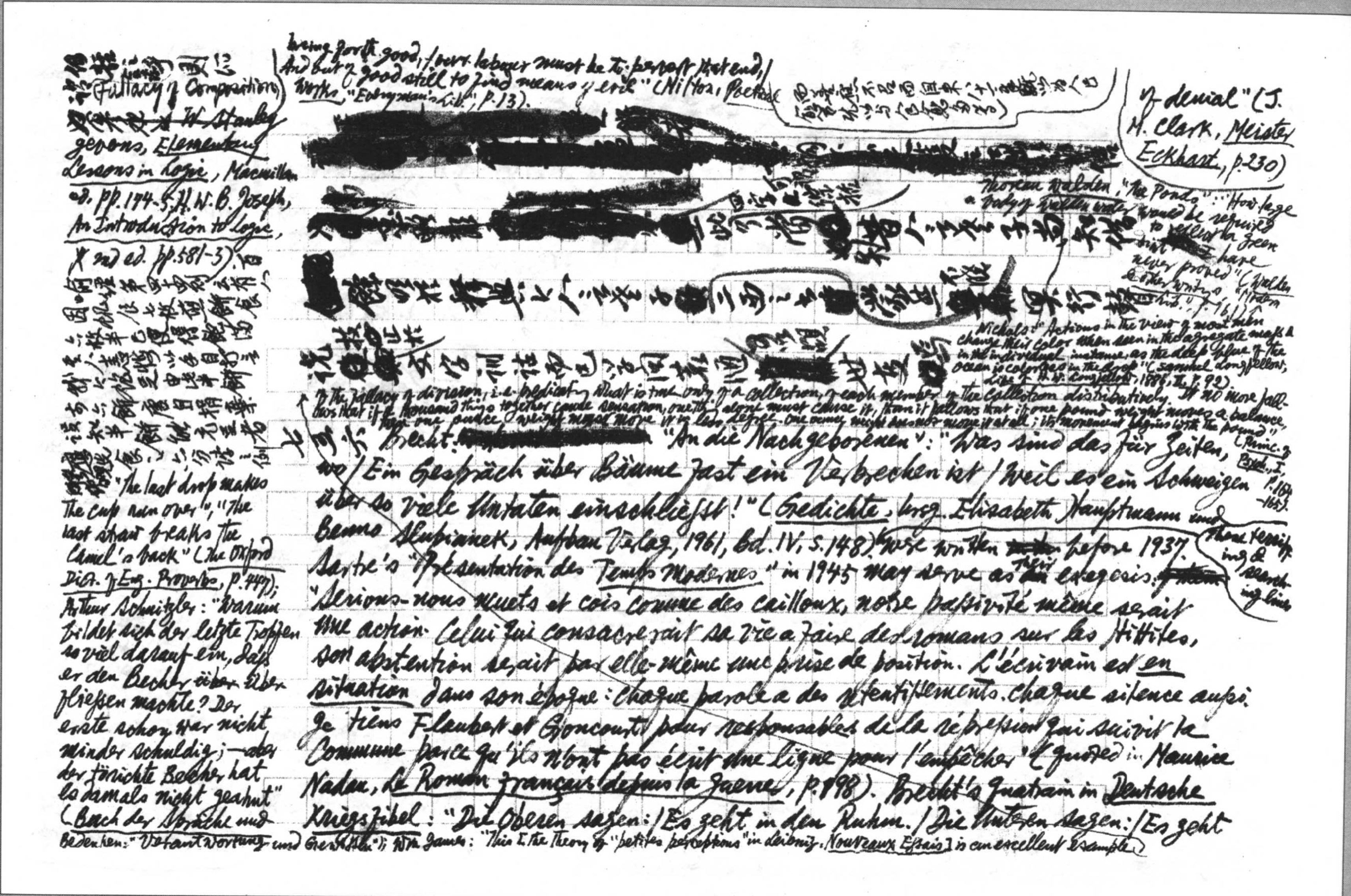
[illegible]字曰大[illegible]不勤[illegible]勤勞也可[illegible]

未以爲中土無此說則大非莊子則陽篇云指馬之百體而[illegible]

Arnold: "Morality": "There is no effort on my brow" 所謂勤為之不勤也

Schelling: "Wer aber den Ausdruck fände für eine Thätigkeit, die so ruhig wie die tiefste Ruhe, die so thätig wie die höchste Thätigkeit, würde sich einigermaßen in Begriffen der Natur des Vollkommensten annähern" (Sämtl. Werk, hrsg. K.F.A. Schelling, Bd. IV, S. 305)





[illegible]（Fallacy of Composition）[illegible] W. Stanley Jevons, *Elementary Lessons in Logic*, Macmillan ed. pp. 174-5; H. W. B. Joseph, *An Introduction to Logic*, 2nd ed. pp. 581-3）。百喻經第四十四則云有人因飢食七枚煎餅，食六枚半已便得飽滿，其人恚惱，以手自打言：我今飽足由此半餅，前六餅唐自捐棄，設知半餅能充足者，應先食之。六分諸之例。[illegible] "The last drop makes the cup run over", "the last straw breaks the camel's back" (*The Oxford Dict. of Eng. Proverbs*, p. 447); Arthur Schnitzler: "Warum bildet sich der letzte Tropfen so viel darauf ein, daß er den Becher ~~über~~ überfließen machte? Der erste schon war nicht minder schuldig; — ~~aber~~ der törichte Becher hat es damals nicht geahnt" (*Buch der Sprüche und Bedenken*: "Verantwortung und Grenzsteine"); Wm James: "This [i.e. the theory of "petites perceptions" in Leibniz, *Nouveaux Essais*] is an excellent example of the fallacy of division, i.e. predicating what is true only of a collection, of each member of the collection distributively. It no more follows that if a thousand things together cause sensation, one thing alone must cause it, than it follows that if one pound weight moves a balance, then one ounce weight must move it in less degree. One ounce might not move it at all; its movement begins with the pound" (*Princ. of Psych.*, I, p. 164-165).

bring forth good, / our labour must be to pervert that end, / And out of good still to find means of evil" (Milton, *Poetical Works*, "Everyman's Lib.", p. 13).（[illegible]）

[redacted]

[redacted] 此[illegible]諸人之言[illegible]子尚知偕[illegible]

[redacted] 餘明於釋典七人之言[illegible]子[redacted]三西之士[redacted]叢然[redacted]異行藉[illegible]不能

說[redacted]文字訓詁而已。以言問叢通[redacted]世[illegible]（技止於）

"of denial" (J. M. Clark, *Meister Eckhart*, p. 230)

Thoreau, *Walden*, "The Ponds": "How large a body of Walden water would be required to reflect a green tint I have never proved" (*Walden & Other Writings*, "Modern Lib.", p. 161).

Nichols: "Actions in the view of most men change their color when seen in the aggregate mass & in the individual instance, as the deep blue of the ocean is colorless in the drop" (Samuel Longfellow, *Life of H. W. Longfellow*, 1886, II, p. 92).

七五六 Brecht: [redacted] "An die Nachgeborenen": "Was sind das für Zeiten, wo / Ein Gespräch über Bäume fast ein Verbrechen ist / Weil es ein Schweigen über so viele Untaten einschließt!" (*Gedichte*, hrsg. Elisabeth Hauptmann und Benno Slupianek, Aufbau Verlag, 1961, Bd. IV, S. 148) (those terrifying & searching lines) were written ~~[illegible]~~ before 1937. Sartre's "Présentation des *Temps Modernes*" in 1945 may serve as their ~~[illegible]~~ exegesis: ~~[illegible]~~ "Serions-nous muets et cois comme des cailloux, notre passivité même serait une action. Celui qui consacrerait sa vie à faire des romans sur les Hittites, son abstention serait par elle-même une prise de position. L'écrivain est *en situation* dans son époque: chaque parole a des retentissements. Chaque silence aussi. Je tiens Flaubert et Goncourt pour responsables de la répression qui suivit la Commune parce qu'ils n'ont pas écrit une ligne pour l'empêcher" (quoted in Maurice Nadeau, *Le Roman français depuis la guerre*, p. 198). Brecht's Quatrain in *Deutsche Kriegsfibel*: "Die Oberen sagen: / Es geht in den Ruhm. / Die Unteren sagen: / Es geht

Pascoli, Il sabato: "La poesia è nelle cose. Il poeta … presenta la visione di cosa posta sotto gli occhi di tutti e che nessuno vedeva" (quoted in Momenti e Problemi di Storia dell'Estetica, Marzorati, IV, p. 1637)

ins Grab" (Ib., S. 14) is paralleled by the ~~[illegible]~~ final lines in his translation of Ts'ao Sung's "Ein Protest": "Eines einzigen Generals Reputation / Heißt: Zehntausend Leichen" (S. 161; 一將功成萬骨枯). Dickens, Memorandum Book: "Representing London — or Paris, or any other great place — in the new light of being actually unknown to all the people in the story, & only taking one calling … aspect of being familiar itself … any old … of itself" (quoted in J. Hillis Miller, Charles Dickens: the World of his Novels, 1959, p. XV)

of 曹松己亥歲

Johnson's Preface to Shakespeare: "Shakespeare approximates the remote & familiarises the wonderful" (R. W. Chapman, Selections from Samuel Johnson, p. 254). I wonder whether the similarity between this aspect of Shakespearean art & Coleridge's purpose in the Lyrical Ballads ("My endeavour should be directed to persons & characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest & a semblance of truth" etc. — Biog. Lit., ed. J. Shawcross, II, p. 6) [anyone has ever noticed]. Wordsworth's share in that joint endeavour, on the other hand, ~~[illegible]~~ can be described in Brechtian terms as ~~[illegible]~~ [attempt at] "Verfremdungseffekt". In the Preface to the second edition, Wordsworth says: "… Ordinary things should be presented to the mind in an unusual aspect" (Poems, Oxford ed., p. 935); Coleridge explains: "Mr Wordsworth … was to propose to himself as his object, to give the charm of novelty to things of every day, by awakening the mind's attention from the lethargy of custom …" (loc. cit.) In other words, as Hegel was fond of saying, "Das Bekannte überhaupt ist darum, weil es bekannt, nicht erkannt" (Phänomenologie des Geistes, "Vorrede", Ausgewählte Texte, von R. O. Gropp, in "Philosophisches Erbe", Bd. III, S. 76; cf. S. 107; Wissenschaft der Logik, "Vorrede zur zweiten Ausgabe": "… wie ich anderwärts gesagt, was bekannt ist, darum nicht erkannt"). Cf. R. Wellek & A. Warren, Theory of Literature, Rev. ~~[illegible]~~ 3rd ed., "Peregrine Books", p. 242 on Victor Shklovsky's formula for ~~[illegible]~~ art, "making it new", "making it strange"; Reinhold Grimm's article on "Verfremdung" in Revue de littérature comparée, Avril-Juin, 1961, pp. 210-3.

the category of their years & results of opinions, so … of new

Shelley on poetry as stripping "the veil of familiarity from the world"; Rossetti: "the constant wonder of familiarity … allied in …" (Collected Works, 1904, I, p. 444)

hrsg. J. Hoffmeister, Akademie Verlag, Berlin, S. 28

Philipp Reclam Verlag, Bd. I, S. 21

cf. S. 77: "Das Analysieren einer Vorstellung … war nichts anderes als das Aufheben der Form ihres Bekanntseins." again Novalis: "dephlegmatisieren")

(The French rendering in T. Todorov, ed., Théorie de la littérature: Textes des formalistes russes, 1965, is "la singularisation")

Cf. Coleridge, The Friend, "General Introduction", Essay XV: "So to represent familiar objects as to awaken the minds of others to a like freshness of sensation concerning them — this is the prime merit of genius". in ~~Works~~ ~~of~~ Complete Works, ed. by W. T. Shedd, II, p. 104

anyone has ever noticed

Cf. Maupassant, Pierre et Jean, "Préface" [Flaubert's advice]: "Il s'agit de regarder tout ce qu'on veut exprimer assez longtemps et avec assez d'attention pour en découvrir un aspect qui n'ait été vu et dit par personne. Il y a

attempt at

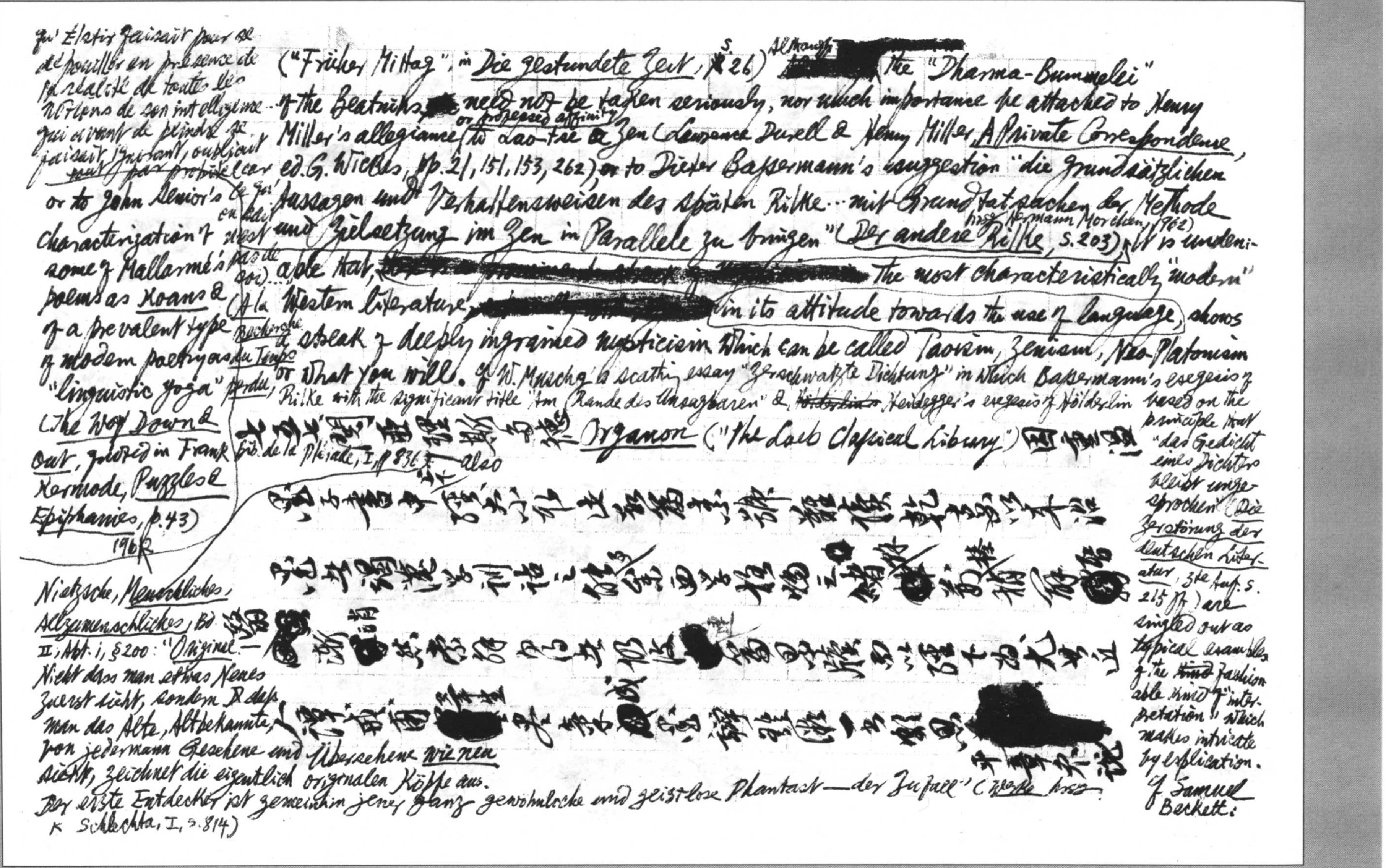
Goethe also said to Eckermann: "Man sage nicht, dass es der Wirklichkeit an poetischem Interesse fehle; denn eben darin bewährt sich ja der Dichter, dass er geistreich genug sei, einem gewöhnlichen Gegenstande eine interessante Seite abzugewinnen" (Gespräche, 18. Sept. 1823, Aufbau Verlag, 1956, S. 62)

J. Dewey, Art as Experience, p. 267: "When old & familiar things are made new in experience, there is imagination";

dans tout, de l'inexploré; parce que nous sommes habitués à ne nous servir de nos yeux qu'avec le souvenir de ce qu'on a pensé avant nous sur ce que nous contemplons. La moindre chose contient un peu d'inconnu." → cf John Passmore, Philosophical Reasoning, p. 10: "...compared with other theorists, philosophers are particularly good at forgetting familiar facts, perhaps just because the facts they forget are so familiar that they are never explicitly before the mind as facts." "One is unable to notice something — because it is always before one's eyes" (Wittgenstein, Philosophical Investigations, p. 129) — or "before one's eyes" in a certain sense, although not in another sense. cf Rousseau: "Il faut beaucoup de philosophie pour savoir observer une fois ce qu'on voit tous les jours" Proust, A l'ombre des jeunes filles en fleurs, on the painter Elstir: "l'effort

Dominique Bouhours, Les Entretiens d'Ariste et d'Eugène, Entretien II: "Mais comme les langues ressemblent non seulement aux statues, dont l'on retranche toujours quelque chose pour les achever; mais encore aux tableaux, où l'on ajoute toujours quelque chose pour les finir" (Librairie Armand Colin, 1962, p. 51). An allusion to ~~da Vinci's~~ Michelangelo's famous distinction: ~~between per via di levare & per via di porre~~. "Io intendo scultura, quella che si fa per forza di levare: quella che si fa per via di porre, è simile alla pittura" (G. Milanesi, Le lettere di Michelangelo Buonarroti, 1875, p. 522). cf Rivarol: "Si l'art du sculpteur consiste à écarter de la statue le marbre qui n'en est pas, de même le goût ordonne de simplifier un sujet, et d'exclure d'un événement les temps qui n'en sont pas. Le grand écrivain repousse donc la foule des incidents étrangers ou disparates qui distraient les sentiments et qui sont comme les parties mortes d'un événement" (Écrits politiques et littéraires, choisis par V.-H. Debidour, p. 54); cf W. H. Auden, The Dyer's Hand & Other Essays, p. 287: "The difference between formal & free verse may be likened to the difference between carving & modeling; the formal poet, that is to say, thinks of a poem he is writing as something already latent in the language which he has to reveal, while the free verse poet thinks of language as a plastic passive medium upon which he imposes his artistic conception."

Maurice Blanchot, La Littérature et le Droit à la Mort: "Le négation est liée au langage. Au point de départ, je ne parle pas pour dire quelque chose, mais c'est un rien qui demande à parler, rien ne parle, rien trouve son être dans la parole et l'être de la parole n'est rien. Cette formule explique pourquoi l'idéal de la littérature a pu être celui-ci: ne rien dire, parler ne rien dire. Ce n'est pas là la rêverie d'un nihilisme de luxe" (quoted in Maurice Nadeau, Le Roman français depuis la guerre, p. 222). The [redacted] similarity of this view of language to Heidegger's [redacted] is [redacted] obvious: "Die Sprache spricht als das Geläut der Stille" (Unterwegs zur Sprache, S. 30). Mutism of speech or verbalisation of silence has long been a commonplace among the mystics (cf supra 第二〇四則 on Cassirer, on the Language & Myth, 第七五一則 on 老子), but it is a new thing that the "nihilisme de luxe" should be paradoxically made the "idéale de la littérature", the art of ~~language~~ speech par excellence. Ingeborg Bachmann's endeavour to express or communicate [redacted] in poetry what is ultimately "unsayable" is part of the same tendency: "Das Unsägliche geht, leise gesagt, übers Land"



qu'Elstir faisait pour se dépouiller en présence de la réalité de toutes les notions de son intelligence… qui avant de peindre se faisait ignorant, oubliait ~~tout~~ par probité (car ce qu'on sait n'est pas de soi)… (À la Recherche du Temps perdu, Bib. de la Pléiade, I, p. 836) also

("Früher Mittag", in *Die gestundete Zeit*, S. 26) Although [redacted] the "Dharma-Bummelei" of the Beatniks [illegible] need not be taken seriously, nor much importance be attached to Henry Miller's allegiance (or professed affinity) to Lao-tse or Zen (Lawrence Durrell & Henry Miller, *A Private Correspondence*, ed. G. Wickes, pp. 21, 151, 153, 262), or to Dieter Bassermann's suggestion "die grundsätzlichen Aussagen und Verhaltensweisen des späten Rilke … mit Grundtatsachen der Methode und Zielsetzung im Zen in Parallele zu bringen" (*Der andere Rilke*, hrsg. Hermann Mörchen, 1962, S. 203), or to John Senior's characterization of some of Mallarmé's poems as *Koans* & of a prevalent type of modern poetry as "linguistic yoga" (*The Way Down & Out*, quoted in Frank Kermode, *Puzzles & Epiphanies*, p. 43) 1962, it is undeniable that, [redacted] the most characteristically "modern" Western literature, [redacted] in its attitude towards the use of language, shows a streak of deeply ingrained mysticism which can be called Taoism, Zenism, Neo-Platonism or what you will. Cf. W. Muschg's scathing essay "Zerschwatzte Dichtung" in which Bassermann's exegesis of Rilke with the significant title "Am Rande des Unsagbaren" & ~~Hölderlin's~~ Heidegger's exegesis of Hölderlin based on the principle that "das Gedicht eines Dichters bleibt ungesprochen" (*Die Zerstörung der deutschen Literatur*, 3te Aufl. S. 215 ff.) are singled out as typical examples of the ~~kind~~ fashionable kind of interpretation which makes intricate by explication. Cf. Samuel Beckett:

七五、七、閱亞理斯多德 *Organon* ("The Loeb Classical Library") 因重溫

墨子書中經、大小取諸篇素號難讀，乾嘉以來治

墨者獨漢學訓詁之能，參稽西學格物之緒[illegible]精解[illegible]

墨學[illegible]漸[illegible]然索解而得其切近[illegible]當[illegible]而以理大為尤其近

人譯成商[illegible]是乘[illegible]實辯證一切思[illegible]平章不說

Nietzsche, *Menschliches, Allzumenschliches*, Bd. II, Abt. i, §200: "*Original.* — Nicht dass man etwas Neues zuerst sieht, sondern ~~D~~ dass man das Alte, Altbekannte, von jedermann Gesehene und Übersehene *wie neu* sieht, zeichnet die eigentlich originalen Köpfe aus. Der erste Entdecker ist gemeinhin jener ganz gewöhnliche und geistlose Phantast — der Zufall" (*Werke* hrsg. K. Schlechta, I, S. 814)

[redacted]力殁後修地主[redacted]改字[redacted]只只先生未全然之於西[redacted]文詞（自程措[illegible]傳於學問究通以致主之右備明主鑑朝詞世誇考所謂語錄衣數頁行者）[redacted]舊筆[redacted]雖極[illegible]

[redacted]文閣[redacted]不理性恩明辯[redacted]終[illegible]曲[redacted]

[redacted]如乃先段（自作）序文[illegible]果設評之傳為一閣入平生[illegible]不[illegible]閣（潮[illegible]精微之學哉）

[redacted]書[redacted]村[redacted]合[redacted]推摘正[redacted]類多重先生書（譚釋深動鄉[illegible]自云女類無[illegible]積標本要旨）

（榕村語錄詩集子十六識其書屋著語錄語算術斯漢書資齊藥報[illegible]派歌者是也）

學誤條未由新室由出、（柳付）[redacted]於[redacted]經上數、何以爲[illegible]成也。譚（尔）

云故無果也。指明是因、何得曰果。經上曰亦也。經說上[illegible]也

（譚子云此條[illegible]論因果律（law of causality）而不知其故所謂因者即 cause 小故所謂緣者即 condition 或 occasion（參觀 A. Lalande, Vocabulaire technique et critique de la philosophie, 8e éd., 1958, p. 711, art. "Occasion"）參[illegible]隆略援西說英譯某字卻自道及曾觀西[illegible]未言其書[illegible]所知[illegible]故證也以管窺[illegible]求[illegible]為耳目[illegible]非語於目溜耳撫也）

無以為知見、而不必得之、甚睨。譚云求之無果、思無[illegible]之睨

無所謂視、未知見物之生。○荀子[illegible]果篇[illegible]（"non-reciprocity of cause" H. W. B. Joseph, An Introduction to Logic, 2nd ed., pp. 498-6）

或內、乃與[illegible]之見、非目無所見也、睹而見之見、心之於[illegible]無之說。睹其、[illegible]云

（心無所往、乃[illegible]處皆空、何得曰虞。）

正見。指求物心必有所往而求[redacted]果必得。有妙而未嘗求[illegible]矣。

"Three Dialogues": "... there is nothing to express, nothing with which to express, nothing from which to express ..."

亦正求而不經意也。此條與下條「知，接也」為一義。蓋求也乃（Basic Works of Aristotle, Random House, p. 827）：所謂 "Task Word"，知，接也所謂 "Achievement Word"（參觀 Gilbert Ryle, The Concept of Mind, pp. 149-153; cf. O. Jespersen, Modern English Grammar, III, pp. 230-3 "Ergebnis-objekt", "effiziertes Objekt" vs "Nichtergebnisobjekt", "affiziertes Objekt"）復可因求索而得乃思，乃知之乃得矣

Aristotle, Metaphysics, 1048b 30-34: "to see" vs "to have seen", "to think" vs "to have thought"; cf. S. Alexander, Space, Time and Deity, I, p. 12: "cognitive occupation" vs "objective occupation";

睨也。中庸說執柯伐柯云「睨而視之，猶以為遠」之睨，偏若斜目（實斜射靶時）

非離騷「忽臨睨夫舊鄉」之睨。

注視[redacted]（暴近。）中庸又云乃留意之云自明而自誠、大學云定而後能靜，皆相發明。

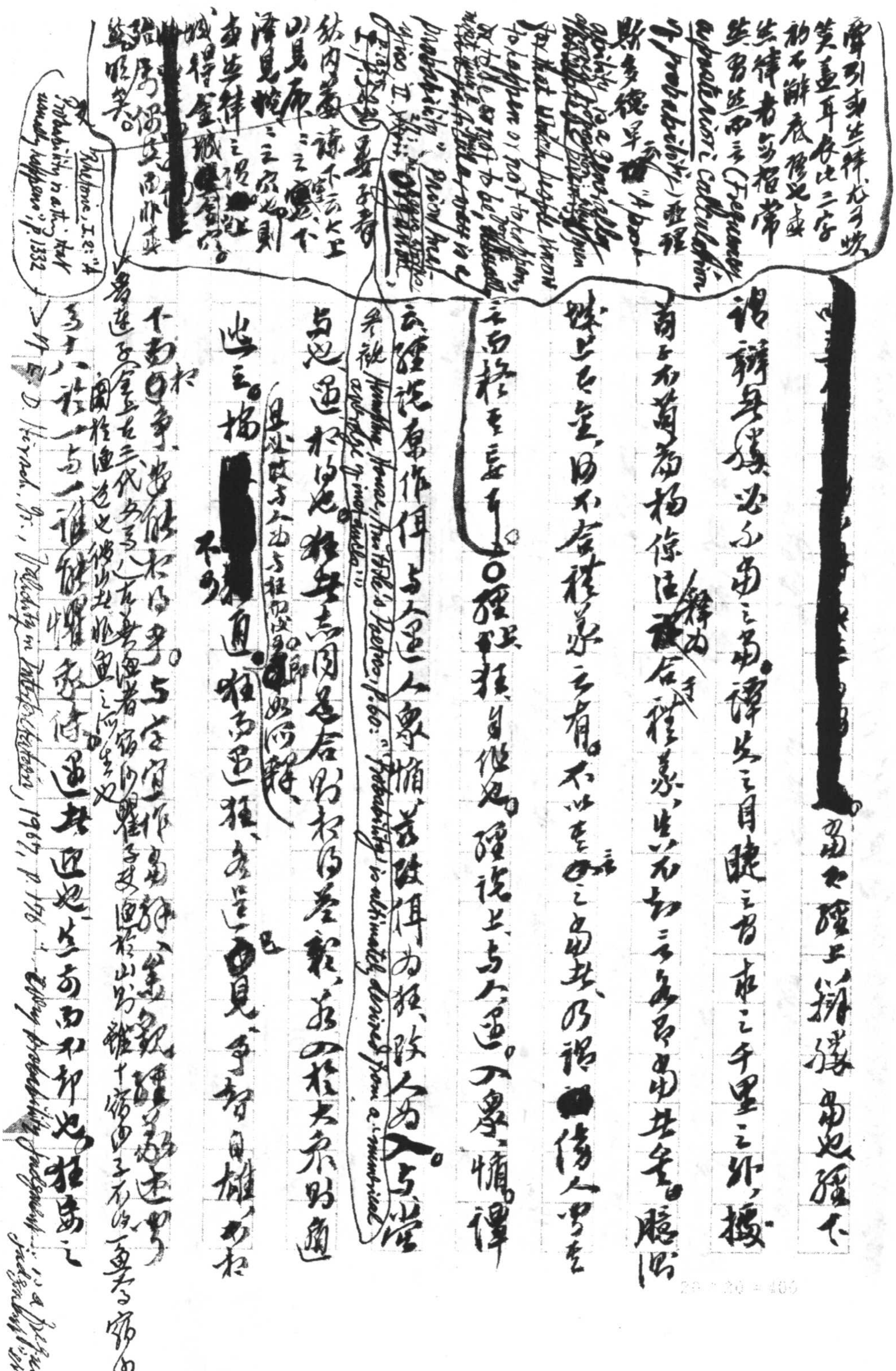
荀子解蔽[redacted]所謂[redacted]睥睨[redacted]覺之意。（晦暝而目。）譯蒙然不

辭，故引以自助，亦足乏憤之矣。○體上，信之「名」指意也。體謂上不

此第三之意義，是人視球所在。譯云「意即億度」，西語合體焉。

好億欺上乃廣，乃予右參之言，與夫人視球哆來所在所謂之

信，法乃或選擇（choice of Probability）揣度而言，[redacted]



徒色厲內荏，見人寡則自易往、[illegible]、見人衆則怯走、与[illegible]自反而不縮，雖千萬人吾往者，殊以有異。人衆不必改爲不衆。

○經上：「舉，擬實也。」經說上：「告，以之名舉彼實也。」譯云：名之 Subject、實之 Predicate，合實與名而成一詞，所謂 Proposition。按際此。舉其所謂 Reference。名者，所謂 Signifiant, Word, Name。實者，所謂 Signifié, Referent, Thing（參觀 S. Ullmann, *Semantics*, pp. 55-7）。邏輯學者所云 Term 及其 Application (the meaning of a term in extension) 與 Signification (the meaning of a term in intension)。此而不辨，~~齊~~即讀辯學、張目箋經說上又云：知，聞、說、親；名、實、合、為。經說上云：所以謂，名也；所謂，實也。名實耦，合也；志行，為也。譚氏申其說，以爲合者合~~名~~而辭（Proposition）也。如云「此書是墨經」，此書名，「墨經」爲

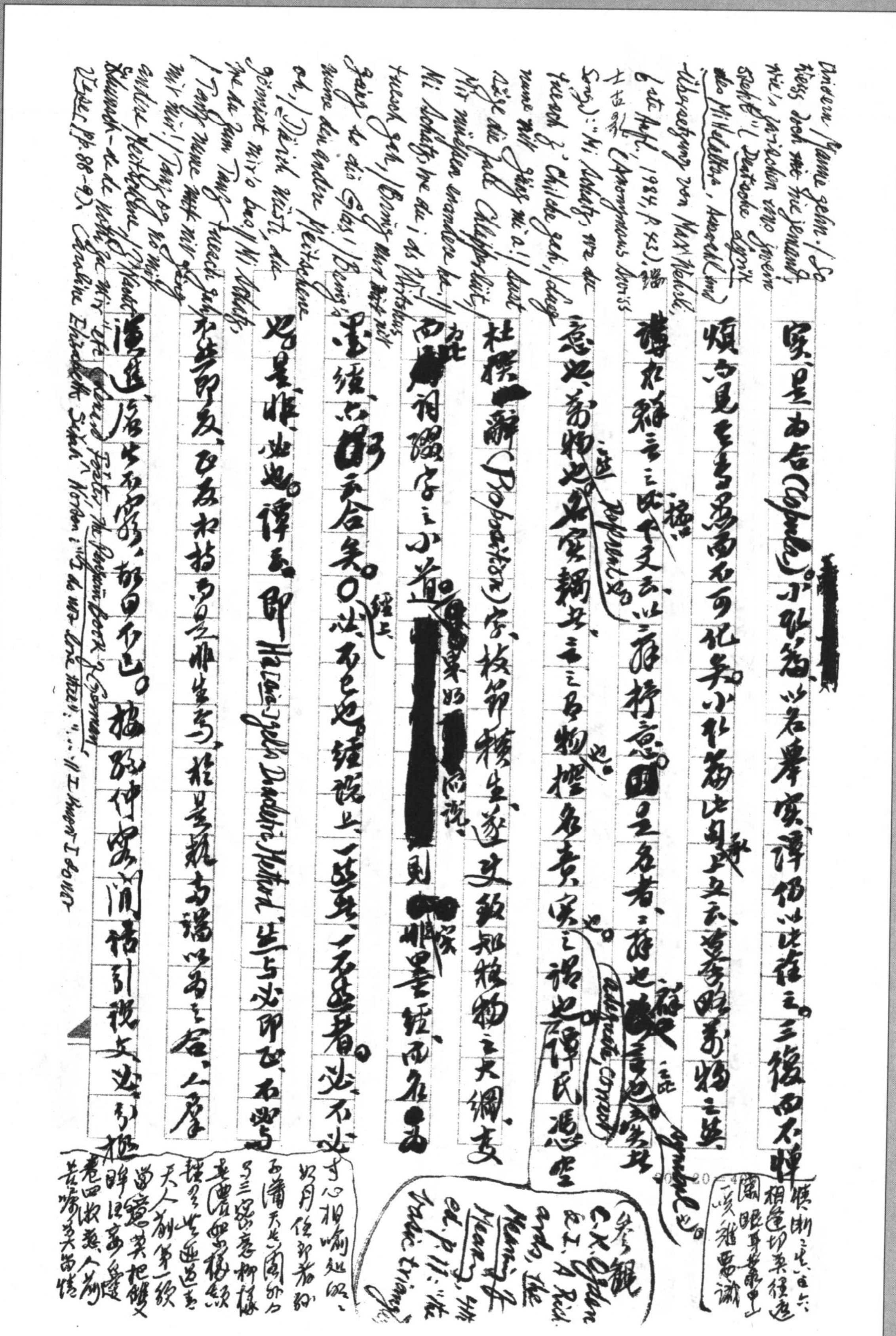
參陳子龍擬
嘲葉互一个人。
兩些遮掩眼
惱情眼以邊藿
前鼻鈎鄰三
閒著個四、又被
王郎猿列門間
縱是以縞娘人
當消踐吕單
尖端笑甚須疑

C. Peirce, *Collected Papers*, V, §484 on "semiosis" ("tri-relative").

陸士衡《文賦》序：「恒患意不稱物，文不逮意。」意即所指，文即名，物即實。

（補七五八則）秦觀《品令》：「每每秦樓相見，人前強不相沾識，把不定、臉兒赤。」按馮猶龍《山歌》卷一《瞞人》云：「綠識私情要放在心裡，勿要眉來眼去被人猜；面前相見只還禮，路上相逢兩丟開。」德國中世紀無名氏詩：

"Wie der dunkle Strom sich verbirgt, / so tu du, schöne Frau, wenn du mich siehst: / lass keine Augen merken, dass du meinen"



實，是而名（Cognate）。[redacted]小[illegible]翁，以名舉實，譯語以此存之。三復而不憚煩。而見其為[illegible]而可化矣。小杜[illegible]云，[illegible]萬物之英。

譯[illegible]辭言之[illegible]文云，以之辭持意。固是名者，之辭也。[redacted]言也[illegible]。意也，萬物也[illegible]實[illegible]，言之為物也。[illegible]名責實之謂也。譯氏[illegible]

杜撰[redacted]辭（Proposition）字，枝節橫生，遂文致[illegible]之大綱要。而[redacted]相[illegible]字之小道[redacted][illegible]說[redacted]則[redacted]墨經，而名[redacted]

[illegible]紹[redacted]合矣。然不[illegible]經說上，[illegible]者。必不必[illegible]是非然也。譯云，即Hallaie jgetto Dialektik Method，出與必即[illegible]。

[illegible]即[illegible]，[illegible]非生[illegible]，[illegible]。[illegible]出不[illegible]，[illegible]仲[illegible]間[illegible]文[illegible]

Anderen Namen geben. / So kriegt doch mir hie jemand: / Wie's jenseits vom Sprechen steht"! (Deutsche Lyrik des Mittelalters, Auswahl und Übersetzung von Max Wehrli, 6. Aufl., 1984, p. 453). [illegible] (Anonymus [illegible]): "Wi [illegible] [illegible]

(The Penguin Book of German Verse, [illegible] pp. 88-9). [illegible] "... I know I [illegible]"

[illegible] C. K. Ogden & I. A. Richards, The Meaning of Meaning, 4th ed., p. 11: "the triangle".

又。譚氏因之，即四語 Polarity，有正負反而寓負合合[redacted]以為之

[redacted]詩書四譚氏[redacted]附會以依託異極尔[redacted]者。唯正反而不能合，是[redacted]

各執一端，相爭不息，故曰不已。經上文云：同，異而俱於之一也。經

說上云：二人而俱見是楹也。若事君[redacted]僦數易數詞[redacted]

四語一致而有與異，同兩而兩張隙[redacted]補迫正反而合之局。孫仲容

釋兩云：會宗而異為一，異也。而譚思欽孫，謂同異應連讀，則悖

於各經中獨不[redacted]異說有路[redacted]。而[redacted]成陳述、稱氣為被何笑。

〇經上論、謂之無序而寂寞無也。譚釋字至鈍鈍，異亦孫蘭

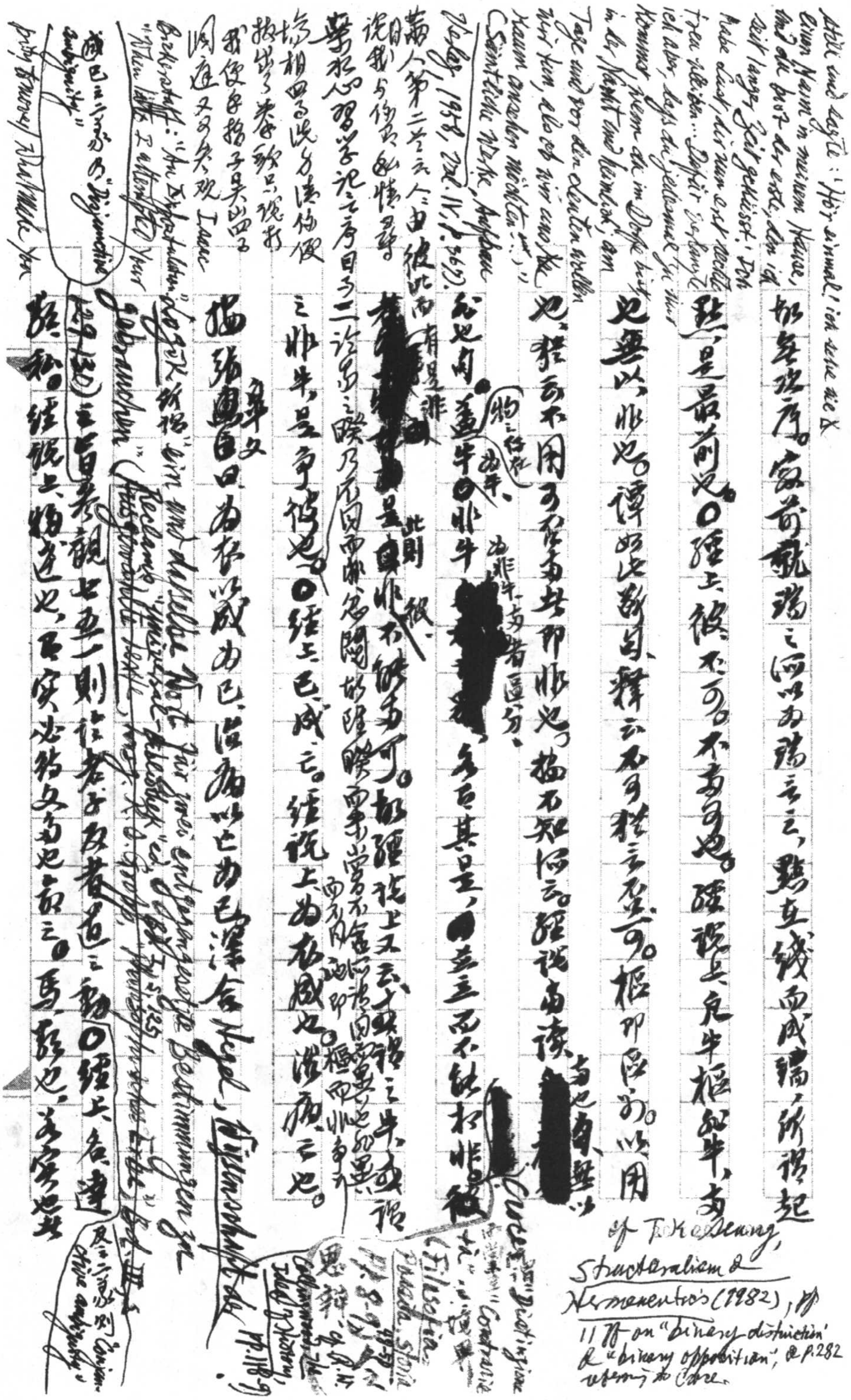
首錄異文，孫仲容之說，謂論寂在方，無與相混，皆其寂寞

非次敘矣。無序說論言之，論如葉，首而云或何之類，無無疑話，

此意情深總越
種雖彩色雜君
重逢眼光偏住
以家送眼應詞
從許同心今羞
筆雖防兩頰
豈非無因還
情猶從不知處
眼從如織疑
兩條千萬三圍
織個儂四邊
香微浪稀中
尺眼成城
從一過

love thee! yet, alas! / Others will scarcely trust my candid heart; / And oft I ~~shall~~ catch them smiling as they pass, / Because they see me gazing where thou art" (Arthur Quiller-Couch, ed., The Oxford Book of English Verse, p. 808); Lord Houghton: "Shadows": "They seem'd, to those who saw them meet, / The casual friends of every day; / Her smile was undisturb'd and sweet, / His courtesy was free & gay. // — // Alas, that love was not too strong / For maiden shame & manly pride! / Alas, that they delay'd so long / The goal of mutual bliss beside! / Yet what no chance could then reveal, / And neither would be first to own, / Let fate & courage now conceal, / What truth could bring remorse alone" (ib., p. 848).

G. Keller, Der grüne Heinrich, II. xviii: ~~Judith~~ "Am Gatter stand sie = Judith



Stille und sagte: "Hör einmal! ich sehe wie du einen Mann in meinem Hause, und du bist der erste, den ich seit lange Zeit geküsst. Ich habe Lust, dir nun erst recht treu bleiben... Dafür verlange ich aber, dass du jedesmal zu mir kommst, wenn du im Dorfe bist, in der Nacht und heimlich; am Tage und vor den Leuten wollen wir tun, als ob wir uns kaum kaum anschauen möchten...." (Sämtliche Werke, Aufbau Verlag, 1958, Bd. IV, p. 367).

如無環序。竊前執端之何以為端云云，點在綫而成端，所謂起點，是最前也。○經上：「彼，不可兩不可也。」經說：「凡牛樞非牛，兩也，無以非也。」譚如此斷句，釋云「不可」猶言「至可」。樞即區分。以用也，「牲」亦不用，「可」作「兩」，其即非也。按不知何云。經說當讀（當也，兩無以）[illegible]「凡牛」○蓋牛（物之任在為牛，為非牛，兩者區分）之非牛 [illegible]，各言其是，[illegible]兩立而不能相非（彼）[illegible]，蓋 [illegible] 是（此則）非不能兩可。○經說上又云：「或謂之牛，或謂之非牛，是爭彼也。」○經上：「已，成，亡。」經說上：「為衣，成也；治病，亡也。」擂猶畫曰：「為衣以成為已，治病以亡為已。」深合 Hegel, Wissenschaft der Logik 所稱 "ein und derselbe Wort für zwei entgegengesetzte Bestimmungen zu gebrauchen" (Reclam's "Universal-Bibliothek" ed., I, S. 125)。（p. 1130）之旨，參觀上五一則論君子及著道之動。○經上：「名，達、類、私。」經說上：「物，達也，有實必待文名也命之。馬，類也，若實也者必以是名也」

萬人第二卷云：人之由彼此而有是非，說我與你，必情辯。蘇非心理學說之序曰：乃二語之際乃因兩端，分開，故理 [illegible]。協相四為說方法傾 [illegible]。我便身指子與出四子，閱遍又及矣觀 Isaac Bickerstaff: "An Expostulation" [illegible]

參觀三二八則 "Disjunctive ambiguity"

及三一六則 "Conjunctive ambiguity"

Cf. Philip Wheelwright [illegible]

Cf. T. K. Seung, Structuralism & Hermeneutics (1982), pp. 11 ff. on "binary distinction" & "binary opposition", esp. p. 282 seeming to care.

Croce 論 "Dialettica" 之 "Contrarie" [illegible]（Filosofia, Poesia, Storia, pp. 8-9）思辨 [illegible]. Cf. R. G. Collingwood, The Idea of History, pp. 118-9.

"So deaf to my prayers? Perhaps it was right to dissemble your love; but — Why did you kick me downstairs?" (Oxford Dict. of Quotations, p. 172).

必以是名也命之。臧，私也，是名也止於是實也。譯云達名為 Generic [sic] Noun，類名為 Species Noun，私名為 Proper Noun。辨詳四卅、森往三國本，法何謂文名也命之。按信如此說，則達名與類名何異乎。類名不可一一舉其名，故以達名概括之，是重文成字之誤

卯。經上謂：移、舉、加。經說上：狗犬，命也。狗吠，舉也。叱狗，加也。譯云謂即謂詞，費佛波（Verb），移謂乃 Noun used as verb；舉謂乃 intransitive Verb，加謂乃 transitive verb。按譯附會西文，自誤謂為先人之，強代之之地。此條乃至可笑者。Noun used as verb

尤原意所思，文字非佛波，而維為狗之稱謂，

[redacted]

[redacted]謂者，邏輯學之 Predication，亞理斯多德所謂 Categories，非謂詞所得而賅，稱即與命 What (is) substance, genus, species，舉即 What doing (action)，加即 What suffering (affection)，參觀 Categories IV (Organon, I, p. 17)也

條明以狗為主，故此狗為加，狗吠為舉。使以人為主，則狗吠為加，人所受於狗也，此狗為舉，人所施於狗也。倘彼云乎哉（而發號令為人非狗矣）。○經上：同，重、體、合、類。經說：二名一實，重同也。不外於兼，體同也。俱處於室，合同也。有以同，類同也。譚云：牛羊同為四足之家畜，兼也。同為有角，類也。夫角雖各必其同，蓋牛羊之二者為家畜之一，故曰不外乎兼。按區四種異同。此條[redacted]當此即經上第二條之體，分於兼也[redacted]（下條經說之不連屬，不體也）之金譚二子○體同者

相連而同屬也。此條[redacted]循序漸進，由異名而體同，以至於異體而同處，終極於異體異處而同類。譬之頸尾蹄角，不於同處也，而同屬於一牛之體（各為牛之一體，分於兼也），[redacted]則又不外於兼。言牛若干頭，正與言牛若干尾相同。[redacted]○又取

20×20=400

[redacted]蓋言同體之同、同名之同、同根之同、之之之即[illegible][redacted]

[redacted]如譚說，則體同與體同無別矣。○經下

云：「景不徙，說在改爲。」經說下：「光至，景亡；若在，盡古息。」譚云：原

作「景不徙」，（從、據王壬秋改從、）「不」字乃衍文，因下句云「改爲」，又云「盡」，則當曰「景徙」。

《莊》列所云「未可」擬爲無異。竊意正乃重此耶。唯其改爲，故曷曰

「不徙」。後影非前影，影影遞嬗，（一乃影影之相續、）則一影之遷爲也。作[illegible]字耳、

謂物動而影未嘗隨之動，[redacted]以更立之影（而已）、而物動如故

也。[redacted]（然又則以爲影）[illegible]從（之影）、實不互而以爲若在耳。○經下：「知而不以五路，

說在久。」譚云：五路即五官，久即經驗。按大謬。久、遠也。五官限

於耳目所接，唯知乃能知遠耳。○至說下「久，有窮無窮」，[redacted]目眼手隙久行

脩以久」可參觀。○拼行文至此○[redacted]眼意懂

此條當上經次、「無間而不相攖也」，經說上「無厚」參觀。○[illegible]而後可參觀。[redacted]而一手眼運動，則爲端，則[redacted]知。[redacted]靜止，則連貫而分之爲端，則[redacted]三。比[redacted]皆 Bergson 所謂 "l'habitude de découper"（參觀 *La Pensée et le Mouvant*, pp. 185-6）。老子四十三章云「無有入無間」，[redacted]釋文[illegible]無間[illegible]形之質能入無間也。列子湯問篇孔周

有三劍，一曰含光，視之不可見，運之不知有，泯其無際，經物而物不覺，則無有入無間之妙喻也。

○「不形於色」曰「影也」，「乘白馬」曰「馬也」，「無指不至」，「一尺之棰」節當作謂之 "Immediate" "le fugace" "le concret"，參觀 H. W. B. Joseph, *An Introduction to Logic*, 2nd rev. ed., pp. 247-8.

溫庭筠更漏子：虛閣上，倚闌望，還似去年惆悵

馮延巳蝶戀花：誰道閑情拋棄久，每到春來，惆悵還依舊。晏幾道臨江仙：去年春恨卻來時[illegible]

Clemens Brentano: "Frühlingsschrei eines Knechtes aus der Tiefe": "… Jährlich weckest du die Blüte, / weckest du in mir die alten Schmerzen …"

參觀[illegible]見七五七則

七五八 重看宋人詞（參觀第六二三、又七一七則）趙師俠酹江月[illegible]花

[illegible]

東[illegible]甚破[illegible]文鳳凰閣[illegible]

李珣漁歌子[illegible]破[illegible]全宋詞[illegible]一百三[illegible]

破一川明碎（全宋詞三）

〇趙長卿浣溪紗：樓上好山樓下水[illegible]

方欄楹竹前窗也宜，草著也宜姜（全宋詞二十八）姜姜合

草姜[illegible]稿記（Compound Arts，參觀A. Reid, *A Study in Aesthetics*, pp. 331 ff.）〇

趙以時[illegible]平東，新添一生[illegible]，只銷[illegible]中黃[illegible]二[illegible]

三兩中花[illegible]三五醞造一生清瘦，能消[illegible]黃[illegible]十三

[illegible]

補之[illegible]集中[illegible]

綠肥[illegible]紅瘦也〇[illegible]

〇周邦彥[illegible]

[illegible]

撫鏡前頭又一首云：[illegible]整相逢，渙渙三競擺到人面。◯

晏殊踏莎行云：高樓目斷，斜陽只送平波遠。

無窮無盡是離愁，天涯地角尋思遍。

[illegible]樓[illegible]雨濃裏，擬把遙人面消息[illegible]

晚料[illegible]只送平波遠，又玉樓春云：天涯地角有窮時，只

有相思無盡處。◯晏殊[illegible]

也[illegible]知何處。蝶戀花云[illegible]

[illegible]知何處。◯柳永雨霖鈴：多情自古傷離別，更那堪冷

落清秋節。第十三 撫[illegible]飲日錢劉序云：黯然銷魂

然其祇云向來。◯柳永[illegible]

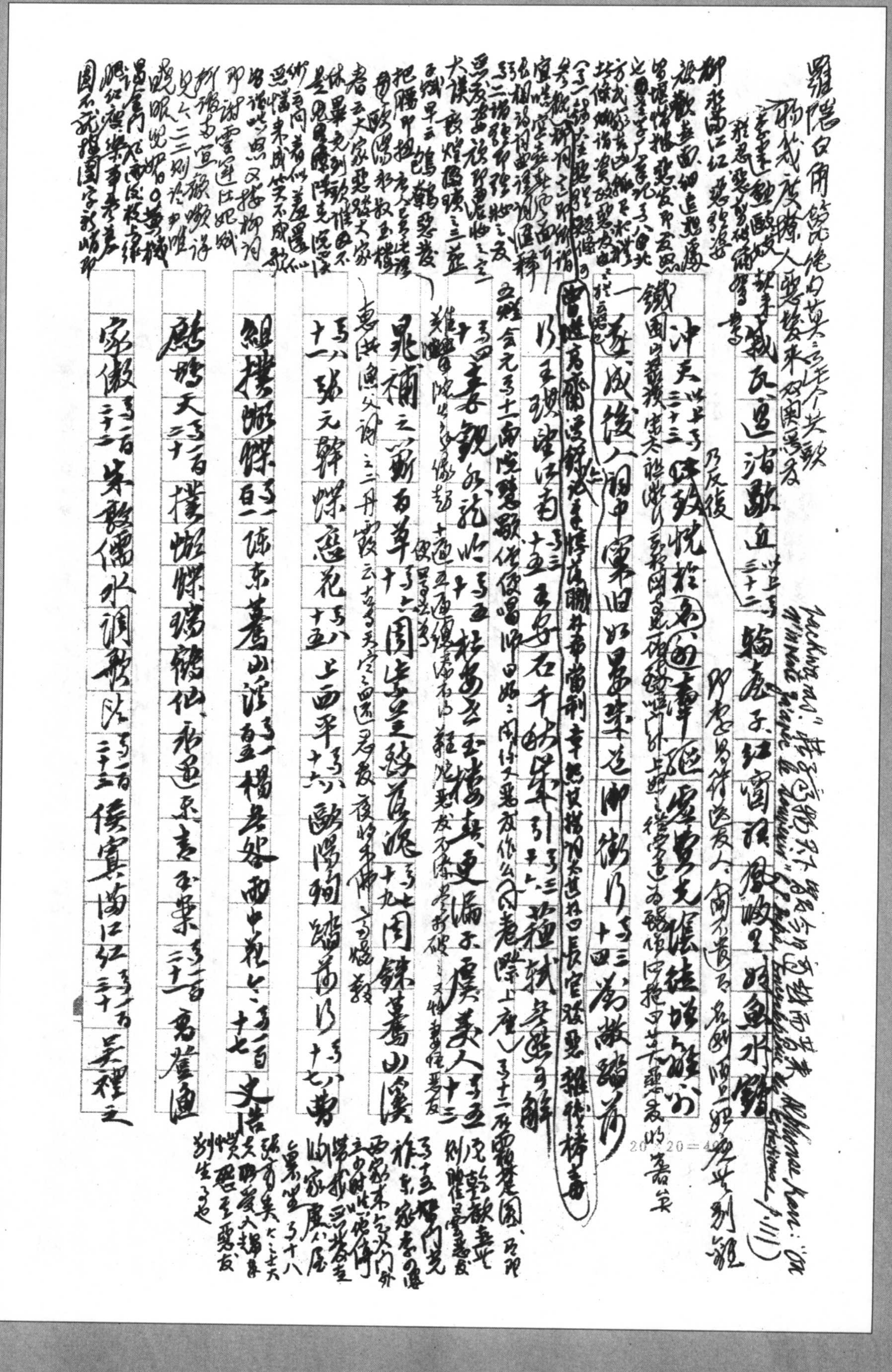
Sappho: "The moon has set & the Pleiades; it is the middle of the night, time passes, time passes & I lie alone." (A. Huxley [illegible] p. [illegible])

Tested Rhymes: "Not even the [illegible] Chinese could [illegible] so small a compass" etc. — H. [illegible], The Lamb's Fold (p. 57)

C. Isherwood, The World in the Evening, p. 98: "This wretched word — love — is heavy with all I feel [illegible] I could [illegible]"

Through the Looking-Glass, ch. 5: Alice: "What sort of things do you remember best?" "Oh, things that happened the week after next," the Queen replied. "It's a poor sort of memory that only works backwards."

敦煌掇瑣之二十五云：謁金門[illegible]傾杯樂，詠女長[illegible]



羅隱白角篦詩[illegible]

聊我度餘人[illegible]

[illegible]歌直（頁三十二）[illegible]子 紅窗[illegible] [illegible]水[illegible]

沖天（頁二十三）[illegible]

鐵圍山叢談[illegible]

一叢花 [illegible]後人 洞中[illegible] 踏莎行（頁十四）[illegible]

[illegible] 王安石 千秋歲引（頁十六）[illegible]

[illegible]（頁四十） [illegible] 杜安世 玉樓春 更漏子 虞美人（頁五十三）

[illegible]補之[illegible]（頁六十）[illegible] 周紫芝 踏莎行（頁七十九） 周[illegible] 驀山溪

（頁八十一） 張元幹 蝶戀花（頁八十五） 上西平（頁八十六） 歐陽[illegible] 踏莎行（頁八十七）[illegible]

[illegible]撲蝴蝶（頁一百一） 陳東 驀山溪（頁一百五） 楊无咎 雨中花令（頁一百十七） 文[illegible]

鷓鴣天（頁一百二十） 撲蝴蝶 瑞鷓鴣 臨江仙 [illegible]樂（頁一百二十一）[illegible]

[illegible]家傲（頁一百二十二） 朱敦儒 水調歌頭（頁一百二十三） 侯寘 滿江紅（頁一百三十） 吳禮之

謝靈運擬魏太子鄴中集詩序所謂天下良辰美景賞心樂事四者難并 [illegible]

生查子（三十三）香 李呂 水調歌頭（四十三）佳游 安 [illegible] 子（五十）花成 [illegible] 二者併為問

大 [illegible] 賦（五十一）[illegible] 三 [illegible] 賦（五十二）[illegible] 圍 [illegible] 中 [illegible]（五十三）[illegible]

文、石 [illegible] 峰 [illegible] 閣 [illegible] 乖 [illegible] 蓋

既之歌 [illegible] 書以道 [illegible] 五代人詞中未及（[illegible]）

此意也○柳 [illegible] 風檯 [illegible] 春 [illegible] 潮 [illegible] 悔為伊消得人憔

悴（十二）檀 [illegible] 在美 [illegible] 上之 [illegible] 長

二句為衛 [illegible] 顧之 [illegible] 甘心 [illegible] 之 [illegible] 以謹為敵也

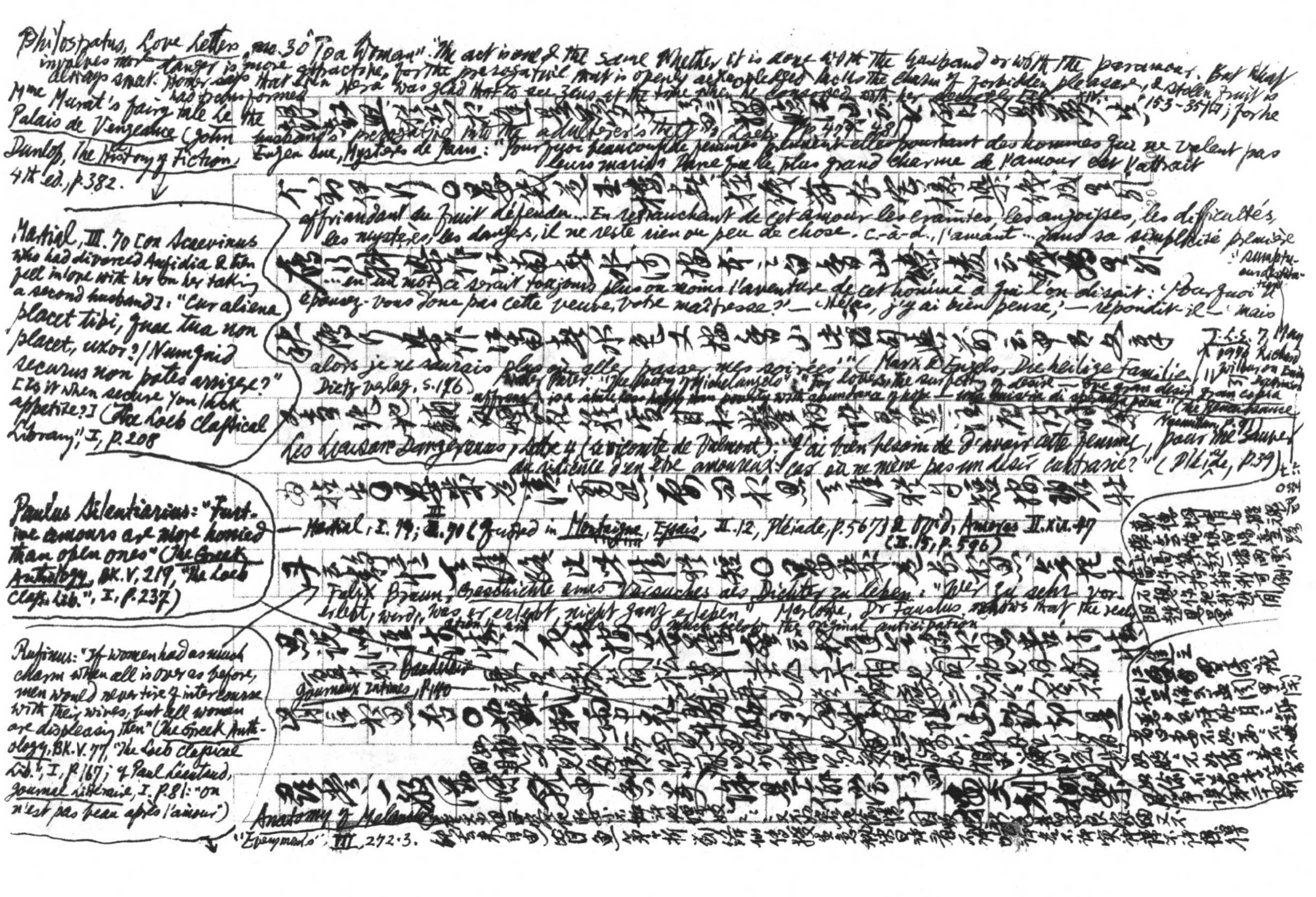
煤 [illegible] 花文字小云五 [illegible] 觀李親魏好 [illegible] 瘦 [illegible] 舞拚（十五）

朱敦儒 [illegible]（二十三）即 Alfred de Musset: "La Nuit d'août": "J'aime, et je veux pâlir; j'aime et je veux souffrir" 之意（第

四四則記 Propertius, III. viii. 23-4）○柔 [illegible] 道 [illegible] 天 [illegible]

Cf. De Stendhal, De l'Amour, "Fragments Divers" § 10: "Il faut avoir un [illegible] prosaïque et prendre un [illegible]. C'est le défaut des [illegible], il [illegible] prosaïque" ("Le Divan", II, pp. 179-80)

[illegible]



Philostratus, *Love Letters*, no. 30 "To a Woman": "The act is one & the same whether it is done with the husband or with the paramour. But that involves more danger is more attractive, for the prerogative that is openly acknowledged lacks the charm of forbidden pleasure, & stolen fruit is always sweet. Homer says that even Hera was glad [illegible] to see Zeus at the time when he conversed with her stealthily" [illegible] 153-35 [illegible]; for the husband's prerogative into the adulterer's theft [illegible] pp. 477-481

Mme Murat's fairy tale *Le Palais de Vengeance* (John Dunlop, *The History of Fiction*, 4th ed., p. 382.

[illegible]

Eugène Sue, *Mystères de Paris*: "Pourquoi beaucoup de femmes plaisent-elles pourtant des hommes qui ne valent pas leurs maris? Parce que le plus grand charme de l'amour est l'attrait affriandant du fruit défendu… En retranchant de cet amour les craintes, les angoisses, les difficultés, les mystères, les dangers, il ne reste rien ou peu de chose. c.-à-d., l'amant … dans sa simplicité première …en un mot ce serait toujours plus ou moins l'aventure de cet homme à qui l'on disait: 'Pourquoi n'épousez-vous donc pas cette veuve, votre maîtresse?' — 'Hélas, j'y ai bien pensé,' — répondit-il — 'mais alors je ne saurais plus où aller passer mes soirées'" (Marx & Engels, *Die heilige Familie*, Dietz Verlag, S. 176

[illegible]

Martial, III. 70 [on Scaevinus who had divorced Aufidia & then fell in love with her on her taking a second husband]: "Cur aliena placet tibi, quae tua non placet, uxor? / Numquid securus non potes arrigere?" [Is it when secure you lack appetite?] ("The Loeb Classical Library", I, p. 208

Walter Pater: "The Poetry of Michelangelo": "for love is the surfeiting of desire — [illegible]" (*The Renaissance*, Macmillan, p. 91)

"sumptuous destitution" [illegible] T.L.S. 7 May 1970 Richard Wilbur on Emily Dickinson

[illegible]

*Les Liaisons Dangereuses*, Lettre 4 (le vicomte de Valmont): "J'ai bien besoin de d'avoir cette femme, pour me sauver du ridicule d'en être amoureux: car où ne mène pas un désir contrarié?" (Pléiade, p. 39)

[illegible]

Paulus Silentiarius: "Furtive amours are more honied than open ones" (*The Greek Anthology*, Bk. V, 219, "The Loeb Class. Lib.", I, p. 237)

— Martial, I. 73; III. 70 (quoted in Montaigne, *Essais*, II. 12, Pléiade, p. 567) & Ovid, *Amores* II. xix. 47 (II. 15, p. 596)

[illegible]

Felix Braun, *Geschichte eines Versuches als Dichter zu leben*: "Wer zu sehr vorliebt, wird, was er erlebt, nicht ganz erleben." Marlowe, *Dr Faustus* shows that the reality [illegible] much below the original anticipation

[illegible]

Baudelaire, *Journaux intimes*, p. 140

[illegible]

Rufinus: "If women had as much charm when all is over as before, men would never tire of intercourse with their wives, but all women are displeasing then" (*The Greek Anthology*, Bk. V. 77, "The Loeb Classical Lib.", I, p. 167; cf. Paul Léautaud, *Journal littéraire*, I, p. 81: "on n'est pas beau après l'amour")

*Anatomy of Melancholy*, "Everyman's", III, 272-3. [illegible]

La Princesse de Clèves, éd. "Classiques Larousse", p.96: (4e Partie) [illegible] [Mme de Clèves to the Duc de Nemours] : "Je crois même que les obstacles ont fait votre constance"; [illegible] "M. de Clèves était peut-être l'unique homme du monde capable de conserver l'amour dans le mariage… peut-être aussi que sa passion n'aurait subsisté que parce qu'il n'en aurait trouvé pas en moi. Mais je n'aurais pas le même moyen de conserver la vôtre: je crois même [illegible] vous en avez assez trouvé pour vous animer à vaincre; et mes actions involontaires, ou les choses que le hasard vous a apprises, vous ont donné assez d'espérances pour ne pas vous rebuter"

La Fontaine, Contes et Nouvelles, "Les Troqueurs": "… En l'amoureuse loi, / Pain qu'on dérobe et qu'on mange en cachette / Vaut mieux que pain qu'on cuit [illegible]"; Sir John Suckling: "Against Fruition": "'Tis expectation makes a blessing dear; / Heaven were not heaven, if we knew what it were"

Lou Salomé: "Glückliche Liebe stirbt an Übersättigung, unglückliche an Hunger. Und am Hunger stirbt man schmerzlicher und langsamer" (H. F. Peters, My Sister, My Spouse) Lou Salomé, p.180

"Verlobte sind eine schöne Vermutung und Ehegatten eine bittere Erkenntnis"; "Viele Entfremdungen entstammen zu großer 'Nähe'" — p.179 [illegible]

[illegible] "Forbidden fruit is sweet"; "Apples are sweet when they are plucked in the gardener's absence" (The Oxford Dict. of Eng. Proverbs, p.112) [illegible]

Maupassant, Confession d'une femme: "Un baiser légal ne vaut jamais un baiser volé."

Stendhal, Journal, 13 sept. 1806: "Je me suis cependant donné quelque dandinement [illegible]"; Ovid, Amores, III. iv. 25: "Quidquid servatur, cupimus magis; ipsaque furem / Cura vocat. Pauci, quod sinit alter, amant" (We covet what is guarded: the very care calls the thief. Few love what they may love); II. xix. 3: "Quod licet est ingratum, quod non licet acrius urit" (what is lawful is [illegible], what is unlawful is very attractive) [illegible] Pléiade, p.857

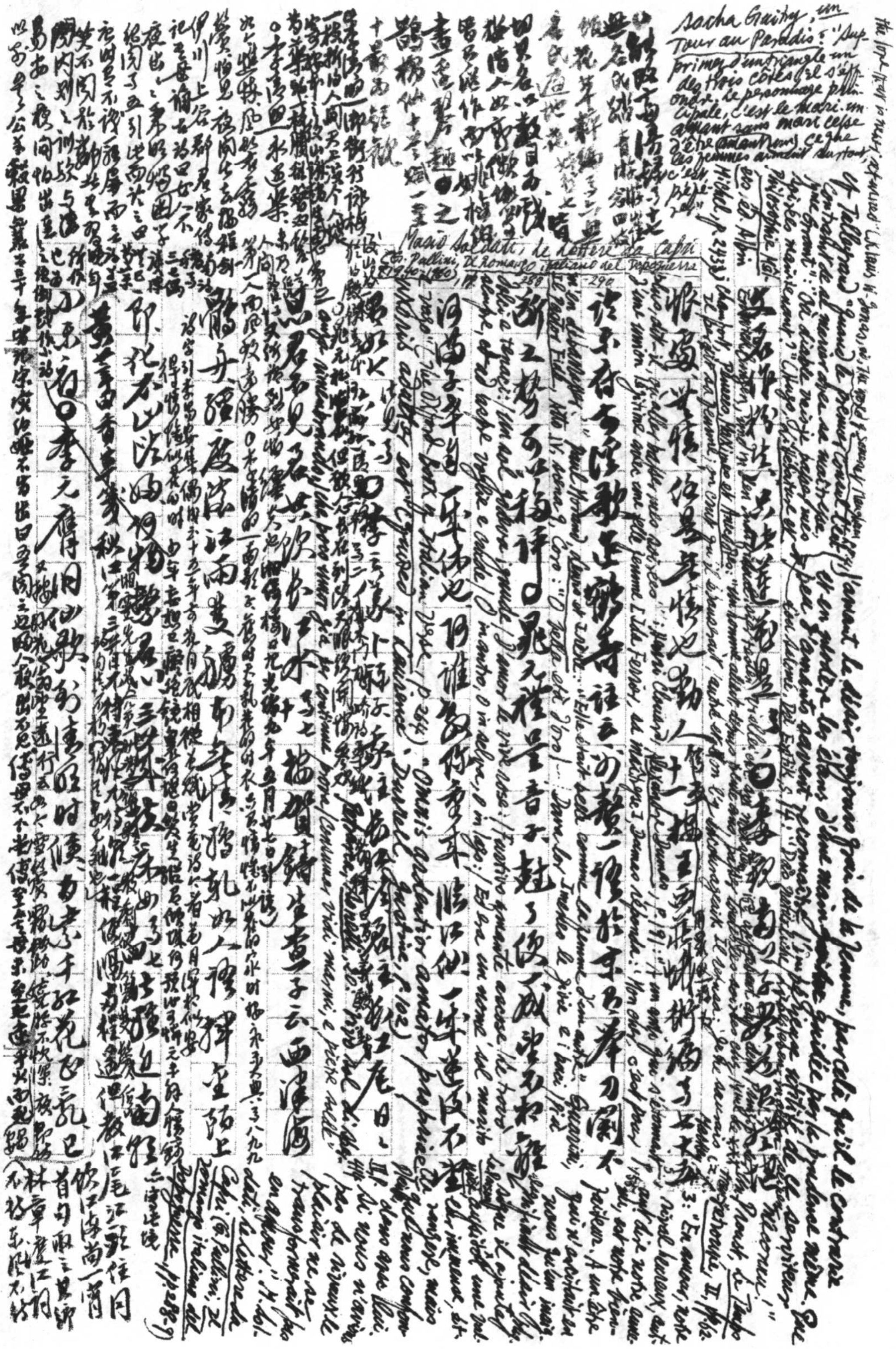
Guicciardini, "Appendice ai Ricordi", §10: "Molto maggiore piacere si truova nel tenersi le voglie oneste che nel cavarsele; perchè questo è breve e del corpo, quello — raffreddo che sia un poco lo appetito — è durabile e dell'animo e coscienza" (Opere, a cura di Vittorio de Caprariis, p.146); Hugh Kingsmill: "The half was greater than the whole in love as well as art. It was those inconclusive experiences one remembers most vividly" (Michael Holroyd, Hugh Kingsmill, p.176) — Somerset Maugham: "The love that lasts longest is [illegible]"

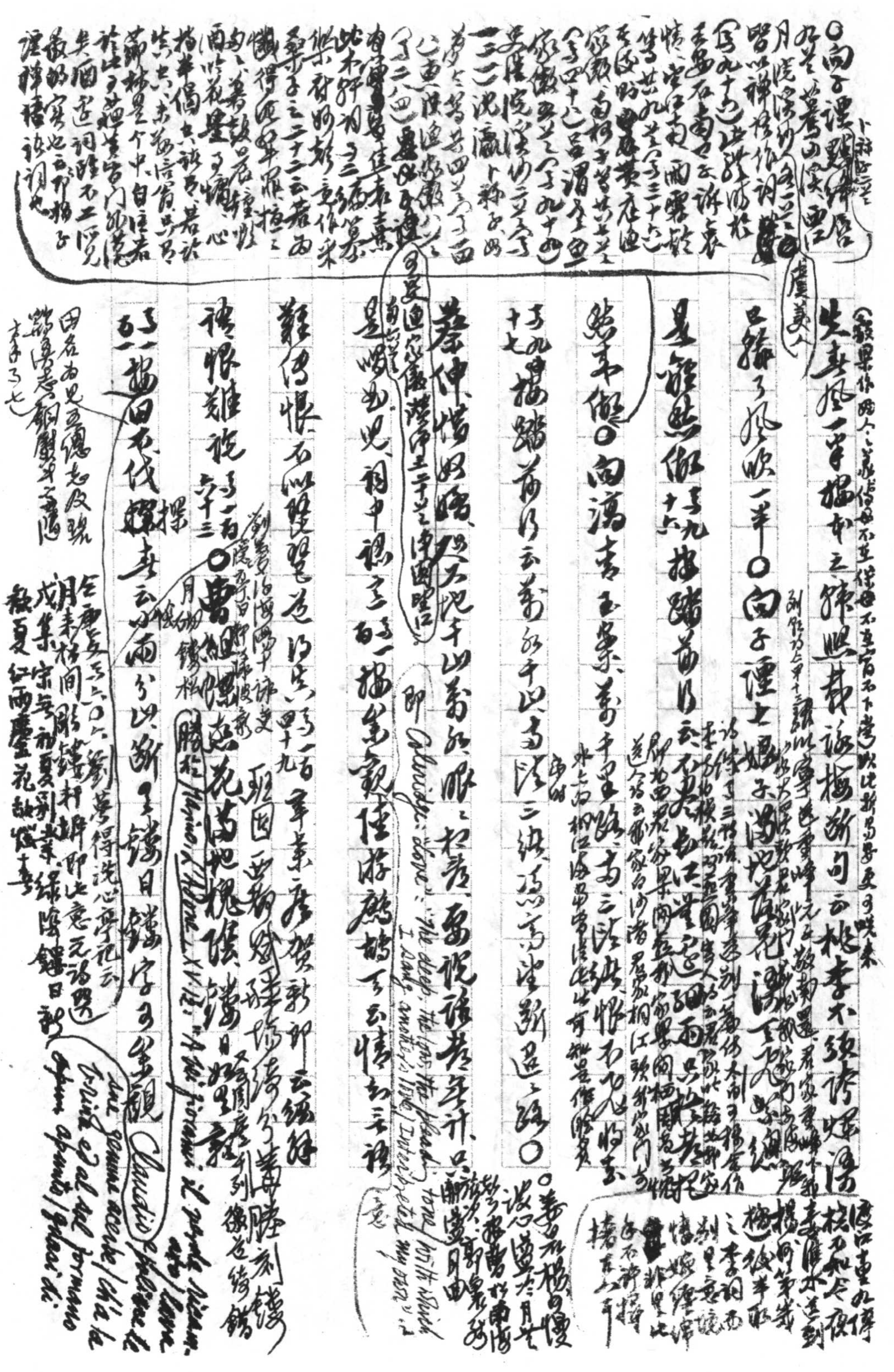
Henry Green, Pack My Bag, p.91: "[In a hotel at the Hague] Fully dressed I opened the door & saw a housemaid work [illegible]. She had no English [illegible] I asked for whatever it was [a hot water or collar stud] in English [illegible] No one sees it now [illegible]"

St. Évremond: "Nos biens sont en idée, en espoir, en désir; / Posséder ce qu'on veut est la fin du plaisir" (A. J. Steele, Three Centuries of French Verse, p. XXV); Zola, [illegible]: "In murdering the husband, the lovers also murdered their own love."

[illegible] p.38: "The half suggests infinity, & the whole obscured it" [illegible] Emily Dickinson

A. de Musset: "Mardoche", XVI: "L'Amour (hélas! l'étrange et la fausse nature!) / Vit d'inanition et meurt de nourriture"; La Philosophie de Georges Courteline, p.97: "Oh! le mari, le précieux mari! le personnage indispensable à la solidité des liaisons adultères! le Monsieur qui vous gêne, vous irrite, vous assomme! l'empêcheur de danser en rond qui fait rater vos rendez-vous, vous barre le passage, et avec ça entretient chez [illegible]"





○向子諲[illegible]

[illegible]

先生風一笑握手之歸照載語梅新句云桃李不須誇爛漫

已輸了風流一半○向子諲[illegible]

是雖然微 十六 其九 挂踏莓苔 云 [illegible]

蛇年微○向薄書 [illegible]

十七 其九 携踏莓苔 云 [illegible]

蔡伸、惜奴嬌、[illegible]

是日[illegible]

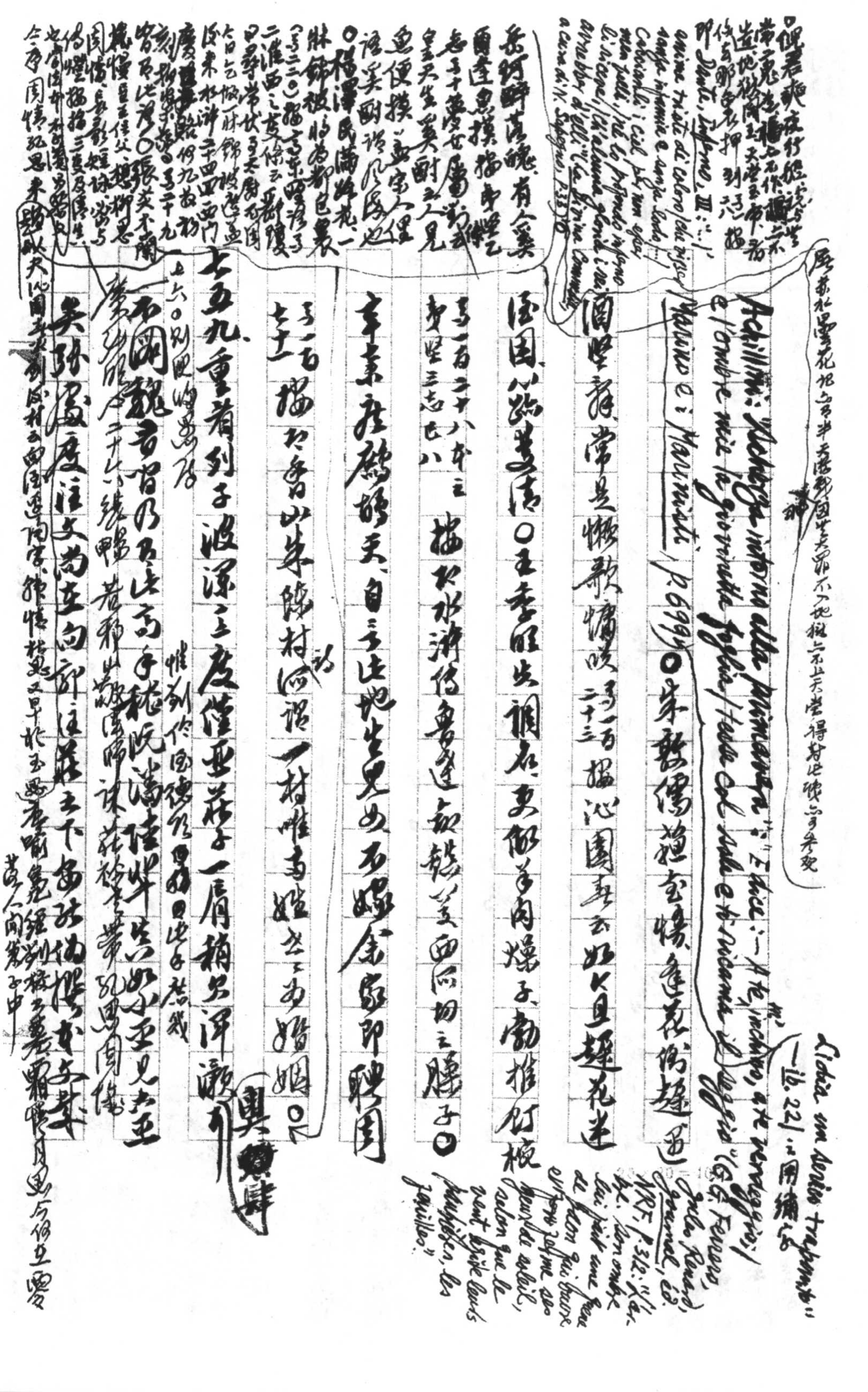
難得恨[illegible]

積恨難說[illegible]

[illegible]

Coleridge: [illegible] I dare [illegible]

Claudio [illegible]



周穆王篇：“[illegible]酒”，張注上“齊”下“合”，此古字未審。

且無所[redacted]藏極隱者也。（如天瑞篇林類年且百歲，張注[illegible]）湯問篇[illegible]而[illegible]，張注[illegible]（易無形埒，張注不知此為下一字。）

古語物[redacted][illegible]也。仲尼篇孤犢未嘗有[illegible]，張注未[illegible][redacted]無所[redacted]區故[redacted]（如湯問篇）

鯢旋[illegible]師曠方[illegible]適耳，使[illegible]而[illegible]之，張注鯢旋[illegible]師曠[illegible]乎？時人[illegible]之[illegible]力命篇[illegible]

其[illegible]張注[illegible]萬物[illegible]功[illegible][illegible]其[illegible]中[illegible]周篇[illegible]而[illegible]張

注[illegible]傳云[illegible]而[illegible]楊朱篇[illegible]張注[illegible]仲功名[illegible]二十

[illegible]而[illegible]宜[illegible]於[illegible]而[illegible]無[illegible]之國[illegible]此[illegible]

二者[illegible]周篇[illegible]子之功也。張注此一篇[illegible]大[illegible]君子[illegible]

而[illegible]且不免於乖謬。（如天瑞篇疑獨，疑即凝，語[illegible]而張注望文云[illegible]一[illegible]無[illegible]也。[illegible]自[illegible]乎[illegible]三而不改）

黃帝篇[illegible]命正[illegible]生而張注云[illegible]周篇[illegible]人[illegible]不窒之[illegible]

莊子達生篇作“不窒”，而張注[illegible]云不[illegible]也[illegible]不以[illegible]為[illegible]

者也。周篇[redacted]四畏[illegible]之上[illegible]不[illegible]不中一[illegible]形[illegible]也。於

無[illegible]之[illegible]三也。雖[illegible]欲[illegible]之[illegible]也[illegible]而張注[illegible]云[illegible]大夫[illegible]

民之上驗之[illegible]四畏也。楊朱篇[illegible]損一毫利天下不與也，悉天下奉一身不取也[illegible]

唯[redacted]至人[illegible]天下[illegible]天下之物[illegible]唯聖人[illegible]

（黃帝篇乃疑於神，即莊子達生篇之乃凝於神，列子周穆王篇亦云[illegible]神凝者相[illegible]自清[redacted]）

（[illegible]生於[illegible]乎[illegible]云[illegible]則[illegible]神相[illegible]二[illegible]神[illegible]於神[illegible]）

[illegible]楊朱之言曰布衣[illegible]出，天雨，解素衣衣緇衣而反，其狗不知，迎而吠之。楊布怒，將扑之。楊朱曰：子無扑矣，子亦猶是也[illegible]使[illegible]狗[illegible]而[illegible]豈能無怪

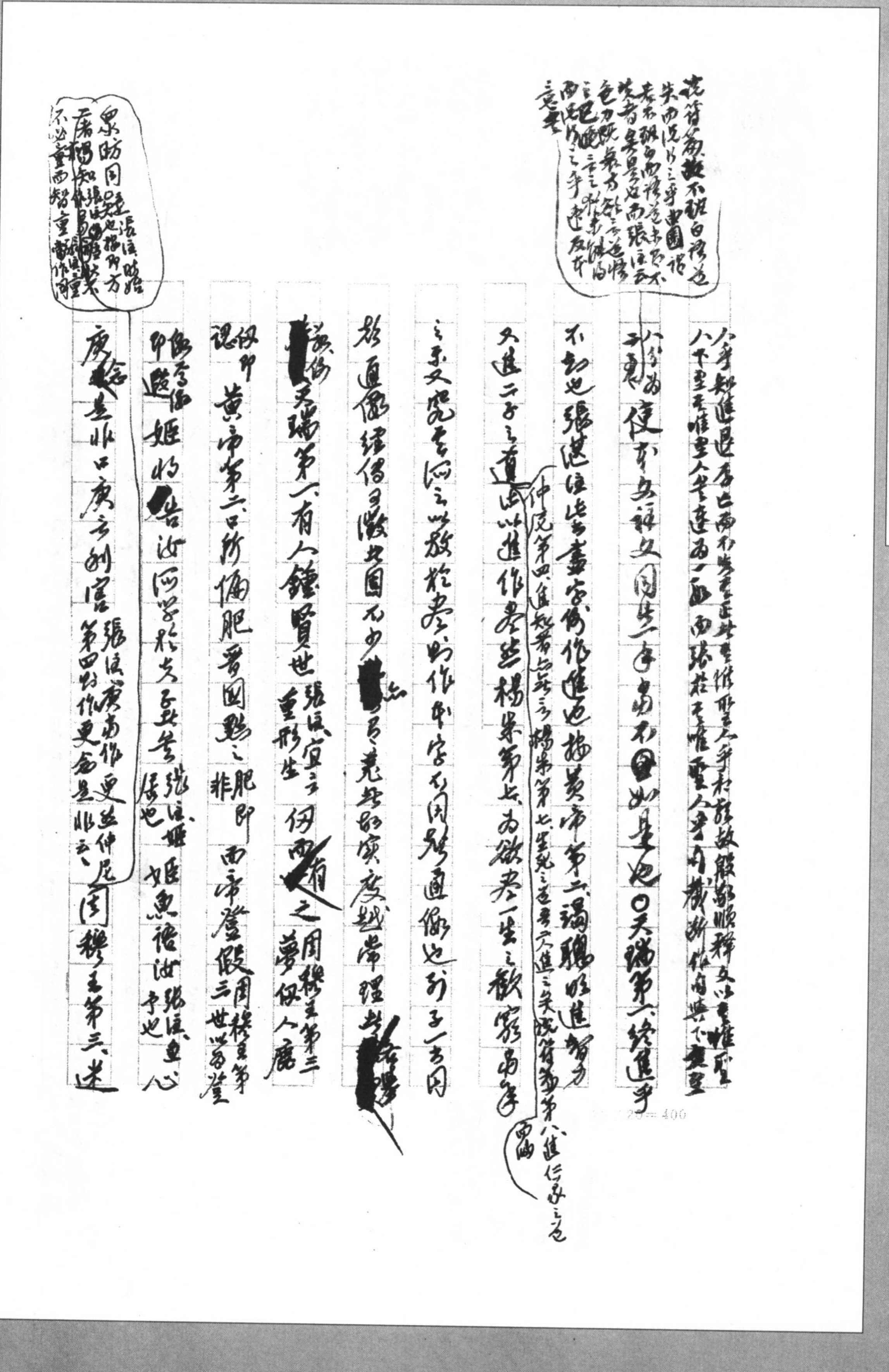
[illegible]

[illegible]子華

左傳成公三年[illegible]僖[illegible]君[illegible]視[illegible]

知[illegible]也[illegible]

[illegible]人



說符篇敬不[illegible]白隱〔?〕也失而隱〔?〕之乎[illegible]國語未〔?〕張注云……色力既衰……二年之……〔以上眉注〕

八年知進退存亡而不失其正者其惟聖人乎和故假鄰順釋文以其唯聖（八下聖字唯聖人乎達者一致而張注……）

（八字為衍）使其無疑其同生一年而不[illegible]如是也曰天瑞第一終進乎

不知也張湛注此書實當作進也據黃帝第二瑞聰明進智力

又進二字之首道此以進作書其楊朱第七為欲盡一生之歡窮當年（仲尼第四進知者亦無言楊朱第七生死之道者亦進之矣說符第八進仁義之道）

之末又究其源之以放於晝時作事字乃同聲通假也列子一書同

於道德績偽之徵此國不少[redacted]亦尤其於實度越常理者[redacted]

[redacted]天瑞第一有人鍾賢世（張湛注宜云重形生）俄而有之夢似人鹿（周穆王第三）

（似印）謂黃帝第二口所偏肥晉國黜之非（肥即）西帝營假之世世為瑩（周穆王第）

（似當作印）避姬將[redacted]告汝所學於夫子與夫（張注姬居也）姬魚語汝（張注魚者予也）

眾防同疑（張注防當作方）……不必……

庚桑楚非口庚之剛官（張注庚當作更 第四當作更為是非云云）仲尼周穆王第三迷

錢虛隱集箋 箋卬

之鄰。此楊朱第七伯成子高[illegible]之鄰，[illegible]之鄰之即尤。[illegible]第五：孰為[illegible]而知身為力

即第六，並云此[illegible]子[illegible]。說符第八按：疏食惡肉（蔬即）行假念死

身行假即何路，鍾賢無媿息，行假之歎[redacted]所為別字[illegible]希

退[illegible]十一[illegible]四[illegible]別[illegible]

[illegible]相[illegible]媿息[illegible]

列子曰[illegible]黃帝書[illegible]

○天瑞第一：死之與生，一往一反，故死於是者，安知不生於彼。楊朱第七云：太古之人知生之暫

來，知死之暫往[illegible]

然[illegible]

即指此說，猶佛氏輪迴之說。[illegible]

○天瑞第一：天地無全功，聖人無全能，萬物無全用（[illegible]）[illegible]

"omnis determinatio est negatio", "un dieu défini est un dieu fini" (W. R. Inge, *Philosophy of Plotinus*, II, p. 111 ff.); "*ea quae non sunt*, i.e. *ea quae non sunt hoc vel illud* (Scotus Erigena) — 'this of which you cannot predicate anything definite or positive'" (P. H. Wicksteed, *Reactions between Dogma & Philosophy*, pp. 287 ff.)

○天瑞第一：大哉死乎！君子息焉，小人伏焉（[illegible]）[illegible]

Leopardi: "Amore e Morte": "Bella Morte, pietosa / tu sola al mondo dei terreni affanni, / se celebrata mai / fosti da me" (*Opere*, a cura di S. Solmi, I, p. 123); *Pensieri* 36: "La morte non è male: perché libera l'uomo da tutti i mali, e insieme coi beni toglie i desiderii" (p. 700).

楊朱第七[illegible]

○黃帝第二：列子謂尹生曰：「自吾之事夫子友若人也，三年之後，心不敢念是非，口不敢言利害，始得夫子一眄而已。五年之後，心庚念是非，口庚言利害，夫子始一解顏而笑。七年之後，從心之所念，庚無是非；從口之所言，庚無利害，夫子始一引吾並席而坐。九年之後，橫心之所念，橫口之所言，亦不知我之是非利害歟，亦不知彼之是非利害歟。」容[illegible]按：[illegible]禪典[illegible]一云[illegible]列子[illegible]注[illegible]謂何[illegible]更[illegible]不知[illegible]內典[illegible]中[illegible]喜心[illegible]參觀[illegible]是山[illegible]是水[illegible]見山不是山，見水不是水[illegible]見山仍是山，見水仍是水[illegible]佛[illegible]禪師十年[illegible]等次第也[illegible]並列子[illegible]全利害口[illegible]三序心不敢念[illegible]不敢[illegible]

之患不可再逢，故生於不久而憂發於猶豫也。今可參觀[illegible]

黃帝第二「用志不分，乃疑於神」張注：「意專則與神相似者。」按此節本莊子達生篇，莊子「疑」字作「凝」，曲園平議遂欲改莊從列，並舉本書達生篇下文梓慶削木「見者驚猶鬼神」（[illegible]此莊之所以疑神者，其是與）為佐驗，謂比[illegible]俞氏好行小慧、見異思遷之一例也。言非一端，可[illegible]梓慶節乃觀者驚猶鬼神，痀瘻丈人節乃丈人之精神自忘其[illegible]

紀云[illegible]詳見第六六四則論[illegible] H. E. Rollins, ed., Letters of John Keats, II, p. 208

（黃帝篇上列子謂[illegible]心凝形釋，骨肉都融，張注神凝形釋[illegible]列子周穆王篇：「故神凝者想夢自消。」而天瑞篇云：「不生者疑獨。」張注：「疑其獨也。」[illegible]生者疑獨，即凝[illegible]獨[illegible]）

○黃帝第二：「至人潛行不空，蹈火不熱。」張注：「不空，無[illegible]也。至人動止不以[illegible]一而無[illegible]實其內闕也。」曲園平議[illegible]據莊子達生篇作「不窒」。按潛行與蹈火相對，謂伏行水下，即說符第八所謂[illegible]（子華[illegible]夏使[illegible]）

（黃帝篇上文稱華胥國民「入水不溺，入火不熱……乘空如履實，寢虛若處牀」[illegible]）

[illegible]者是也。張注[illegible][redacted][illegible]黃帝篇下文言趙襄子[illegible]一人從石壁中出，[illegible]隱顯[illegible]金石，蹈水火皆可也。周穆王第三言化人（黃帝篇海上之人有好漚鳥者[illegible]注[illegible]）「入水火，貫金石」而不礙，張[illegible][redacted][illegible]（通與佛書大同，參觀第四〇八則[illegible]也，殆謂注所謂神者不疾而速，不行而至[illegible]三十五[illegible]二）（盡出於心）杜撰也，所謂至人神[illegible]

○周穆王第三：「將陰夢火，將疾夢食，飲酒者憂，歌舞者哭。」張[illegible]

[illegible]此[illegible]相反。按莊子齊物論曰：「夢飲酒者，旦而哭泣；夢哭泣者，旦而田獵。」史記趙世家：趙孝成王四年，夢見金玉之積如山，明日王召筮史[illegible]

異哉第六圖之無礙、第七圖之任運，九年之後則第十圖之雙泯也。見山是山之先敘第上五一則論老子四十章返者道之動

敢占之曰憂也。世說文學第四：人問殷中軍何以將得位而夢棺、將得財而夢矢穢？殷曰：官本是臭腐，[illegible]，財本是糞土，[illegible]。（醒世姻緣傳四十回薛素姐夢見神剜開胸膛換心，睡中驚叫醒，至世諱以爲夢凶是吉好夢）（太平廣記卷二七七者常記像引夢書、神異錄，[illegible]）（[illegible]說嗛之以爲吉[illegible]，三二四異聞錄[illegible]）

光教主倭正後相同（Apuleius, Metamorphoses）（卷四十四[illegible]鈔[illegible]之山[illegible]也）

p.33: "After a dream of a wedding comes a corpse";

IV.27: "Tunc etiam nocturnae visiones contrariis eventis nuntiantur" (Bonum frater）說近松日記[illegible]小說第一百十三則諸葛能笑禪錄說楞伽觀察者如幻夢芭蕉云：「人告我夢哭大哭

參觀 Oxford Dictionary of English Proverbs p.88: "Dreams go by contraries"; "Dreams are lies"; "Dreams go by contraries" (le Kef) p.59: "Trouble dreams [illegible]" 5.69: "l'idée dominante dans l'interprétation des songes contraires à l'explique" le rêve par son opposé" Friedrich Hoffmann, Schattenseite p.129: "Dreams go by contraries: if you cry in a dream it means a pleasant thing, but if you really cry & not a dream that you were crying & woke day—beyond"

夢必不祥，友言夢哭之夢喪，其哭曰喪。我更大笑：至此笑之以爲夢也

檢臨川夢[illegible]不祥。」（詳見第二五一則論灌園集卷三仇夢、夢論劉宣義，引晴女之夢，列第二十八、又第一則蘇老泉三則論想因，夢又）

張東第四、[illegible]，有云。「其爲[illegible]尤不是笑尤人[illegible]故笑我在笑[illegible]夢」

三

穆生第四，周之尹氏夢役夫者，夢人爲國君一節，[illegible]奇情妙理即本（莊子齊物論「君乎牧乎固哉」，其字出大宗師，又[illegible]亦注及此）

莊子齊物論「君乎牧乎，固哉」六字生發出大篇文字

二

梅葉[illegible]十九牧童賞兒多用中此數飾其云「仍如莊子」（Gilles d'Aurigny, La Châteaux en Espagne, Collin d'Harleville, III. ii. M. d'Orlange: "Chacun du moins fait heureux en rêvant..."; "Quand je dors, je suis le plus heureux des hommes; [illegible] ..."）

以說那牧童有夢日裏是牧夜裏都是公[illegible]為莊子

○據同第五[illegible]偶師道之穆王[illegible]而[illegible]之巧乃可與造化者同功乎。〔[illegible]〕（劉傳共影異）[illegible]

遂化之功[illegible]敢蕩五月[illegible]人藝，粗[illegible]形塊[illegible]至於巧拙則我乎造化，以或依此之而集此說搞哉乎。

參觀 B. Russell, History of Western Philosophy, p.226: "Nowadays, a boy

周人……[illegible]……偏偶之……[illegible]……自……[illegible]……生人……[illegible]

○湯問第五 九六所載……[illegible]……七六九則論……[illegible]……天下何思何慮（談藝錄）……[illegible]

[illegible]……卿……[illegible]……[redacted]……[illegible]

○周穆王第三 ……[illegible]……

……[illegible]…… II. ii. 128 ……[illegible]…… ○仲尼第四 ……[illegible]…… 詳見第七二○則 ……[illegible]

……陰陽天地之理……[illegible]……

……[illegible]…… Between the great world & the little world of man ……[illegible]……

第六 ……[illegible]…… Machiavelli, Il Principe, cap. 25 ……[illegible]…… di Piero Bonfantini, pp. 80-2, ……[illegible]…… 297-9, 302-3, 344 ……[illegible]

Fortuna ……[illegible]……

……[redacted]……[illegible]……天命……[illegible]……力命……[illegible]

○力命 ……[illegible]…… Discorsi II. 29-30 ……[illegible]……

知命 信命 ……[illegible]……

列子之說 ……[illegible]

大渺而不免需於醫藥也（漢書）井無所[redacted]（宋玉賦）外無所為[redacted] Nietzsche[redacted]云："Liebe das, was notwendig ist — amor fati, das wäre meine Moral"（Gesam. Werk., Musarionausgabe, XXI. S. 105）相形之下無此[redacted]超脫[redacted]〇又添一番造作矣

力命第六、黃帝之書云云："至人居若死，動若械"，按即莊子言物論[illegible]

（[illegible]天下[illegible]若槁木[illegible]之[illegible]知[illegible]若[illegible]石之[illegible]）

參觀黃帝第二[illegible]禽獸[illegible]所說之[illegible]逆順若[illegible]禽獸之視[illegible]也；仲尼第四南郭子"果若欺魄焉"；湯問第五黃帝與容成子居崆峒之上，同齋三月，心死形廢；[illegible]第八[illegible]無雜[illegible]魚之[illegible]於沈埃[illegible]香之不辨

Pascal, Pensées, éd. 233: "Naturellement même cela vous fera croire et vous abêtira"（éd. Victor Giraud, p. 150）E. Gilson 說"abêtir"為"la conception cartésienne de l'automatisme des bêtes"："assujettir l'esprit à l'automatisme de la bête"（Les Idées et les Lettres, pp. 271, 273）正此意也，東海西海

首以絕聖棄智、閉聰塞明為入道之門，與於槁木石之視聽

亦之義 Bruno, Cabala del Cavallo Pegaseo con l'aggiunta dell'Asino Cillenico, Dialogo I 所論"santa ignoranza"；"divina pazzia"；"sopraumana asinità"（Opere di G. Bruno e di T. Campanella, a cura di A. Guzzo e di R. Amerio, p. 555）

可相發明 Mme Guyon 論此尤多，後"Conduite d'abandon à Dieu"："Je ne fais, et je parle, comme par un ressort; je suis tout ainsi qu'une bête; je ne … je ne suis qu'un pur instrument"；homme souple avec effort（Jean Rousset, Anthologie de la Poésie baroque française[illegible]）

讀張[illegible]我非命[illegible]云：又用執有命者之言，（陽謂命當則當，命貧則貧，命說則說[illegible]）則上不聽治，下不從事，正謂人情[illegible]不報信也[illegible]

[illegible]命[illegible]不出[illegible]不有不出[illegible]一日之命[illegible]一身之命[illegible]命[illegible]

[illegible]紀子[illegible]木雞[illegible]命也[illegible]時也不為不必[illegible]命[illegible]

I, p. 137 or p. 139）惟即勤者樸身（參觀第五百十七則）〇楊朱第七（力命篇以命與力相對[illegible]以身與名相對）莊子應帝王云無為名尸（全唐文卷子44引張植[illegible]以名之）（劉[illegible]野[illegible]之田[illegible]以人重劉審重[illegible]）駢拇云小人則以身殉利士則以身殉名大夫則以身殉家聖人則以身殉天下其殺傷性以身為殉一也秋水云無以得殉名盜跖云小人殉財君子殉名又讓伯夷叔齊等六人云皆離名輕死不念本養壽命者也列子楊朱篇[illegible]逐[illegible]（驕名楊朱）無餘蘊矣[redacted]李太白行路難且樂生前一杯酒何須身後千載名少年行看取富貴眼前者何用悠悠身後名 Fitzgerald, Rubáiyát, XIII: "Some for the Glories of This World; & some / Sigh for the Prophet's Paradise to come; / Ah, take the Cash, & let the Credit go, / Nor heed the rumble of a distant Drum!" (Tauchnitz ed., p. 138)（子[illegible]梁括此篇宗旨）遂使名西貝[illegible]于身[illegible]李生[illegible]慎[illegible]國[redacted]所不廢[illegible]（雖[illegible]餘而不究乎）也于篇始終曰名者可去名者可實但為文字名而異實[illegible]而異實者及身而死[illegible]（欲進歎以求）樂[illegible]盡時此 Horace

議論 參觀 Theodor Gomperz, Greek Thinkers, tr. G. G. Berry, 1955 ed., II, p. 214: "As the constituent element in εὐδαιμονία (a shifting-lined concept, varying between happiness & the highest good), he recognizes pleasurable sensation ... Here is the root phenomenon (Urphänomene)"

[illegible]我相[illegible]必依他而起，以人之毁譽成己之榮名。A. O. Lovejoy 謂 "Approbativeness ... a susceptibility to pleasure in, or a desire for, the thought of oneself as an object of thoughts or feelings, of certain kinds, on the part of other persons" ... [is] the differentia of man par excellence" (Reflections on Human Nature, pp. 88 & 92). Schopenhauer, Parerga und Paralipomena: "Aphorismen zur Lebensweisheit", Kap. IV: "unser Glück liegt ganz außerhalb unserer Selbst: sein Ort sind die Köpfe Anderer ... Daseyn und Wohlseyn sind nichts; sondern was die Andern von uns denken, das ist die Sache" (Sämtl. Werke, hrsg. Paul Deussen, Bd. IV, S. 371-2). Leopardi, Zibaldone: "Osservate quell' uomo disperatissimo di tutta quanta la vita, disingannatissimo d'ogni illusione, e sul punto di uccidersi. Che cosa credete voi ch'egli pensi? pensa che la sua morte sarà o compianta, o ammirata, o desterà spavento, o farà conoscere il suo coraggio ...; che si discorrerà di lui, se non altro per qualche istante con un sentimento straordinario ... ec. ec. Credete voi ch'egli non tema? egli teme ... che queste speranze non abbiano effetto ..." (ed. F. Flora, I, p. 1016)

我相排他而

我慢特於人言而排他 依他

又劉[illegible]

此所以[redacted]名教之為因勢利導也（參觀第四百五則論[illegible]、戴逵《放達為非道論》）。[redacted]楊氏為我，無待於人，故[redacted]其當身之娛不為名勸。[redacted]於[redacted]出名[redacted]善，可謂因覺見性，本直指心源而以我止於身（身外無我），而不知人之異於名教者，因在[illegible]身與名而成我（合將名亦反心而動，不由自[illegible]所好也），又察秋毫而不覩輿薪歟。

吳[illegible]稿集第七，又有第某十無一首設色一幅，跋述嘗老某居吾生無藝賦之，何須直覺之，應遂天樂居士無獨[illegible]無著。比歲讀又某居士者某十年之中，自適無兩日自得者之，亦其無一時之中不操此心之。《莊子·盜跖》篇：人上壽百歲，中壽八十，下壽六十，除病瘦死喪憂患，其中開口而笑者，一月之中不過四五日而已矣。陸放翁詩家味此意，詞譜多二十二首，日[illegible]史紀其樂云：人生不樂七十稀也，安得十年強壯不又十年老邪，惜未有千[illegible]一本被

參觀 Leopardi, *Zibaldone*, ed. F. Flora, II, p. 300: "Così l'egoismo giunge fino a sacrificar se stesso a se stesso" ecc. & Philip Leon, *The Ethics of Power* 論 Egoism vs. Egotism

Caliph Abdalrahman: "In this situation of power, honour & pleasure, I have diligently numbered the days of genuine & pure happiness which have fallen to my lot: they amount to fourteen" (Gibbon, *Decline & Fall*, ch. 52; in a note Gibbon refers for comparison to the *Rambler* no. 204-5 on the ten happy days of Emperor Seghed);

Goethe: "…ich kann wohl sagen, daß ich in meinen fünfundsiebzig Jahren keine vier Wochen eigentliches Behagen gehabt" (Eckermann, *Gespräche mit Goethe*, 27 Jan. 1824, Aufbau Verlag, 1956, S. 102);

Tommaso Gaudiosi: "Infelicità della vita umana": "Dieci lustri di vita o poco meno / porto sul dorso; e se ricerco quante / son l'ore liete, a numerar l'istante, / posso a pena formarne un dì sereno" (G. G. Ferrero, *Marino e i Marinisti*, p. 1072);

睽應多多那二十五萬之中，今人安得一个煩惱云。陽春白雪前[illegible]
[illegible]盧疏齋蟾宮曲云：「想人生七十猶稀，百歲光陰，先過了
三十。七十年間，十歲頑童，十載尫羸。五十歲除分晝黑，剛分得一半
兒白日」云。唐伯虎六如居士全集卷一一世歌云：「人生七十古來少，前除幼年
後除老，中間光景不多時，又有炎霜與煩惱」云。又七十詞云：「前十年幼小，
後十年衰老，中間只有五十年，一半又在夜裏過了。算來只有二十五年
在世，受盡多少奔波煩惱」云。參觀楊朱篇第七。晏平仲問養生於
夷吾，「夷吾曰：『肆之而已，勿壅勿閼』」云云。此即Freud說，詳Ernest Jones, *Papers on Psycho-analysis*, 1st ed., 1918, p. 591: "The way to deprive the desires of their power to harm is not to shun them, to 'repress' them, but manfully to face them, & to express them one way or the other. As Blake said over a century ago, 'Sooner murder an infant in its cradle than nurse unacted desires.'" 所引Blake語見 *Proverbs of Hell* (*Poems & Prophecies*, Everyman's Library, p. 47) 又云

嵇叔夜養生論云：「知名位之傷德，故忽而不營，非欲而強禁也；識厚味之害性，故棄而弗顧，非貪而後抑也。」向子期難養生論云：「苟心識可欲而不得從，性氣困於防閑，情志鬱而不通，而云養之以和，未之聞也。」

參觀第五則、第二三九則、第二九一則

Tomasi di Lampedusa, *Il Gattopardo*, Feltrinelli Editore, 8ª ed. 1963, p. 168-9: "[Don Fabrizio dying] Faceva il bilancio consuntivo della sua vita, voleva raggranellare fuori dall'immenso mucchio di cenere della passività le pagliuzze d'oro dei momenti felici. Eccoli: due settimane prima del suo matrimonio, sei settimane dopo; mezz'ora in occasione della nascita di Paolo... 'Ho settantatre anni, all'ingrosso ne avrò vissuto, veramente vissuto, un totale di due... tre al massimo.' E i dolori, la noia, quanti erano stati? Inutile sforzarsi a contare: tutto il resto: settant'anni."

Francisco de Osuna：[illegible][illegible]（el ánima… se adormece como en celda vinaria）（E. Allison Peers, *Spanish Mysticism*, pp. 74, 191）

Decharme, *La critique des traditions religieuses chez les Grecs*, p. 339；

"He who desires but acts not, breeds pestilence" (p. 45); "Damn braces. Bless relaxes" (p. 46) 皆相發明。○楊朱第七：「公孫朝好酒，穆好色」節，析穆之為生，「八[illegible]」節[illegible]；黃帝第二[illegible]醉[illegible]，[illegible]（錢飲光田間詩集卷三效淵明飲酒詩之十二：「[illegible]」[illegible]）「說法」花樣（[illegible]三之[illegible]圖功德[illegible]（內外[illegible]）Wm James, *Varieties of Religious Experience*, p. 387）；E. Westermarck, *Origin & Development of Moral Ideas*, II, p. 591; A. Huxley, *Texts & Pretexts*, pp. 19-20 [illegible]說。迷以[illegible]人神祕[illegible]說昇，而[illegible]色[illegible]德也[illegible]之，而自列於好[illegible]矣。

談藝錄三四七頁附說[illegible] D.H. Lawrence 外，又見 Fr. Schlegel, *Literary Notebooks*, ed. Hans Eichner, §1357, p. 142: "Man findet oft nur darum das Universum in der Geliebten, weil man alles andere annihilirt hat…"; §1499, p. 153: "Dieß gehört nothwendig zur Liebe, daß man gegenseitig das Universum in einander findet — doch nicht so trocken definirt. Es ist ein süßes Meer von leiser Unendlichkeit" (Eichner's note on p. 275: "Kluckhohn… finds the mystical concept of drowning in a sea of love a symbol of the dissolution of the lover's limited personality & his return to the whole") & Henri Delacroix, *La Psychologie de Stendhal*, p. 240: "Tout vestige laisse entrevoir un commencement de l'infini. Cela est bien plus vrai encore de l'amour possédant, alors même qu'on

Le Crédit revient à la perfection physique. Ce n'est point par hasard que le langage de la volupté s'est trouvé exactement dans presque toutes les philosophies de l'extase, le peintre de l'union mystique" (cf. pp. 256-61)又按Schlegel（參論回文之機）Literary Notebooks, § 1316, p. 138: "Von dem Bewusstseyn aufgehoben ist die Trunkenheit der vergänglichste — als Rückkehr in das Elementare Bewußtseyn"，可補談藝錄三四六頁所引Baudelaire語

參觀第七〇三則論San Juan de la Cruz: "Llama de amor viva" ㊀說符

第八宋有蘭子者以技干宋元又有蘭子[redacted]又能燕戲者以干宋元君釋 按穀數順陳元

釋文云市人名爾又引史記注"闌、妄也"任大樁列子釋文考異謂蘭闌古通用

胡學文山本說謂今俗語無賴子為爛仔殆本於此是也翟灝通俗編卷十一賴子條引五代史高從誨家"俚俗語謂攘奪苟得無愧恥者為賴子猶言無賴也"惜未更國上溯及於[redacted]蘭子[redacted]紅樓夢第三回潑辣貨南京所謂辣子儒林外史第四十二回被戳个喇子

高氏父子兵、鍇本雜自無此當論 論語云色見不學焉[illegible]

㊃說符第八：齊田氏祖於庭，食客千人，中坐有獻魚雁者，田氏視之，乃歎曰：天之於民厚矣，生魚鳥以為之用。眾客皆和之。鮑氏之子年十二，預於次，進曰：不如君言。天地萬物與我並生，類也（中略）非相為而生之（中略）且蚊蚋噆膚，虎狼食肉，非天本為蚊蚋生人、虎狼生肉者哉。按太平御覽[illegible]王鎮之童子傳云[illegible]人年十[illegible]歲[illegible]公[illegible]歎曰天之於人，生五穀以為之食，為魚鳥以為之肴，眾客[illegible]和曰識[illegible]皆[illegible]不然[illegible]蒙子不以為人之[illegible]昭然凡天所以[illegible]生人為[illegible]生[illegible]人辨[illegible]子 詳見第六三〇則 論[illegible]為錄[illegible]二[illegible]

四著者一言之錯〇說符第八「東方有人焉曰爰旌目」云云，按此可知先民甚狷介云爾，新序節士篇、金樓子雜記上篇皆僅言狐父之盜以壺飧餔餓夫之義，不食盜食之狷介節，可參汪容甫述學補遺。狐父之餓盜乃翻前案，[redacted]別出新說，稱[redacted]盜之慈心仁術，至曰用子之道，廣吏可數云云。友儕咍歎狐父之盜蓋為水滸傳中人物之鼻祖矣。參觀第四一四則論 Don Quixote, Pt. II, ch. 60

六〇 廣雅堂詩集上冊讀畫第二首云：「~~[illegible]~~淮譯書既毀焚，籍已盡可憐，磬[illegible]財猶有才[illegible]搨帖半壞多覆逸。」[illegible]詩[illegible]注第十三可引[illegible]宋[illegible]錄[illegible]讀宋刻宋[illegible]臨左[illegible]業[illegible]描[illegible]曰[illegible]乃廣雅[illegible]呼痛語之什

Spinoza 謂人以私心妄度天道，謂天物蓋之為人之利用[illegible]有[illegible]勤[illegible]供啖嗜（[illegible]

mentis ad [illegible] Ethica, Pars I, Appendix, Ed. Classiques Garnier, I, p. 105

然德壽自當是稱帝集卷上卷四星因思平生唐卿萬籍於去閣序二為端二王依此極天進西五年父子曰至如云百卅、高邑平舉無所進云、嚴臣史云

老當[illegible]相云亭縣雷陵蘭亭謝者[illegible]禪御溪居[illegible]依保清至兩本未君云之識字刷公子二十賀皇太子[illegible]日生辰之三乙二[illegible]蘇軾體尾[illegible]宣自在南銀觀也[illegible]断玉[illegible]修稽[illegible]

四庫提要卷一二三宋高宗御撰翰墨志、當此韓譽照之時不能以時練或為自強之計尚馳心筆札發太平治世之風可謂全[illegible]集卷一六三程[illegible]諸水集卷二跋洪遵[illegible]絶句以為不當進之於[illegible]張[illegible]試[illegible]祖[illegible]撰文[illegible]大之相類[illegible]偶此[illegible]文字亦所以[illegible]

●使事妥帖精切[redacted]之陳西塘宋之遺民の元

不仕。石學先生遺集卷十三安安余氏家集跋：寫字唯

永叔論云：岳飛[illegible]不敢教兄度韓黨一[illegible]

而世耕今之心理住於宋者亦尚肯為元之但題詩何也手也為

決之無業易所之心無復莫枕戈之子乃易服勝朝載之

帖有年中無論不知安得不滿肯以之五十六高宗帖云

寢無枕干子之無依何以啾啾然以仁人君子見稱于榜獄者

雜語早見於宋史第二卷云河王半事

宮姊月坐金眼目命余為上重諸帥白間坐見其誰

注第二句諸提要載看鑑後中飲何月體年宗不知何

[illegible]

本梢尚是同（少年事）宋与李宸妃餅問相九思丹卵生（?）一名（廣本刻改神州之氣象，嗚呼！豐饒遠矣，秀則秀矣，腸何獨隱之乎？ 又載之也）

三鍾陸友仁城南雜詩第十首所謂妝庵明月媚無邊者

是也○楚辭大招小腰秀頸若鮮卑只王逸注言好

女之狀腰支細少頸銳秀長靖然特異若以鮮卑之

帶約而束之也洪興祖補注引漢書匈奴傳黃金犀

毗一云：按大招中（时謙）兩六字句依王注當曰若約鮮卑只。竊（且小腰約帶，秀頸亦約帶乎，於理未通）

之三逕以女體之纖長柔（便）○此云纓帶猶云約束腰帶也

[illegible]異操

紅樓夢第七十四回王夫人形容晴雯所謂水蛇腰削肩

腸兒曰蟬腰曰帶此物此志也又名蜻蜓形○女郎之柔

西洋古說即有Lamia之說 Chaucer, *Canterbury Tales*: "The Man of Lawes Tale" 稱 the Sultane: "O serpent under"

觀 Mérimée 描摹 la Princesse Jonville 'la taille navrante': 'un serpent dans du satin et des dentelles' (Paul Léon, *Mérimée et son temps*)

Robert J. Clements, *Michelangelo's Theory of Art*, pp. 175-8 (la figura serpentinata, [illegible]) : 'the [illegible] ... [illegible] ... intervening ... a flame ... [illegible]' (Lomazzo)

Hugo: "La Femme" (*Toute la Lyre*, III, 3, *Oeuvres poétiques complètes*, Montréal: Éd. [illegible], p. 1110): "[illegible] la belle serpent qui règne — [illegible] dans la souple beauté des vierges aux [illegible]?"

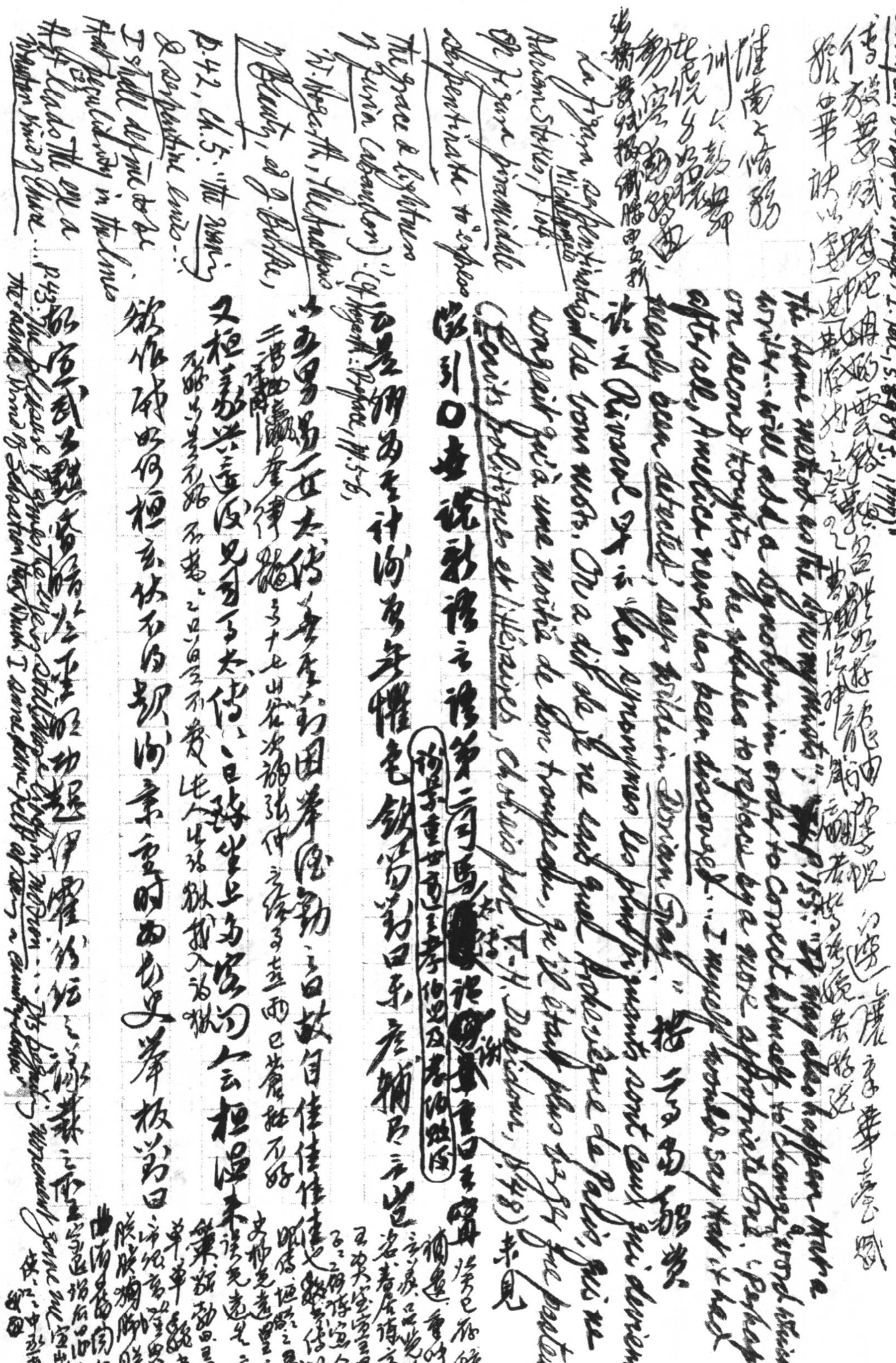
參觀 Schiller, *Über Anmut und Würde*: "Da auch die verfesteten Bewegungen (in Züge übergegangene Gebärden) von der Anmut nicht ausgeschlossen sind, so könnte es das Ansehen haben, als ob überhaupt auch die Schönheit der anscheinenden oder nachgeahmten Bewegungen (die flammigten oder geschlängelten Linien) gleichfalls mit dazu gerechnet werden müsste, wie Mendelssohn auch wirklich behauptet" (*Werke*, hrsg. von Ludwig Bellermann, Bd. VII, S. 109; Herausgebers Anmerkungen: "Am Schlusse des elften der 'Briefe über die Empfindungen': 'Und den Reiz? Vielleicht würde man ihn nicht unrecht durch die Schönheit der wahren oder anscheinenden Bewegung erklären. Ein Beispiel der erstern sind die Mienen und Gebärden der Menschen, die durch die Schönheit in der Bewegung reizend werden, ein Beispiel der letztern hingegen die flammigten oder, mit Hogarthen zu reden, die Schlangenlinien, die allezeit eine Bewegung nachzuahmen scheinen.' (Moses Mendelssohns *Philosophische*

*temps*, p. 374); √Baudelaire: "Le Serpent qui danse": "A te voir marcher en cadence, / Belle d'abandon, / On dirait un serpent qui danse / Au bout d'un bâton" (*Oeuvr. Compl.*, Bibl. d. l. *Pléiade*, p. 104); Eva in Hermann Bahr's play *Das Konzert*: "neunzehn Jahre; sehr schlank, phantastisch, auf Schlange stilisiert" (J. Bithell, *Modern German Literature*, 3rd ed., p. 90); A. Moravia: "Fanatico": "La donna, poi, era proprio magrissima, col viso affilato e lungo tra due onde di capelli sciolti e il corpo sottile in una vesticciola verde che la faceva parere un serpente" (*Racconti romani* in *Opere Complete*, ed. Bompiani, VII, p. 5); "Scherzi di Ferragosto": "La donna ... era flessuosa come un serpente; camminando dimenava le anche e dondolava di testa" (*Ib.*, p. 209) ○ Merimée: "Le toupet du Roi et le faux tour de la Reine se sont hérissés d'horreur" (Lettre à Mme de Montijo, le 7 janv. 1847) [illegible]

"Jemyny-nyte" [illegible]

參觀 Kant, *Kritik der Urteilskraft*, § 54: "Ein anderer Schalk sehr umständlich den Gram eines Kaufmanns erzählt, der aus Indien mit allem seinem Vermögen in Waren nach Europa zurückkehrend, in einem schweren Sturm alles über Bord zu werfen genötigt wurde und sich dermassen grämte, dass ihm darüber in derselben Nacht die Perücke grau ward" (*Werke*, hrsg. von E. Cassirer *et al.*, Bd. V, S. 410) [illegible]

○ **Stephen Ullman, *Semantics* (1962), p. 145**: "... in fact ... many of the celebrated [French] moralists of the 18th century applied, in a wittier & more literary form,



[illegible], I. Teil, S. [illegible]

[illegible]

The same method is the Synonymous: [illegible] writer [illegible] will add a synonym in order to correct himself, to change, or second thoughts, the phrase to replace a more appropriate. "Perhaps, after all, America never has been discovered… I myself would say that it had merely been detected", says Wilde in *Dorian Gray*.

Rivarol 又云："Les synonymes sont les plus piquants [illegible] de bons mots. On a dit de [illegible] qu'à une moitié de son trompette, qu'il était plus [illegible]" (*Écrits politiques et littéraires*, choisis par V.-H. Debidour, p. 48)

[illegible] 世说新语言语第二 [illegible]

[illegible] Michelangelo [illegible] Adrian Stokes, p. 104 [illegible] la figura piramidale serpentinata [illegible]

The grace & lightness [illegible] (Lomazzo) [illegible] (Cf. Hogarth: Preface, pp. 5-6)

W. Hogarth, *The Analysis of Beauty*, ed. J. Burke, p. 42, ch. 5: "The waving & serpentine lines [illegible] I shall define it to be that peculiarity in the lines [illegible] that leads the eye a wanton kind of chace [illegible]" p. 43: "The pleasure of pursuit [illegible] the active mind [illegible]"

[illegible]

[illegible]擊鼓方中 [illegible] 報恩寺上方 [illegible] 云：來來先上上方 [illegible]

鑒夫傳曰：我知知知知只管 [illegible] 皆三四 [illegible]

楊景賢《劉行首》第二折 [illegible] 第七九 [illegible] 三十八重 [illegible] 來來去去不敢 [illegible]

字給給給收 [illegible] 上 [illegible] 此 [illegible] 亦 [illegible]（神情筆迹）

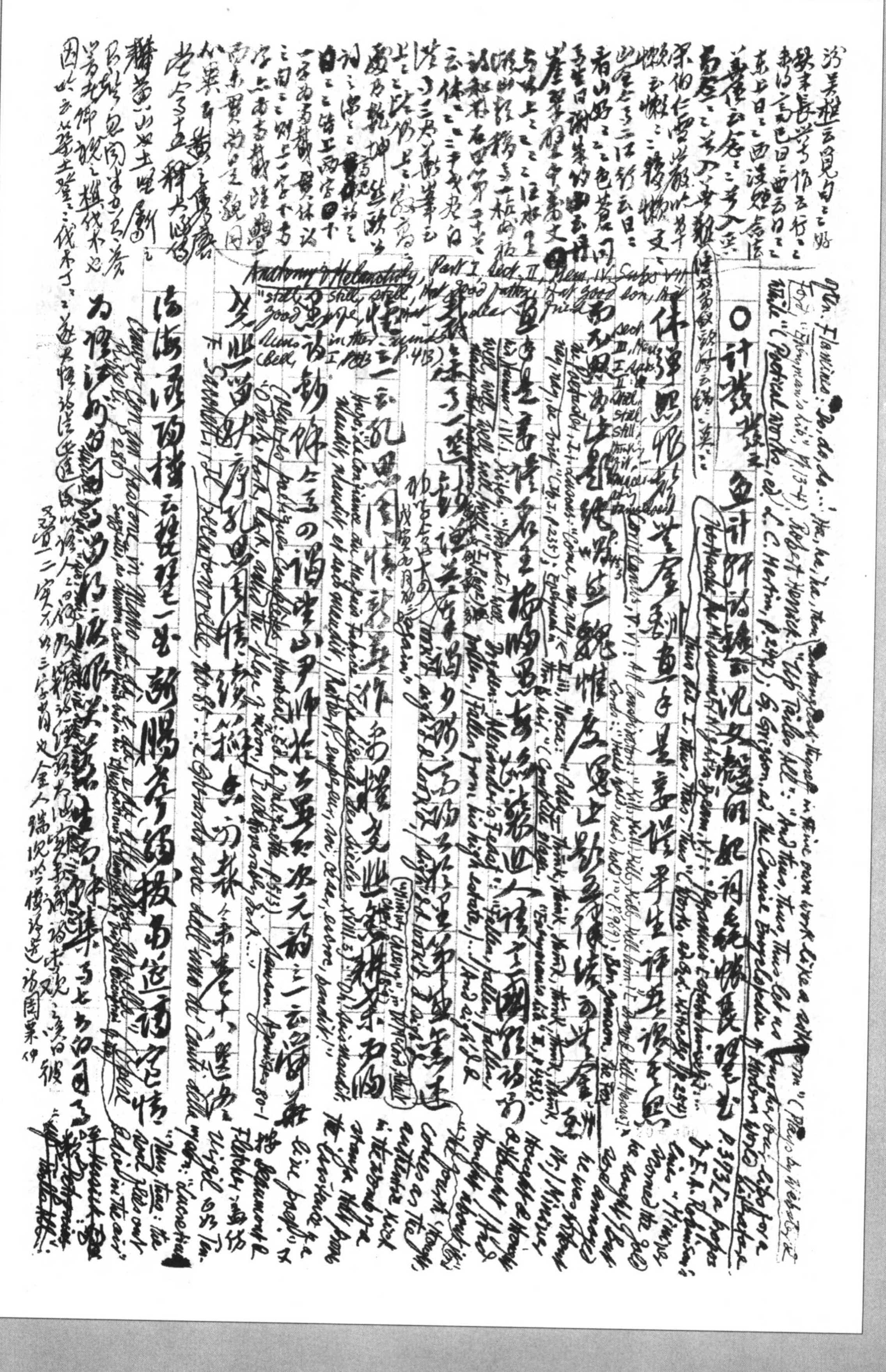
後來白話說部小說中，如見吳 [illegible]

（金 [illegible] 川）

元曲《小尉遲》第二折：那廝 [illegible] 咱咱些些 [illegible] 那 [illegible] 軀側 [illegible] 住住 [illegible] 獅 [illegible] 挾挾呂 [illegible] 來 [redacted] 水滸第 [illegible] 西 [illegible] 道弟弟喝一聲來來 [illegible] 第三十六回 [illegible] 人也 [illegible] 宗 [illegible] 押 [illegible] 我們 [illegible] 第五十四回 [illegible] 比較 [illegible] 見於詩詞者 [illegible] 二十三 [illegible] 二九 [illegible] 春曲云 [illegible] 庭 [illegible] 枝枝 [illegible] 君云曰 [illegible] 寄西山 [illegible]

R. P. Blackmuir, *Language as Gesture*, p. 13: "...any word or congeries of words can be pushed to the condition of gesture either by simple repetition or by a combination of repetition & varied preparation. Macbeth's 'Tomorrow & tomorrow & tomorrow' (V.v.) or Lear's 'Never never never never never' (V.iii; cf. IV.vi: "Then kill, kill, kill, kill, kill, kill!") would seem good examples." (cf. p. 15 on Hamlet's "I humbly thank you: well, well, well" (III.i) [illegible] Othello, II.iii. Cassio: "Reputation, reputation, reputation!") 險憐也試根阮狀及好 Petronius, *Poems*, no. 28: "Sed sic sic sine [redacted] fine feriati" (Petronius, *Satyricon*, "Loeb Classical Library", p. 358; tr. by Ben Jonson as: "But thus, thus, keeping endless holiday"; cf. Aldous Huxley, *Texts & Pretexts*, p. 114: "The line is one of the loveliest in all Latin poetry..."); ~~E. H. Wilkins, A History of Italian Literature,~~ Franco Sacchetti: "Passando con pensier per un boschetto, / donne per quello givan fior cogliendo, / 'To' quel, to' quel' dicendo, / 'Eccolo, eccolo!' / 'Che è, che è?' 'È fior aliso'" ecc. (St. John Lucas, *The Oxford Book of Italian Verse*, p. 162); ~~[illegible] Ha! Ha! Ha! full well [illegible]~~ ~~de [illegible]'s "Ah ah ah men son vivo [illegible]"~~; Quirinus Kuhlmann: "Menschenmarkt": "Welch Wehwehweh! Dir Abgrund selbst ungründlich! Was Wohlwohlwohl! Im Ungrund uns empfindlich!" (Max Wehrli, *Deutsche Barocklyrik*, 3te Aufl., S. 61), D'Annunzio, *Primo vere*, IV. elogia 2: "bella bella bella"; I. 13: "ne'l sole ne'l sole ne'l sole, esultante, squillante, tonante"; I. 8: "plaudite plaudite plaudite, / come un popolo a'l Circo, piante, colline, mare"; *Il Piacere*: "Rose, rose rose piovevano da per tutto, lente, spesse, molli, a somiglianza d'una nevata in un'aurora"; *Il Fuoco*: "Mai mai mai quell'uomo dimenticherà il passo che la Lussuria mosse verso di lui"; *Notturno*: "Volti volti volti, tutte le passioni di tutti i volti, scorrono attraverso il mio occhio piegato, innumerabilmente, come la sabbia calda attraverso il pugno" (cf. Eurialo de Michelis, *Tutto D'Annunzio*, p. 26: "le iterazioni, di un impeto quasi soltanto fisiologico.") Beaumont & Fletcher, *The Maid's Tragedy*, IV.ii: [Evadne stabbing the King to death] "Thus, thus, thou foul man, / Thus I begin my vengeance" (*Select Plays*, "Everyman's Library", p. 141); Webster, *The White Devil*, I.ii: "Camillo: 'Good night; in faith, I will use this trick'

Virgil, *Aeneid*, IV. 660 [illegible] Dido 引 [illegible]："sic, sic, juvat ire sub umbras"



Anatomy of Melancholy, Part I, Sect. II, Mem. IV, Subs VII

Robert Herrick

程瑤田《後云》：「江南可喜也。」醫詩程伯雅瑤田、汪梅稱先生

黃如先生來穴之請，仍痛笑比唐徽○，畫史於橫山之門橫

以與姚鶴交然姚畫於姚鶴亦吾邑沈祠國朝詩別裁

公予三十五，汪衡下云：此姚鶴先生長予才平強二十但誇

門闌雖免抑子鐵爐步之請，坐臨畫諸鈔，予三為鄰

並畦影毛西河朱竹垞高先生並畫云袁達像居隸分美

錢論匹登鶴湄姚鶴先生侯武淑遺樓有傳人何以

而曉晴錢諸雖予二語，高宗饒餘諸沈德清云長子非己出

然格廿度士來頂至十之人，而法無可味天經只暇報地之應

空幌不會及唐之謀，為臨畫諸鈔，予七西山探梅絕句之

[illegible]

不過云云、虎邱最天然

傳滂之之門弟子也

劉獻庭廣陽詩品

予上有松陵樹某君

杜甫多為名天地之不

謝家里某君之煙〔四〕

百七十九則湖山數

續予一八則松陶之類之

二十三休之之之

廬山九日登高觀

沙鄭生叢羽翰

苕瑟天杜注柳

予有鐵煙步志

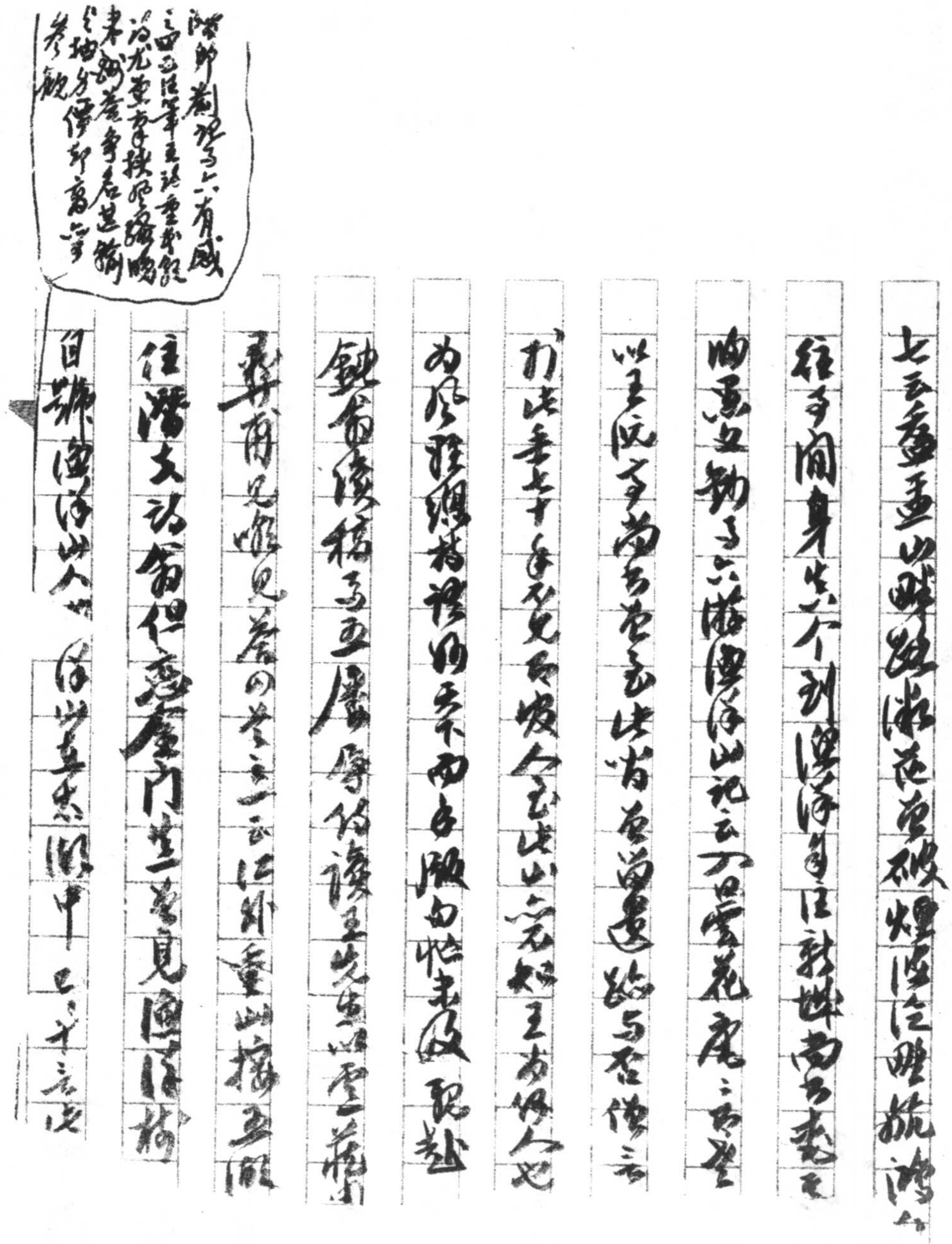
江之沖風分可愛

而上下共尚亦陶亦

陳騰偕江叢羽

蔣崇木芬芬出

補七五八則「偽羨不如偽不羨」、Emily Dickinson: "To seek enchantment one must always flee"; "Emblem is immeasurable — that / is why, better than Fulfillment which can be defined"; "Who never wanted — Maddest Joy / Remains to him unknown — / The / Banquet of Abstemiousness / Defaces that of Wine" (Thomas H. Johnson, Emily Dickinson, pp.149, 51)



七云叠玉山畔路渐茫破烟隍汇雁旋鸿分

往年间身先六个到渔洋看江新蝶尚有一双

晚岁又勒为六游渔洋山记云万山云花屡屡登

以王阮亭为苏东坡皆有原当游踪与吾待之云

打此后七十年不见其后人今宣此山之名始王为所佚人也

为后程鹅村接向东来而后服白帖为表跋 跋题

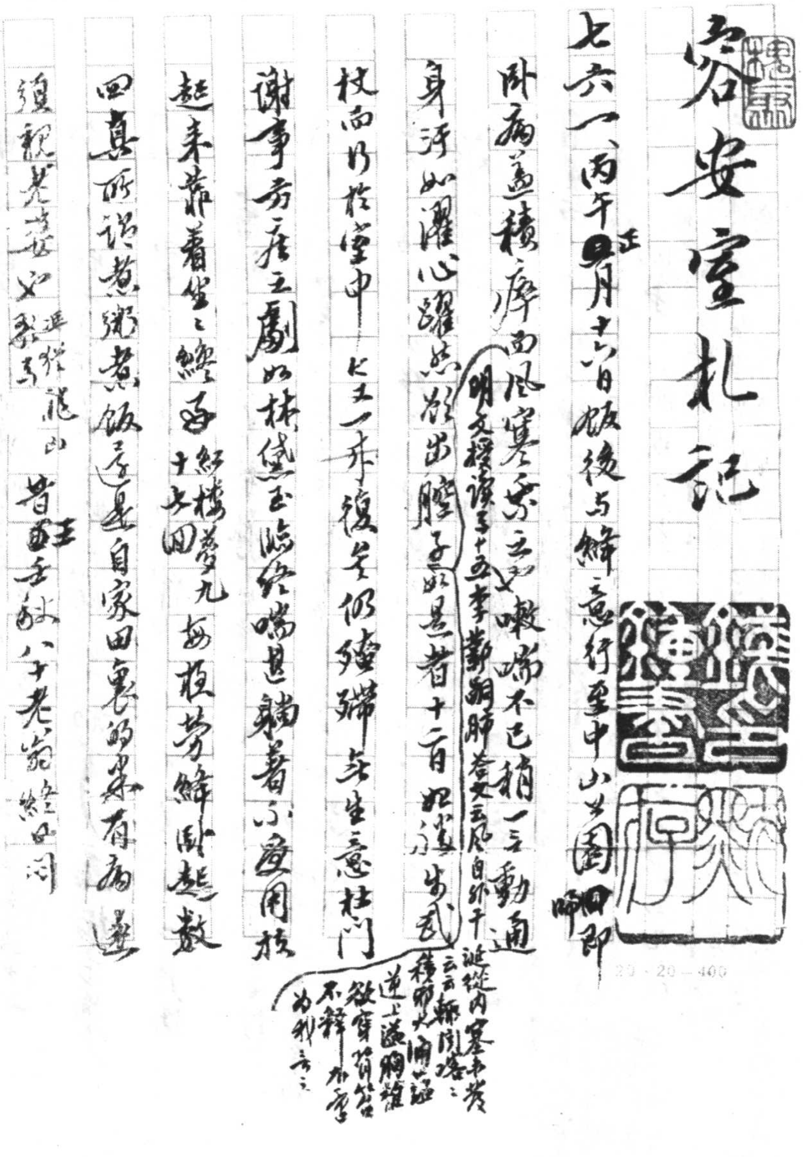
钝翁续稿卷五属学讷谈玉峰先生以云萍

其所见唯见卷四卷一之一云江外垂山掩其微

往潘文诗翁但应唐门生之意见渔洋楼

自号渔洋山人耶 渔洋山在太湖中 已二十二卷

渔洋卷六有感之四西泾草堂诗云重黎寄诗兄尤当书孝扶风搭晓来钓莲争名甚粉之地分得渔山高卷观



# 容安室札記

七六一、丙午正月十六日飯後与絳意行至中山公園歸即臥病遂積痾而風寒乘之（明文授讀卷十五李鄴嗣肺答文云凡自外干之謂從內塞者發云云鬱閉嗒之積而火痰之證逆上蕩胸臆欲奪背管而出不釋亦厚為我言之）嗽喘不已稍一動通身汗如灑心躍然欲出腔子如是者十二日始漸出戶杖而行於室中七十一年復見似纏綿牀笫之意杜門謝事旁及王劇如林黛玉臨終喘甚躺着不愛用枕起來靠着坐坐（紅樓夢九十七回）每夜勞餘臥起數回息所謂煮粥煮飯還是自家田裏的米有病還須親老婆如我（延接龍山）昔王壬秋八十老翁終日同

20×20=400

自喜其伎矣意思湘（余九月廿四、廿五日脱白社語四）條七集五十七

六自撥箏見呻吟亦絕狀皆笑柄有病榻古夢

圓女渠去年八月赴山右四月清南返京度歲二月初

六日書起梯後覺鬢霜自遣偈有所乃寄章云打

此日離騷皇覽揆余初度兮肇錫余以嘉名王逸注（名余曰正則兮字余曰靈均）

言父伯庸觀我始生年時度其日月皆合天地之正中故賜（正平可法者莫過於天養物解均調者莫神於地名平以法天字原以象地）

我以美善之名也揣其●之迂鑿甚然玩●詞意似漢時已

有星命之說故叔師云爾所可曉此於李虛中術皆未（詩小雅小弁我辰安在鄭箋我所值之辰安在乎詳六物之凶孔疏引左傳昭七年伯瑕對晉侯問六物乃歲時日月星辰云云可以印證）

通俗編卷二十一小運條引說文包字象人懷妊巳在中像子未成形也元氣起

及北宋觀第二一則說見徵著學隱書子十二劉向九歎

於子男左行三十女右行二十俱立於巳為夫婦懷妊於巳巳為子十月而生男起巳至寅女起巳至申故男年始寅女年始申也小運蓋出於此即三命之說

云三一逢紛云原生受命於貞節兮鴻永路有嘉名九歎之三諺

男始一歲小命起寅女始一歲小命起申其是也：不知禪氏于何以之張已及推命之法而許託此之術

離之云此出度日正則者𧦝發字曰靈均余功既若此鴻節者

表德圖而弦絕皆於離騷此四種數說王逸注謂節也夫節

度寫誥詔度之度為作節（直）（鳴節！）解為節度志操之謂正為民時

譬而能揣之之意謂方度守聽時鄉正指節操非彖之地（此王注所指）

~~也~~九章思美人知前轍之不遂兮未改此度又云廣遂

前畫兮未改此度也王注執以為固也又以終不變（內有）

守也此（指節操）操度之度至離騷云不撫壯而棄穢兮何不改此度

此~~度~~（法度）背繩墨以追曲兮競周容以為度九章惜往日云君（王云背法度而心治兮辟與此其無異）

無度而弗察兮使芳草為藪幽此法度檢押之意非

揣度之度矣小兒揣生[illegible]亦性尚[illegible]脈兆[illegible]又忽揣而得之

（惜奉先功以照下兮明法度之嫌疑）

不知文芸閣純常子枝語卷九論屢之實穿滑稽盤銘寶文[redacted]已發其緒

故曰揆之注揆度也此度為測度之度迄今善曉文度原賦校注乃曰揆度謂眼生之黑字耳下文鈎深究至幽目莫若之而莫黑聚以安其義如是云云大黑字之義乃外貌也日以日內覺而可知也何必曰揆新語之省耳和連懷善矣新考文選要義眼線勤校證通鄉光諸之自喜[redacted]勤之[redacted]創獲[redacted]青為了無語華比一何不曖條駁之全文云署善亮其校注[redacted]度令著亮其善寶濟序而書中每曰寅按王司恒秉季德向注引先師王靜安先生云云而四角之皮為獨不常向注引王國維云云善亮不知著其目理何也○雜纘詞案好的不及其共李梁之不盡者（中略）日月

（以衆芳蕪穢草木零落比美人遲暮已語衛風之氓小序所謂花落色衰）

忽其不淹兮春與秋其代序惟草木之零落兮恐美人之遲

（又云及年歲之未晏兮時亦猶其未央恐鵜鴂之先鳴兮使夫百草為之不芳）

暮曰搖九年幽田風云景[illegible]遲暮兮時亦冉冉而將頹

蘅槁而節離兮芳以歇而不比違遊云其異時之代序兮

耀靈曄而西征兮微霜降而下淪兮悼芳草之先零

（九辯於）

尤

意[illegible]重之永歎如吾生之在[illegible]兮同時兮[illegible]在西之累

（靚杪秋之遙夜兮倉年）

露慘悽而交下兮一歲[illegible][redacted]是

[illegible]離騷朝搴阰之木蘭兮夕攬洲之宿莽[illegible]云朝

飲木蘭之墜露兮夕餐秋菊之落英[illegible]發軔於蒼

梧兮夕余至乎縣圃夕歸次於窮石兮朝濯髮乎洧

盤朝發軔於天津兮夕余至乎西極九歌湘君云鼂騁騖

20×20＝400

一　驚兮江寧夕，行𨒪兮以渚，淑太會既地，奈何兮江寧夕。溯兮西澨，遠路云既，隔髮蔽陽，兮夕夕晦，案兮九原。既友朝暮，傷兮夕既，陪年既撫，閑致來，棲樓結之始茲，殆[illegible]匡植離逆，年魏自之遊，云且刷如藍，夕中新越，磨案与古為新叢觀第七五〇則。夕餐秋菊之落英[redacted]王逸注云且

[redacted]之芳菊之落英，英以落為隕落之落，洪興祖補注云：秋花無自落者，讀如我落其實而取其華之落之外，過古未判。其說在雁湖注荊公詩集卷四十八殘菊云：殘菊飄零滿地金。注云：歐公嘗百花盡落，獨菊枝上枯耳。戲曰：秋英不比春花落，為報詩人仔細看。荊公曰：是定不知楚詞

餘香本

全宋文卷三十三

徐爰述地賦

以潘安仁登廓寧山賦云

報兮帝靖夕，結執兮中野

夕餐秋菊之落英，歐九不學之過也。落英猶衰落西

西清詩話云落始也竊據小說標亦當作注（爾雅詳此語）

苕溪漁隱叢話前集卷五十四引西清詩話後引高齋

詩話則作東坡嘲荊公荊公曰子瞻讀楚詞不熟耳（蔡生通云卷三王安石與蘇軾學士以下比增飾）詩金屑

卷十七又引梅墅續評吳景旭歷代詩話卷五十七陳錫路黃

嬭餘話卷三仍蔓衍諸說而均主落英之落當作始或訓

以荊公為非余觀荊文公詩集卷四十七殘菊西亭第二首云至

（唐劉[illegible]卷[illegible]言其菊花為君[illegible]無功九日詩然來菊花氣[illegible]出[illegible]黃花[illegible]於此玉歷花似金[illegible]菊之落英）

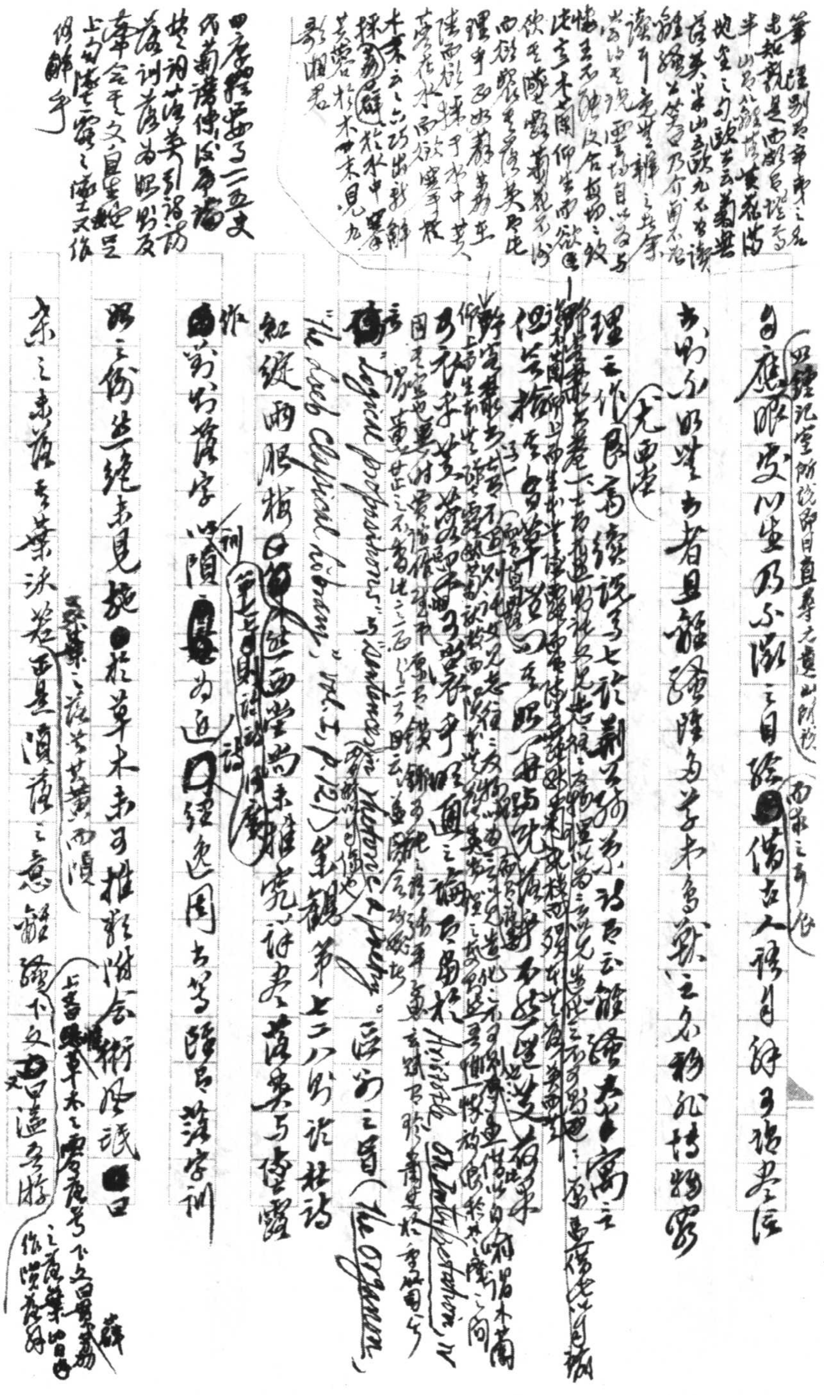
人將取菊莖殘蕊落英黃花去卻迴與此詩可相發明謹案

（宋[illegible]黃花詩云[illegible]枝上[illegible]葉中[illegible]宋之菊詩云[illegible]枝[illegible]北風中[illegible]荊[illegible]相反）

師埤集卷十七五言吾菊不落蕭蕭莫落英則猶綠乃師

（樓[illegible]集卷七十五[illegible]云[illegible]菊即木）

詩句甚楚漢辭以下道及五何況荊公博物者有作



筆[illegible]別其[illegible]之名
忠[illegible]是西[illegible]為名
半山[illegible]
也全之句[illegible]云蘭[illegible]
英[illegible]山[illegible]九不[illegible]讀
[illegible]乃有[illegible]不[illegible]
[illegible]辨之[illegible]
[illegible]自[illegible]為與
[illegible]皮各[illegible]之放
[illegible]仰[illegible]欲[illegible]
飲[illegible]
西[illegible]其[illegible]比
理[illegible]
陳[illegible]採[illegible]水中[illegible]
[illegible]水[illegible]
木末[illegible]巧出[illegible]
採[illegible]於水中[illegible]
[illegible]於木中末見[illegible]
[illegible]湘君

四庫總要一一五史
部[illegible]論
其祖[illegible]引[illegible]
[illegible]訓[illegible]為[illegible]及
[illegible]文自[illegible]
上句[illegible]之[illegible]又作
倒解乎

（四鍾記室所說即日直尋之意也[illegible]）（而第二手作）

自庭眼處以出乃不識之自[illegible]僞古人[illegible]目舒子語其注

亦物不明其出者且能[illegible]為多事未易窮之名物[illegible]窮

理云作[illegible]高[illegible]說為七說荊公[illegible]語[illegible]云能[illegible]窮之[illegible]（尤西堂）

[illegible]

[illegible]

[illegible]

[illegible]“Logical propositions”與“sentences in rhetoric & poetry”（The Organum）

“The Loeb Classical Library”, vol. II, p. 121）[illegible]第[illegible]說杜詩

紅綫兩眼[illegible]西堂尚未推究[illegible]其[illegible]

[illegible]前此[illegible]字以[illegible]為近[illegible]經[illegible]周亦當譯為[illegible]字訓

路之術無絕未見[illegible]於草木未可推[illegible]附會術[illegible]口

采之[illegible]葉[illegible]若西是漬[illegible]之意[illegible]下文[illegible]遠[illegible]

（采葉之[illegible]其黄而漬）（上言[illegible]草木之零落[illegible]下文曰[illegible]）（之[illegible]葉[illegible]作[illegible]）

此與「宮兮折瓊枝以繼佩」及「及榮華之未落兮相下女之可詒」

心（謂[illegible]華）[illegible]落[illegible]使科以菊不沾溉華之條似天上玉樹琳琅[illegible]

（見洪補注）更無衰謝之理，下文又曰：「折瓊枝以為羞兮，精瓊爢以為

粻」，而九章之《惜誦》曰：「擣木蘭以矯蕙兮，（芳）糳申椒以為糧，播江

（大不）離與滋菊兮，願春日以為糗芳」，只餐秋菊之芽者春日而已

（秋菊落華，已近霜行，木蘭之上零露尚溥耶）

菊耶？亦見（甚的）初五之詞，殆亦以劉安未到者 E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl., 1954, S. 192: "Ölbäume wachsen im nordischen Mittelalter erstaunlich häufig. Woher stammen sie? ... Im mittelalterlichen Europa gibt es auch Löwen... Aber das Naturgefühl ... hat hier nichts zu suchen. Es handelt sich um literarische Technik... Es handelt sich um epideiktische Stilisierung nach dem Vorbild der Antike und der Bibel" usw. 可以比勘

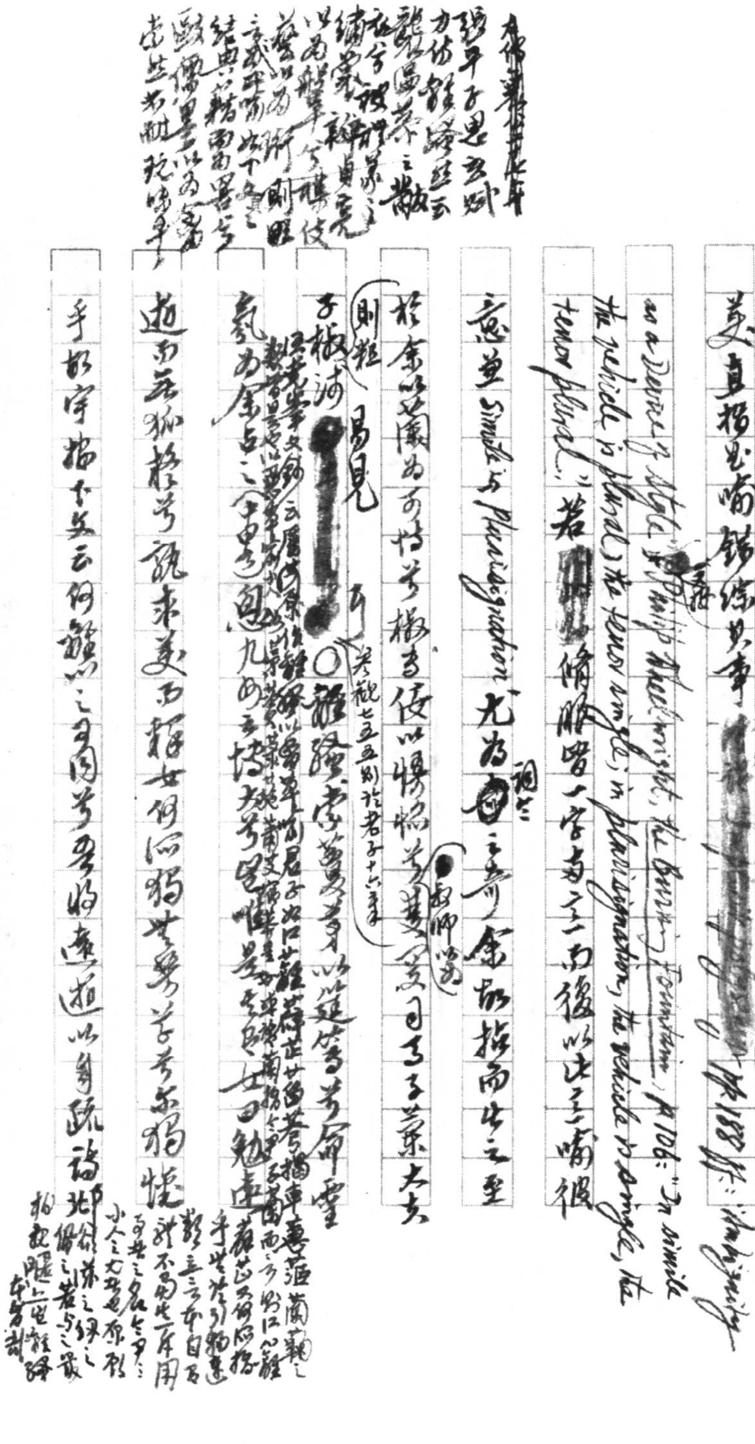
（亦如紅樓夢四十九回敍琉璃世界白雪紅梅，寫櫳翠庵中有十數株紅梅如胭脂一般，未識據此遽斷之乾隆時北京可有此種梅花也）

余觀第六七回，則謂陸天隨齋中紅蕉寫之美。〇離

騷：「冀枝葉之峻茂兮，願竢時乎吾將刈，雖萎絕其亦何傷兮」

哀衆芳之蕪穢」，王逸注：「己種芳草，當刈未刈，早有霜雪，枝葉雖早萎病絕落，何能傷於我乎？哀惜衆芳摧折，蕪穢而成也。」亦已作集明是衆芳蕪志士先老何也。揣平原衷寄，未必然。以芳草絕與蕪穢相對，則以思其時之衆芳未衰萎而先已如蕪穢，Nietzsche 所謂 Die Fäulnis vor der Reife 之意矣。O《離騷》：「謇吾法夫前修兮，非世俗之所服。」王逸注：「言我忠信謇謇者，乃上法前世遠賢，固非今時俗人之所服行也。一云：己服飾雖殊，亦傚前賢以自修潔，非本今世俗人之所服佩。」按服字指衣飾，亦指道德，循語雙涵為之也。參觀第七二八則論柳南隨筆（修字指習性，亦指修飾）叔師說[道]比而未觀下文，悉承之美聞[redacted]如墨按

云雖不周於今之人兮願依彭咸之遺則此前脩謂前賢而（上句[illegible]）服謂服乃下文云余雖好脩姱以鞿羈兮謇朝誶而夕替既替余以蕙纕兮又申之以攬茝又云進不入以離尤兮退將復脩吾初服製芰荷以為衣兮集芙蓉以為裳又云佩繽紛其繁飾兮芳菲菲其彌章民生各有所樂兮余獨好脩以為常好脩謂脩飾服謂衣服王逸釋好脩為好脩正常之行非也又云汝何博謇而好脩兮紛獨有此姱節薋菉葹以盈室兮判獨離而不服下文云夫孰非義而可用兮孰非善而可服[illegible]不量鑿而正枘兮固前脩以菹醢此脩謂前賢服謂服又云兩美其必合兮孰信脩而慕之又云苟中情其好脩兮又何



[illegible]張平子思玄賦力仿離騷，[illegible]

必用夫行媒云云，皆[illegible]脩[illegible]之脩，[illegible]脩、[illegible]脩、飾[illegible]美，直指君喻，錯綜其事。[illegible]參觀 Stephen Ullmann, *Semantics*, pp. 188 ff.: "Ambiguity as a Device of Style"; Philip Wheelwright, *The Burning Fountain*, p. 106: "In simile the vehicle is plural, the tenor single; in plurisignation, the vehicle is single, the tenor plural." 若[illegible]脩服皆一字而二之，而後以此之喻彼意，并 simile 與 plurisignation 尤爲[illegible]（詞之）之奇，余故拈而出之。至於「余以蘭爲可恃兮」、「椒專佞以慢慆兮，樧又[illegible]」，王逸以爲子蘭、大夫子椒，（則粗易見）[illegible]矣（參觀七五五則論老子十六章）。○離騷：「索藑茅以筳篿兮，命靈氛爲余占之」，曰：「兩美其必合兮，孰信脩而慕之？思九州之博大兮，豈唯是其有女？」曰：「勉遠逝而無狐疑兮，孰求美而釋女？何所獨無芳草兮，爾何懷乎故宇？」指下文云：「何離心之可同兮，吾將遠逝以自疏」，語[illegible]

[illegible]

○女嬃之嬋媛兮 注引張[illegible] 言引[illegible]云[illegible] 嬃[illegible]嬋媛[illegible] [illegible]

九章 涉江 [redacted] 哀郢 [illegible]

豈柏舟云覯閔既多受侮不少靜言思之不能奮飛

摩[redacted]則舊怨遠逝兮而[redacted]（余繼之曰）陟陞皇之赫戲兮忽臨睨夫

舊以謀去照蒙馬懷兮蜷局顧而不行終之以亂曰已矣哉

國無人莫我知兮又何懷乎故都某遠逝志明回[illegible]時微之迴旋

兮駐[illegible]華而遠遊（《遠遊》）絕氛埃而淑尤兮終不反其故都

（《九章》）[illegible]忽若不信兮[illegible]久留[illegible]故居（繼之曰）[illegible]淑[illegible]

遊兮[illegible]睨夫舊鄉[illegible]以謀去懷兮[illegible]以思兮[illegible]遠[illegible]形而不行思[illegible]

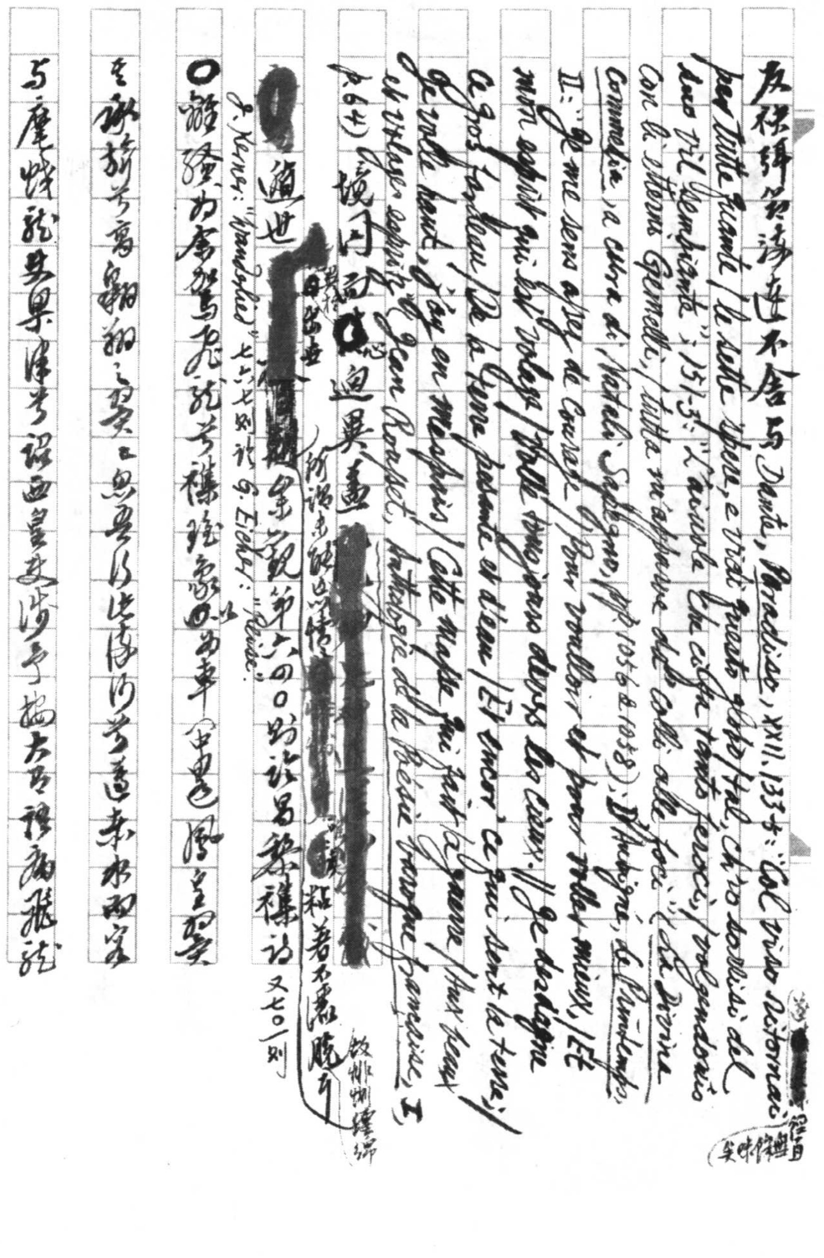
故以想像兮長太息而掩涕終之曰超無為以至清兮與泰初而為鄰

而而都皆[redacted]（無不忍、）回思[redacted]決絕[redacted]（無依）[illegible]（[illegible]為屬）去畢遠尚難留[redacted]（[illegible]）去

文以[redacted]曲折視柏舟又進一解焉高華是胥下睨故國

（文關[illegible]）

[illegible]

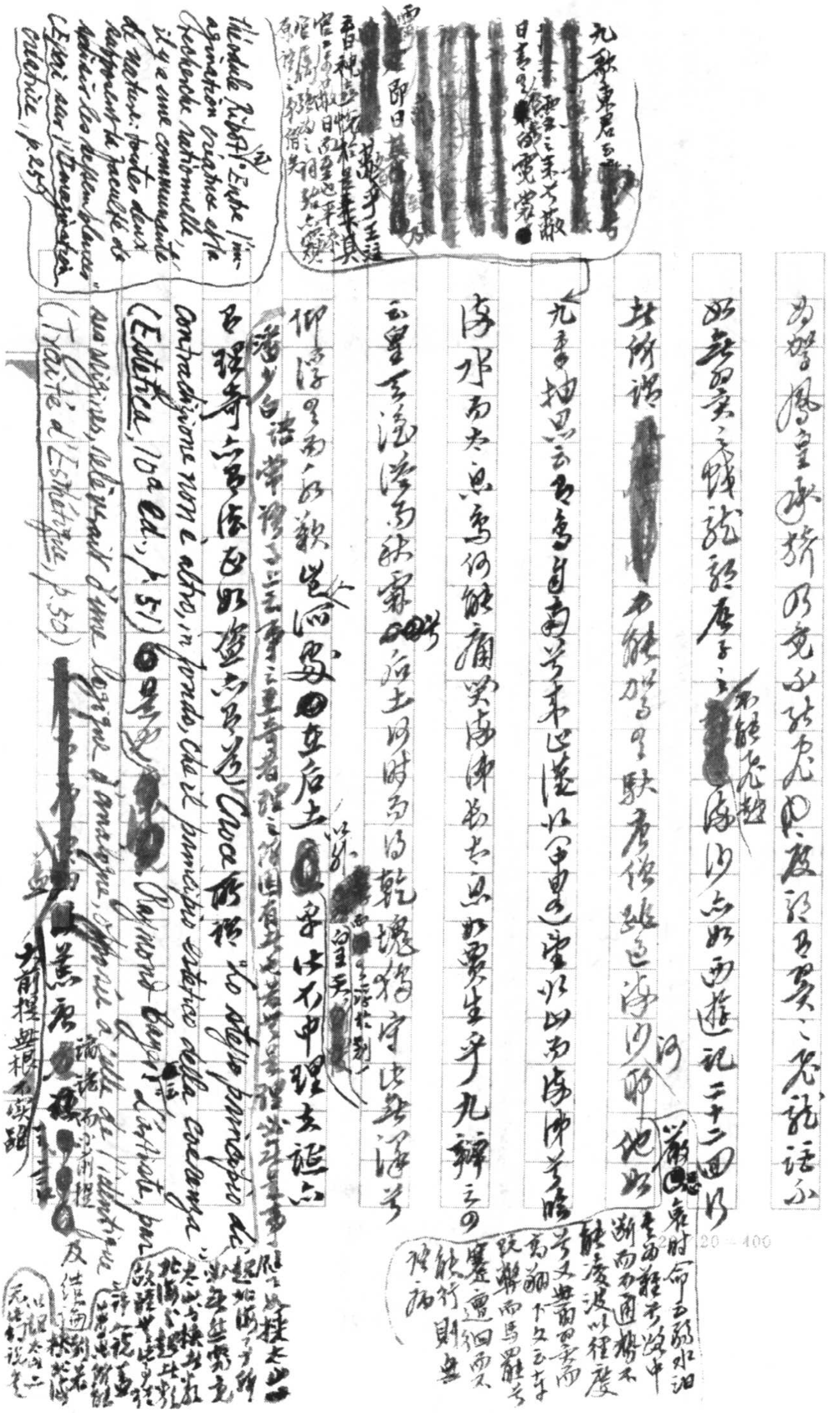


友祿得兒詩過不舍與Dante, *Paradiso*, XXII. 133 ff.: "Col viso ritornai per tutte quante / le sette spere, e vidi questo globo / tal, ch'io sorrisi del suo vil sembiante"; 151-3: "L'aiuola che ci fa tanto feroci, / volgendom'io con li etterni Gemelli, / tutta m'apparve da' colli a le foci" (*La Divina Commedia*, a cura di Natalino Sapegno, pp. 1056 & 1058); D'Aubigné, *Le Printemps*, II: "Je me sens assez de courage / Pour vouloir et pour valoir mieux, / Et mon esprit qui s'envolage / Volle toujours dessus les cieux. // Je dédaigne ce gros tableau / De la terre pesante et d'eau / Et encor ce qui dessus la terre; / Je volle haut, j'ay en mespris / Cette masse qui fait la guerre / Aux beaux et volages esprits" (Jean Rousset, *Anthologie de la Poésie baroque française*, I, p. 64) 境同[redacted]心迥異，盖所謂未諳此情[redacted]粗着不盡曉耳（故惟惝怳縹緲）

[redacted]適世[redacted]參觀第六四〇則論呂黎禊詩又七〇一則

J. Kerner: "Wanderlied" 七六七則記 G. Eicher: "Reise".

○離騷：為余駕飛龍兮，雜瑤象以為車（中略）鳳皇翼其承旂兮，高翱翔之翼翼。忽吾行此流沙兮，遵赤水而容與。麾蛟龍使梁津兮，詔西皇使涉予。[illegible]



Théodule Ribot: "Entre l'imagination créatrice et la recherche rationnelle, il y a une communauté de nature: toutes deux supposent la faculté de saisir les ressemblances" (Essai sur l'imagination créatrice, p. 25)

Croce 所稱 "lo stesso principio di contradizione non è altro, in fondo, che il principio estetico della coerenza" (Estetica, 10a ed., p. 51)

Raymond Bayer: "[illegible], par ses régimes, relevait d'une logique d'amalgame, [illegible] à l'identique" (Traité d'Esthétique, p. 50)

與"la recherche [illegible] nulle"同其

必是摩登"Tagore"者[illegible]觀七言則近Goethe, "Sprachwirklichkeit in Vers und Prosa" in "Sämtl. Werke", "Tempel-Klassiker", III, S. 309。○九歌之一

東皇太一："靈偃蹇兮姣服，芳菲菲兮滿堂"[illegible]云

芳菲之芬難斷。九歌之少司命亦云"芳菲菲兮襲予"

靈字王注云"謂巫也"，洪補注云"言神降而託於巫也"[illegible]

（九歌之二雲中君云"靈連蜷兮既留"，又云"靈皇皇兮既降"，王注[illegible]靈[illegible]為靈子注[illegible]云靈謂雲神也，[illegible]靈既為巫，神之巫無為附者之神，特未講通之耳）

惜遠近都師無[illegible]發王說九歌[illegible]曰靈保[illegible]之靈者

指為一篇所祠之神（此處即指東皇太一），是亦靈之見地[illegible]（"la loi de participation" Lévy-Bruhl, Les fonctions mentales dans les sociétés inférieures, p. 77）[illegible]

託物民宗教並非無之"Pars pro toto"、"Analogiezauber"，如E. Cassirer云："Es ist kein bloßes Schaustück und Schauspiel, das der Tänzer, der in einem mythischen Drama mitwirkt, aufführt; sondern der Tänzer ist der Gott, wird zum Gott" ("Philosophie der symbolischen Formen", II, S. 53; cf. S. 83, 293)

（A. Koestler: "the shaman who danced the part of the rain-god was the rain-god, & yet remained the shaman at the same time" (The Act of Creation, pp. 308-9)）

九歌中靈字每作如是觀。元曲賈仲名玉梳記第一折云

"俺娘自做師婆自跳神"（紀錄彙編卷一九八）[illegible]引[illegible]諺云"又做師婆[illegible]"

又按詩[illegible]楚茨神保是饗、神保是格、神嗜飲食、神具醉止、神保聿歸，[illegible]東皇[illegible]神保[illegible]洪注神巫[illegible]神保[illegible]之甚[illegible]見同[illegible]即可

大司命云吾與君兮齊速、知余所為、[illegible]之[illegible]是[illegible]

山鬼云君思我兮不得閒

[illegible]禪余珍兮反[illegible]擇余齋兮為[illegible]王注言自謂[illegible]以[illegible]後稱以為[illegible]

又做鬼即洪氏補注之意[illegible]湘君云沛吾乘兮桂舟，邅吾道兮洞庭，女嬋媛兮為余太息，捐余玦兮江中，遺余佩兮澧浦。湘夫人云聞佳人兮召予，捐余袂兮江中，遺余褋兮澧浦。吾、予、我、[illegible]靈[illegible]王注[illegible]皆屈子自謂，[illegible]大司命云何壽夭兮在予，王注予謂司命。東君云撫余馬兮安驅，王（國殤云凌余陣兮躐余行，王注云敵家來侵凌我屯陣，踐躐我行伍也）注余謂司命也，又不誤，何至不知[illegible]反[illegible]耶。[illegible]一多而[illegible]依[illegible]。吾、予、我為靈自稱，[illegible]皆以君、夫君、女為巫稱靈之詞。東皇太一云君欣欣兮樂康，王注君謂東皇也。雲中君云思夫君兮太息，王注君謂雲神。湘君君不行兮夷猶，王注君謂湘君，又云望夫君兮未來，王注君謂湘君。大司命云君迴翔兮以下，王注君謂司命。

按三國志蜀[illegible]

[illegible]家之譏

乃至笺度又云蹻六乘兮从女怳惘往女谁作沚嘯籁然君也

巫与灵是一是二

湘君云隱思君兮陫側君亦女婦靈也王注君謂懷王又往誤（余谓为巫我）（離則彼此相尔也青出于蓝而胜蓝分）

大司命云吾与君兮齐速也上下文此君为灵者称西君

谓灵巫少司命云与女游兮九河与女沐兮咸池晞女发兮

河伯云河王注言已愿讬司命俱游戏晞女发阳之阿王注曰女谓

司命[redacted]山鬼云子慕予兮善窈窕王注子（又云君思我兮不得间君思我兮然疑作王注云怀王时思念我）

谓山鬼也皆误说灵气女子君灵谓巫兼指全书数传女[illegible]

济美兼观第六一一则论诚斋屋多义称辟绝句〇九歌之三湘君

采薜荔兮水中搴芙蓉兮木末按湘夫人亦云鸟萃兮蘋中[illegible]

中何为罾何为兮木上观第六九五则论任氏易林[illegible]比云坤[illegible]

E.R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl., S. 104-8 論 "Verkehrte Welt" (" Reihung unmöglicher Dinge" Adynata, impossibilia)

漢書武五子傳廣陵王胥迎女巫李女須使下神祝詛女須泣曰孝武帝下我左右皆伏言吾必令胥為天子[illegible]

書內先知者書之〇如勇難為用 Thus saith the Lord 之比刻於先知自言為 Micah II. 7: "… are these his doings? do not my words do good to him that walketh uprightly?" "my" 稱 the Lord [illegible] "his" 稱 "the Lord" [illegible]

[redacted]

自轄說聖經以全詩文云造此多是說析行幽公戒即知慕的言語世不是与行動在生的人事益公原文思相數据不辭萬辯 Walther Killy, *Trivialliteratur*

*Geschichte*, 3te Aufl. S.

97 [redacted] "ein Tr. ein" and Alltagen des Menschlichen und des Menschlichen Ich 是也切雅九歌 [redacted] 前云云 為云謂而設之余為云自穆若不分 [redacted]

Amos III. 1: "Hear this word that the Lord hath spoken against you, O children of Israel, against the whole family which I brought up from the land of Egypt, saying" …; "I … the Lord"; ●自秋而秋"Hear".

未見若Amos自稱同司子譯文云以色列人哪你們全家是我從埃及地領上來的當雅

附加者

參同契中篇文第七〇三則論 Théophile de Viau: "Le Monde renversé"：

若夫詭之柄，蓋於是不過其人於前世，蔓衍雨滴天地三子個者，物之方位，事之表裡，自相違理（logical impossibility）此物理之不可能也

○又問所以什九為人子而非物理，人子中又什九為往迹，亦見作

其之不能玄思營圖學紀聞卷九云證之推明以為飢穀為筆

說之微（denkwürdig）虞子全刀之之若子易以莊子天道之言妙亞於稿

之之若子學之之筆為柳子全詩量傳之天樓全刀見太平御覽 按

莊子全集送手稿[illegible]全刀明之閒之惟時何為以至何盡（簡括詩結構）

而嘯何審而明之大作之之重疊雄操故上古為之說說較比日陰

每篇所謂違古之稱謂傳道者是也（又見第七八一則）○九卷之一情論指義

言以為飛指雜證之云指九卷以為飛○九卷之三哀郢以結結

而不辭其思塞之虞而不釋按情論之情辭以交論者以聲詩

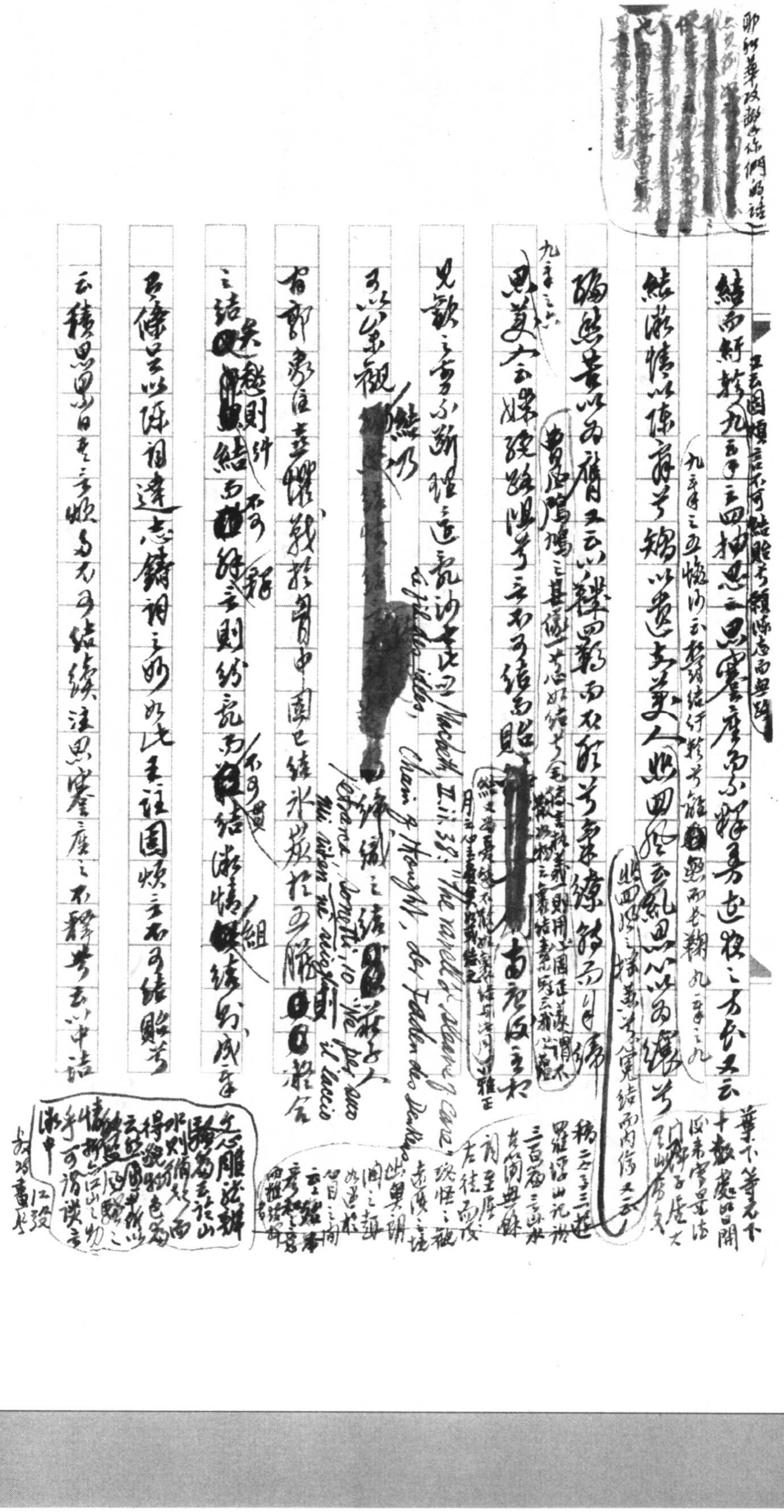
○九章之三涉江：「浩浩沅湘之芳林杳之冥冥兮，猿狖之所居；山峻高以蔽日兮，下幽晦以多雨；霰雪紛其無垠兮，雲霏霏而承宇。」按「哀郢」則「曾不知夏之為丘兮，孰兩東門之可蕪」及湘夫人之「洞庭波兮木葉」

經則

Physical impossibility 諸經楷櫃中物野錯

杜撰以 Adynaton, *Adynata*; *Adynaton* 公之中勘

Ars Poetica



聊知華改敞亦作例的話

結而紆軫（九章之一）四抽思思蹇產之不釋兮曼遭夜之方長又云

（又云固煩言不可結詒兮願陳志而無路）

結微情以陳詞兮矯以遺夫美人此四[illegible]糺思心以為纕兮

（九章之五懷沙云鬱結紆軫兮離[illegible]而長鞠）（九章之九）

編愁苦以為膺又云心鞿羈而不形兮氣繚轉而自締

（九章之六）思美人云媒絕路阻兮言不可結而詒

此歎之意不斷理之遂亂初其比也 Macbeth II.ii.38: "the ravell'd sleave of care". le fil des idées, "chain of thought", der Faden des Denkens

可以參觀[illegible]結乃繾綣之結[illegible]滯

Petrarca, Sonetto 10: "Né per [illegible] / Mi [illegible] né sciolse il laccio"

有鄭玄注喜繾綣於胸中亂已結冰炭於五[illegible]

之結失懸則紆結而不可解釋之則紛亂而不可理結滯情組緒紛成

吾條其以陳詞達志鑄詞之妙如比王注固煩言不可結詒

云積思日高之思為不可結續注思蹇產之不釋 [illegible]中結

[illegible]

庾子山《連璧》注："結綜情以綜詞者，云結纏綿思作詞端也。"按
注謂衣節云以不恤之卷久者一相與縣吾相積（王注云：
縣相續無為縷也。照四經云：縣相續之，無棣者為縣之更不予
縷（王注：思念糾結也）。何以[釋]結之？第一義為《抽思》云：
"茲歷情以陳辭兮，蓀詳聾而不聞。"[redacted]（王注：發也）懷思列謀請也。
一作"歷茲情"，王以[釋]結之第二義，[illegible]歷其次序（[illegible]）貫串（束切）
[redacted]全唐文卷三二一張[illegible]公《江上愁心賦》云："貫結聯於[illegible]筆，紡繹於衰纊。"（紡字用意正同結字）
〇九一卷云：[illegible]懷何同東坑證[illegible]繆
盧天有驃國云："好似[illegible]無疑，[illegible]驟如時無王良伯樂死即休。"
高程者援周穆，穆說之四牡兮，伯樂離跂兮千里高之之掌哉。
而伯樂不當兮，嗚呼先生余不知也（郡），余先生不知余也。一又
沉痛至此也，蓋[redacted]此八字中之歷來[redacted]未能生[illegible]
（仇注杜詩引[illegible]曰[illegible]）
（參觀七七〇則論新[illegible]詩）
[redacted]
（畫[illegible]）

亂曰已矣哉國無人莫我知兮 九辯之五卻騏驥而不乘兮策駑駘而取路當世豈無騏驥兮誠莫之能善御見執轡者非其人兮故駒跳而遠去 九辯之八國有驥而不知（東方朔七諫謬諫[illegible]與此六句僅三四字異）乘兮焉皇皇而更索[illegible]

○九章之六思美人因歸鳥而致詞兮羌宿高而難當按劉向九歎之六憂苦云願寄言於三鳥兮去飄疾而不可得參觀第六三一則論[illegible]

[illegible]

○九章之七惜往日卒沒身而絕名兮惜壅君之不昭按又云不畢辭而赴淵兮惜壅君之不識（以名壅而不留遺[illegible]以身之不白也）東方朔七諫之二沈江云懷沙礫而自沉兮不忍見君之蔽壅以君壅而[illegible]以身之不得自遂畢死也○遠遊往者余弗及兮來者吾不聞按莊子人間世載楚狂接輿歌云來世不可待往世不可追王洪注失引姜亮夫[redacted]

[redacted]參觀第二八三則論全前漢文卷二十五東方朔七諫○遠遊

易隨：隨時之義大矣哉。王弼注：隨之所施，唯在於時也……時[illegible]復隨不[illegible][illegible]以鑒[illegible]即[illegible]遠遊虛以

曰道可學邪不可傳授困學紀聞卷十云大宗師曰道可傳而不可受屈子遠遊曰道可受兮不可傳服問至而以言莊子所謂傳亦所以知也屈子所謂受亦所以知也目擊而存不言而喻可學而不傳之歎莫遠於屈之言之[illegible]是也[illegible]莊屈之詞意無乎不肖莊生所說言之異殊乎王叔師注可受

呂覽[illegible]云[illegible]云不知言之爲事乎三年[illegible]知言之所默至而言受已傳[illegible]遠遊

曰[illegible]言也注不可傳曰口訣難說也已得服習口受以精之者要爲之先據法無根補語出以說感而後應迫而後動不得已而後起[illegible]亦乃至王弼之~~[illegible]~~注老郭象之~~[illegible]~~注莊[illegible]僅擬以銘云此動而世之無跡動靜不見蹤錄讀彼詩志乎九皆記說安定一日召徐仲車展二世子仿佛仲車而來問見何士否何以

對安宮莫安，桃仲尋其慘的由予案證。○《遠遊》：「下崢嶸而無地兮，上寥廓而無天」（司馬相如《大人賦》襲取此二語）；洪興補注引顏師古曰：「崢嶸，深遠貌。」（《漢書·司馬相如傳》下師古注即洪氏所引；《相如傳》上《游獵賦》云「刻削崢嶸」，師古注則崢嶸爲高峻之意。《漢書·西域傳》上杜欽說王鳳云：「臨崢嶸不測之深」，師古注：「崢嶸，深險之貌也。」）按崢嶸乃高峻，而反訓爲深遠（《莊子·逍遙遊》曰：「天之蒼蒼，其正色邪？其遠而無所至極邪？其視下也，亦若是則已矣。」此可照），參觀 Stephen Ullmann, *Semantics*, p.168: "The Latin *altus*, for example, can mean 'high' or 'deep' according to the speaker's point of view: whether he is looking at an object from below upwards or from above downwards" (Lewis & Short)（A. Preminger, ed., *Encycl. of Poetry & Poetics*, p.77: "Bathos: Gr. 'profundity', 'depth'; according to the Peri Hupsous... Longinus made bathos a synonym for hypsos (the sublime) in 2.1"，德譯深不可測曰"[illegible]"，尤切所謂「下崢嶸」）。○《漁父》：「歌曰：滄浪」云云，洪補注引孟子孺子之歌。按《困學紀聞》卷八涉引孟子上滄當云：「滄浪之水濁兮，可以濯吾足；滄浪之水清兮，可以濯吾纓」乎？○《九辯》云：「豈不鬱陶而思君兮，君之門以九重；猛犬狺狺而迎吠兮，關梁閉而不通。」按《招魂》云：「魂兮歸來，君無上天些，虎豹九關，啄害下人些。」○《九辯》云：「何時俗之工巧兮，背繩墨而改錯」（《離騷》云：「固時俗之工巧兮，偭規矩而改錯」，九章之三），《謬諫》云：「何時俗之工巧兮，滅規矩而改

三、（書以離騷、九章惜云）洪補注：錯，置也。[illegible]竊謂錯而是故錯之錯與

鑿枘應之於體路之寒夫異妙所以覽哉，治之錯，輔時錯

固可訓為置者，—善竟大注離騷（固時俗之工巧兮二句）亦東方朔七諫用此二句

改偭規矩為滅規矩，募自[illegible]也，似未觀九章早改偭為

滅（錯比）又[illegible]二句見上諫之七謬諫，七諫之二沈江曰：滅規矩而不

用兮，背繩墨之正方也。○招魂，王逸注：宋玉憐屈原

忠而斥棄，愁懣山澤，魂魄放佚，厥命將落，故作招魂，欲

以復其精神，延其年壽。按舊釋數字就穩，乃一楚詞招

魂解（畢云）[illegible]王逸謂宋玉招屈原之魂，多選洪興祖朱[illegible]依之

而史記屈原傳贊云：余讀離騷、天問、招魂、哀郢，悲其志，則此

20×20=400

蓋實屈原作以招自己憔悴之魂，申前所述放逐之鬱結

[illegible]之美。非弟子招師之魂之道也。卷三十三[illegible]《楚詞》句多余注

（隋書引[illegible]沈炯《歸魂賦》（《全陳文》卷十四）：「屈原著招魂」，[illegible]為佐證）

後宋申此說，讀者甚得。昔招魂、大招不同，[illegible]誰作也所

則斷招非屈原之魂。招魂云：「魂兮歸來，反故居些。」於是

鋪陳高堂邃宇，層臺累榭，冬有突廈，夏室[illegible]珍怪當屋

子故居華美如是，設[illegible]修之宮室之美，亦目亡睹之[illegible]

（屈子平生[illegible]所未睹此耶）

（王逸云八侍[illegible]射[illegible]代此之[illegible]子[illegible]欲此是[illegible]諸所[illegible]張[illegible]）

非國君身分不辭，此即楚懷王耳，使巫招君魂時

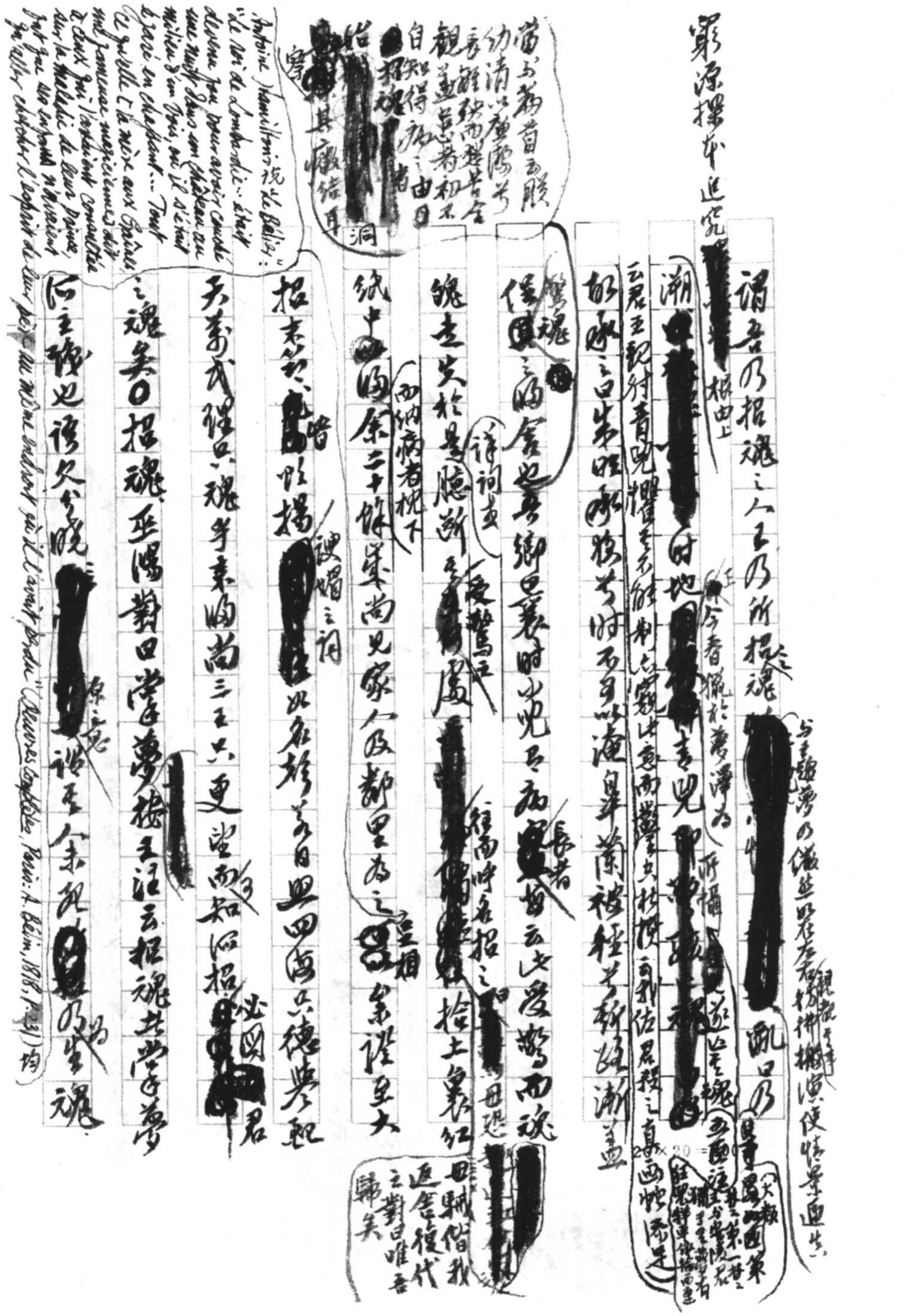
（屈原自述[illegible]洎君有征）

亮[illegible]何以與主題參差若是，設先君在親友者憚者見耶

王逸注不得謂為之說，曰言嘗侍從君側，今乃放逐，故自傷

閔也。五臣注亦不得不曰：代原為詞，上以諷諫，下[illegible]

（而氣之[illegible]全宋狩獵，亦無可索解）



窮源探本追究[redacted]根由上

謂吾乃招魂之人，王乃所招魂之[redacted]亂曰乃（與王趨夢乃儀并耶在左右彷彿擬演，使情景逼生。）[illegible]

潮[redacted]時也[redacted]青兕（今春獵於夢澤為）[redacted]所播[redacted]魂[illegible]

云君王親射青兕，憚其[illegible]意而驚其發而我佐君殺之，真[illegible]

故承之曰：朱明承夜兮時不可以淹，皐蘭被徑兮斯路漸[illegible]

僕圉（驚魂）[redacted]之所念也其鄉里襄時光景，[redacted]（長者）皆云是受驚而致

魄走失於是（詳詞安）聽斷[redacted]（夜驚之）處[redacted]（往而呼名招之）[redacted]拾土[illegible]

紙中[redacted]兩余二十餘年尚見家人及鄰里為之（而納病者枕下）[redacted]（立桐）[illegible]

招來歸[redacted]（皆）睒揚[redacted]（諛媚之詞）以為楚[illegible]與四海無德與配

天帝式[illegible]魂乎來歸尚三王只，更望而知所招[redacted]君

之魂矣。招魂，巫陽對曰掌夢，據王注云招魂者掌夢

所主魂也，後久而晚[redacted]（原之意）[illegible]王人未能[redacted]乃當魂

當時為首其[illegible]幼清以[illegible]其觀[illegible]初不自知得病之由，目[redacted]招魂[redacted]其癥結耳，洞

Antoine Hamilton, 視 Le Bélier: « Le roi de Lombardie... était devenu fou pour avoir couché une nuit dans un château au milieu d'un bois, où il s'était égaré en chassant... Tout le peuple crie aux Esprits... mil fameux magiciens avaient été choisis qui l'exorcisaient comme étant la maladie de leur prince, n'avaient fait que des enfants... aller chercher l'esprit de leur père au même endroit où il l'avait perdu » (Œuvres complètes, Paris: A. Belin, 1818, p. 231) 均

異於身亡後之為死魂，故古以夢者可以招之。參觀九二章（鑑史卅屋四號）（[illegible]招魂葬議（全晉文五十八））

（檀弓：復，盡愛之道也；喪大記：唯哭先復，復而後行死事。鄭注：復謂招魂）

惜誦云：昔余夢登天兮，魂中道而無杭。抽思云：惟郢路之遼遠兮，魂一夕而九逝；願徑逝而未得兮，魂識路之營營。哀郢云：羌靈魂之欲歸兮，何須臾而忘反。王注：精神夢遊還故居也（[illegible]不得[illegible]若魂招）。

此皆言生人夢魂、離魂，[illegible]如九歌國殤之魂魄鬼雄及禮魂之魂（亦如少陵同谷七歌之「魂招不來歸故鄉」、彭衙行之「剪紙招我魂」，呂谷珍[illegible]）（彭衙行之魂，魂招不由巫陽）

遠遊云：神倏忽而不反兮，形枯槁而獨留。神即魂也，即招魂所謂魂兮歸來，去君之恒幹，何為四方些。司馬相如長門賦之魂踰佚而不反兮，形枯槁而獨居。[illegible]

則（死人）鬼魂[illegible]至人臨東，我為魂魄離散（如太平廣記卷三百二十引靈異志及幽明錄蔡謨二條所言招魂[illegible]復魂[illegible]招死人魂也）（參觀[illegible]東方朔七諫之哀命：哀形體離解兮，神罔兩而無舍）已不同夢寐之魂遊（死亡者），[illegible]夢所能為力，故上帝不從，而必使巫陽招之乎。沈炯望郢州城詩云：魂兮何處反，非死復非生。又魂歸賦云：古語稱收魂升極，周易有歸魂卦。屈原著招魂篇，故知魂之可歸，其日已久（中略）思我

（[illegible]少陵[illegible]夢之[illegible]魂歸來不得開，楚辭招魂更為本地風光矣）

視戚之敬魂者寄夢寐而魂求[illegible]魂仙是夢魂的話（非死非）

Wundt 所（別）團結之魂 (die gebundene Seele) 與游離之魂 (die freie Seele)

[illegible]團結之魂即身魂 (Körperseele) 以識是也游離之魂又二氣

魂 (Hauchseele) 以息是也影魂 (Schattenseele) 則夢寐是矣 (Mythus und Religion,

(I, 178-9, 578 f.) 掌夢招魂[illegible]（良以）[illegible]行一又按招魂大招

（倣）劉劃[illegible]像飲食[illegible]之[illegible]彼游魂[illegible]故[illegible]政乎（亦以此法起病療疾[illegible]）

列為（而）層進謀篇布局遂為遂[illegible]前人漢以江淹施閭文

乙集卷二七招[redacted]尊[illegible]（以）招魂与七友[illegible]（之[illegible]鑄而）郭篇[illegible]

云魂而先魂為終云詞為末竟魂已饒古詩自陳勤任[illegible]閒

合先以魂[illegible]卷[illegible]新意[illegible]長（枚乘作）[illegible]誰構其母慮者[illegible]

江一篇魂生矣。（招魂）王逸（巫陽）[illegible]曰掌夢。上帝其難從。若必筮予之（拒諫）

Paradise Regained; Flaubert, La Tentation de Saint-Antoine [illegible]招魂其招[illegible]之[illegible]（又同樣）（[illegible]阿含經）

文選通義詩教上云[illegible]屈原[illegible]枚乘七發之所[illegible]之枚[illegible]（Milton 西土）

參三十九則、又三百七節。佛本行集經魔怖菩薩品第三十一之下、方廣大莊嚴經降魔品第二十一等，詞意尤為奇恣酣放（四）

恐後之謝，不能復用[redacted]巫陽焉。」指[redacted]當作路依標點當送以來證以上帝其難從為巫陽語，遂逕曲[redacted]解（不可）（謂一命字為上帝命其難從大不可，不必）為上帝不從巫陽語於巫陽對曰如必筮予之，下文承以乃下招曰也。○極寫上帝不肯收回成命，巫陽[redacted]（魂）強為之。○招魂「豺狼從目，往來侁侁些」，王注謂從豎也。按大招云「豕首從目，被髮鬤只」，埤雅卷四（云）云：熊羆眼直，惡人橫目。○招魂「蛾眉曼睩，目騰光些」，「靡顏膩理，遺視矊」，視睇。下又云「娭光眇視，目曾波些」，後世秋水秋波之（詞昉）說此。招魂中描繪美人，多言其明眸[redacted]（使讀之者感其明采）而已。大招刻劃（狀貌）較詳，並[redacted]鑿道[redacted]咲（而）及明[redacted]如「嫮目宜笑，娥眉曼只」「青色直眉，美目媔只」「靨輔奇牙，宜笑嘕只」，洪補注媔

美目貌目之~~明~~善睞，人所易知；目之宜嗔，則更少激矣。○招魂、大苦鹹酸，辛甘行些。按下文云和酸若苦，陳吳羹些；大招云醢豚苦狗之苦，湘鄂人尚以為甚，於是乎黃連亦並大小招中~~菜肴~~楚庖不及辣，辣[illegible]楊子雲蜀都賦述蜀庖而不及辣（見第三六則），晚明時以前尚未嘗此味。○招魂「被文服纖，麗而不奇」，王注不奇，奇也。言其奇特也。按卽謬說，考卷二十二論詞謹語以寓不盡之意，參觀第七五四所論「不忍好」月。○大招「豐肉微骨，調以娛只」。按下文云「豐肉微骨，體便娟只」，復云「曾頰倚耳，曲眉規只」，王注「曾，重也」，耳相觀映，卽曲眉娛送李愿歸盤谷序所謂「曲眉豐頰」，周昉畫中之肥美人也。楊[illegible]仁瑞[illegible]集卷六十四

劉龍洲浣溪沙詠妙詞早云骨細肌豐周昉畫矣

參觀 J. Baltrušaitis, Le Moyen Âge fantastique [illegible] 敦[illegible]畫中 [illegible] the face [illegible] drawn [illegible] 為表

云方趣志云杜子美論書貴瘦硬，謂畫亦然，多肉以自喜

天寶何等而亦云肥，通論如雅云云。美人亦然。東坡云：妍媸肥瘦

各有態，玉環飛燕誰敢憎；李營之《讀子閣》說字子閣云

字體之如美人，清妙、清妙；不清則不妙。又盛著豐艷，不

豐則不豔，不滿者肖其身。卷二十六《周時畫錄》云：肉不豐是

謝靈運《江妃賦》云：小腰微骨。《西京雜記》卷一[illegible]古德云皆[illegible]肌松[illegible]笑[illegible]肌如凝[illegible]堅。人言[illegible]書[illegible]妃。[illegible]閣云：王下後精少瘦肥美人纖，弱多[illegible]瘦纖，妻子擇肥自稱，匡畫師至取（畫），時以畫為法，當人容傳說為千金購，中畢肥處誰能一分，時細腰長頸[illegible]，嬋姻云云方去計，處一間

一生色福。禮豐肉多骨不微，一白家新婦。楚詞云：豐肉微

骨，調以娛，又云：豐肉微骨，體便娟，便是當佳麗之譜與畫

趣，可謂說詩解頤，足資參觀。第七云：於王壽常集文部

Havelock Ellis, Studies in the Psychology of Sex, III, p. 164 引 C. H. Stratz, Die Schönheit des weiblichen Körpers, 7te Aufl., p. 200 以肥瘦判 'delicate' 'bony structure' 'a somewhat fixed degree of plumpness' 'feminine sexual character'

參五十一李郡畫六十美人跋，又第一五〇則論 Baudelaire, Journaux Intimes, ed.

Ad. van Bever, pp. 119-20。又按《萍洲可談》卷一云：王樓選肉骨喜[illegible]味

（外文 M. Praz, *Bellezza e Bizzarria*, p. 54: "Quanto alle donne di Rubens, il verso di Baudelaire s'indugia nella memoria: 'Oreiller de chair fraîche où l'on ne peut aimer...', e da un pezzo in qua, anche prima che ci avvicinassimo all'appiattimento totale della linea Dior, quando mai si sono non dico ammirate, ma prese sul serio le donne grasse?... Dire d'una donna che ha 'forme rubensiane' è una litote che suona poco meno d'una squalifica."）

明滔目之爲風波，髖肯金陵假妓爲柳腰者，獅生色

韶髓升屋語本此（以大招「青色直眉，美目媔只」，王注波眉

美女譜「色青白，顏眉平直，指手潔白」，字亦知青色之不也（此本東觀漢記卷六明德馬后「長七尺二寸，青白色」，後漢書皇后紀上省「青白色」三字；則後漢書刪青白）

美而豔辭曰也○洪興祖補注云：「青色謂眉也。」（正王說之謬是）昌黎慕蓮園

山谷詩云：「白咽紅頰長眉青。」東坡笑藏語中有一人長目

青泥殆因韓偓詩西樓倚錯耶？史注云云與「吹火青唇動」

何異乎（事見太平廣記卷二五一引笑林，又見續世說卷十六，曲洧舊聞卷二）○東方朔七諫之一初放

「斬伐橘柚兮，列樹苦桃」，指七諫之七謬諫亂云「橘柚萎枯兮，

苦李旖旎」。黃山谷豫章先生文集五姪劉靜翁弟一首

云：「報勸長安途中覓，掉卻甜桃摘醋梨。」詞林摘艷卷一李

[illegible] 卜居 [illegible] 山居文

[illegible] 一種解語 [illegible]

[illegible] 蓮華菜 [illegible]

[illegible]

鄧依及集名氏小々注云：謙子甜桃南吾詩鈸集[illegible]遊行小々云

吾詩鈸集臞子甜桃眼人評語風月緣第三回云為何撒

甜桃而又說筆李坐瓤枝第三八回潘金蓮唱讖了甜桃

南吾詩鈸集[illegible]第三四回的詩[illegible]說口魯齋郎第二折

○劉向九歎之二離世：靈懷其不吾知兮，靈懷其不吾聞，就靈

懷之皇祖兮，愬靈懷之鬼神。按反復呼[illegible]懷執摯[illegible]人無以[illegible]

記魯仲連列傳：始吾以君為天下之賢公子也，吾乃今然後知君非天下之賢公子也

見魯仲連曰：吾視先生之玉貌，非有求於平原君者也，~~[illegible]~~曷為久居此圍城之中

容齋隨筆卷七讀史記：陳涉世家[illegible]用七死字，漢書溝洫志五用

石隄字而不為重複，亦[illegible]累觀。○王逸九思之六悼亂：將上兮高

山高兮[illegible]兮[illegible]兮深兮高兮[illegible]兮[illegible]兮[illegible]兮[illegible]兮（[illegible]）

呼梟[illegible]在家[illegible]云[illegible]鬼[illegible]我[illegible]（[illegible]）

後鬼兮[illegible]我前狼兮[illegible]（[illegible]也見第七六三則）

趙壹窮鳥賦（罼網加上，機穽在下，前見蒼隼，後見驅者，繳彈張右，羿子彀左[illegible]）

西諺云"A fronte praecipitium, a tergo lupus"; "Between the Devil & the deep sea"

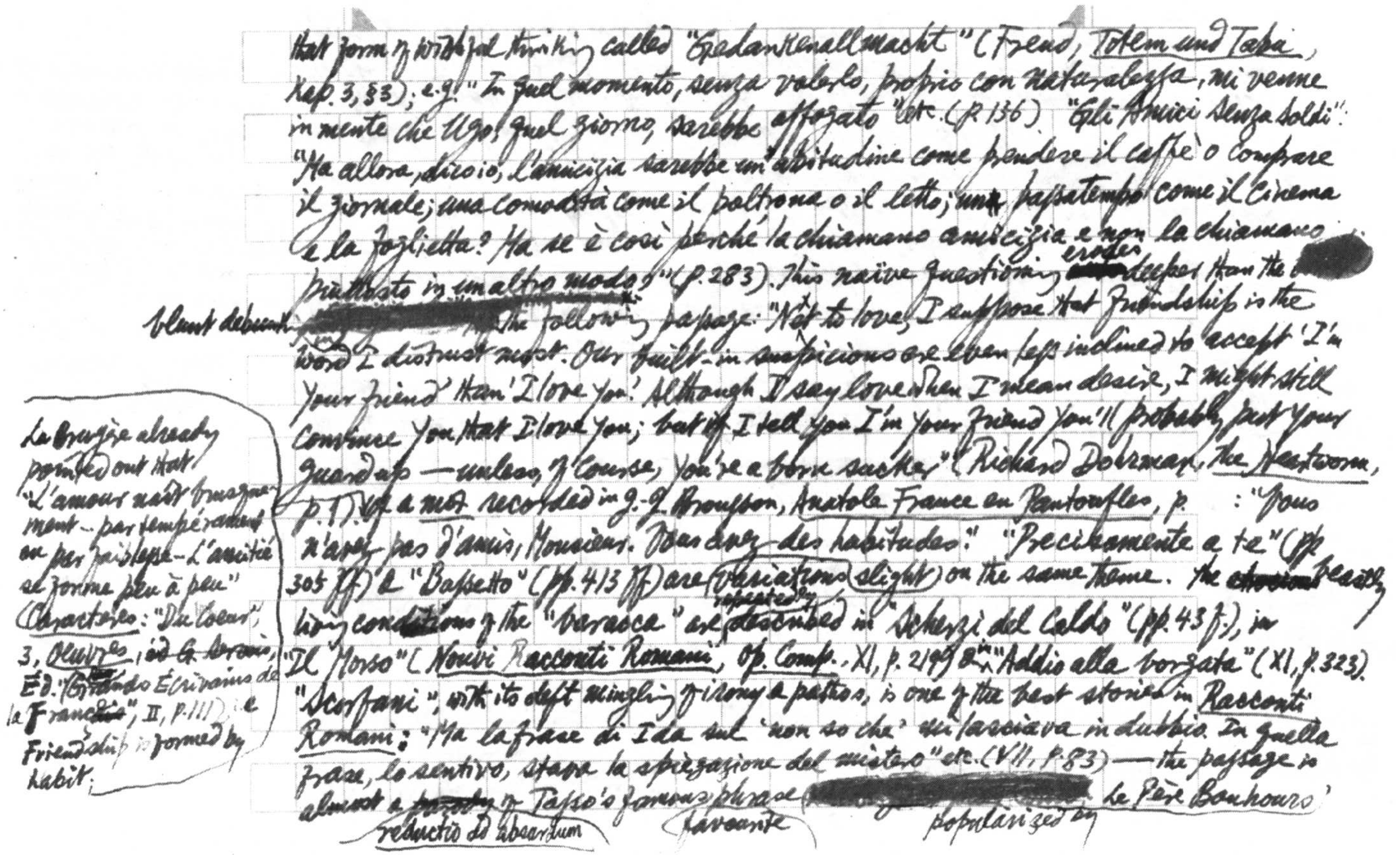
## 七六六 雜書

p.182: "Il ne se doutaient pas que l'assiette pleine cachait une assiette vide, comme l'être cache le néant";

Raymond Queneau's *Le Chiendent* is said to contain parodies of the *Discours de la Méthode*. They have escaped me, & it is too much [redacted] a bother to re-read *Descartes'* book for the sake of spotting them. *Le Chiendent* may be said to contain anticipatory parodies of *L'Être et le Néant*; witness p.257: "L'être est, le nonnête n'est pas, l'être n'est pas, le nonnête est" etc., & p.285: "Vous ne trouvez pas que le néant imbibe l'être, disait celui-ci à celui-là qui réfléchissait. — L'être ne conjugue-t-il pas plutôt le néant?" It certainly contains paraphrases of Hegel, e.g., p.128: "C'est là ce qui est curieux car je suis certainement *autre*" is Hegel's dictum: "*Etwas und Anderes sind beide erstens Daseiende oder Etwas*. Zweitens ist ebenso jedes ein *Anderes*" (*Wissenschaft der Logik*, [redacted] Buch I, Abs. I, Kap. 2; Reclams "Universal-Bibliothek" ed., Bd. I, S. 137).

(Cf. Boris Vian's early novel *L'Écume des Jours*, 1964, imitating Queneau's manner & praised by the Master as "le plus poignant des romans d'amour contemporains", contains a philosopher called Jean-Sol Partre who wrote a massive treatise on illuminate signs, entitled *La Lettre et le Néon*)

*Alberto Moravia*, *Racconti Romani* (*Opere Complete*, ed. *Bompiani*, vol VII). The story "Tabu", though ostentatiously concerned with "una forza misteriosa" which "protegge" "una cosa o una persona ... sacra" (p.159), is a very amusing dig at



that form of wishful thinking called "Gedankenallmacht" (Freud, Totem und Tabu, Kap. 3, §3); e.g. "In quel momento, senza volerlo, proprio con naturalezza, mi venne in mente che Ugo, quel giorno, sarebbe affogato" etc. (p. 136). "Gli Amici senza soldi": "Ma allora, dicevo io, l'amicizia sarebbe un'abitudine come prendere il caffè o comprare il giornale; una comodità come il poltrona o il letto; ~~una~~ passatempo come il Cinema e la foglietta? Ma se è così perché la chiamano amicizia e non la chiamano piuttosto in un altro modo?" (p. 283). This naïve questioning ~~[illegible]~~ erodes deeper than the

blunt debunk [redacted] the following passage: "Not to love, I suppose that friendship is the word I distrust most. Our built-in suspicions are even less inclined to accept 'I'm your friend' than 'I love you.' Although I say love when I mean desire, I might still convince you that I love you; but if I tell you I'm your friend you'll probably put your guard up—unless, of course, you're a born sucker" (Richard Dobrman, The Newsroom, p. 17). Cf. a mot recorded in J.-J. Brousson, Anatole France en Pantoufles, p. : "Vous n'avez pas d'amis, Monsieur. Vous avez des habitudes." "Precisamente a te" (pp. 305 ff) & "Baffetto" (pp. 413 ff) are variations slight on the same theme. The ~~chronic~~ beastly living conditions of the "baracca" are ~~described~~ repeatedly described in "Scherzi del Caldo" (pp. 43 ff.), in "Il Morso" (Nuovi Racconti Romani, Op. Comp., XI, p. 219 ff) & in "Addio alla borgata" (XI, p. 323). "Scorfani", with its deft mingling of irony & pathos, is one of the best stories in Racconti Romani: "Ma la frase di Ida sul 'non so che' mi lasciava in dubbio. In quella frase, lo sentivo, stava la spiegazione del mistero" etc. (VII, p. 83)—the passage is almost a ~~parody~~ reductio ad absurdum of Tasso's famous phrase [redacted] favoante popularized by le Père Bouhours'

La Bruyère already pointed out that "L'amour naît brusquement—par tempérament ou par faiblesse—L'amitié se forme peu à peu" (Caractères: "Du Coeur", 3, Oeuvres, ~~éd. G. Servois~~, Éd. "Grands Écrivains de la France", II, p. 111); i.e. Friendship is formed by habit;

Of the phrase in Tasso, see Gerus. Lib., II. 37: "un non so che d'inusito e molle" (Poesie, ed. F. Flora, p. 42); XII. 5: "un non so che d'insolito e d'audace", 66: "un non so che di flebile e soave" (pp. 294, 310); XIII. 40: "un non so che confuso" (p. 331); XVII. 57: "un non so che di luminoso" (p. 420); XIX. 94: "un non so che soave e piano" (p. 485); XX. 51: "un non so che rocco e indistinto" (p. 509); Aminta, I. ii: "un non so che d'amaro" (p. 626).

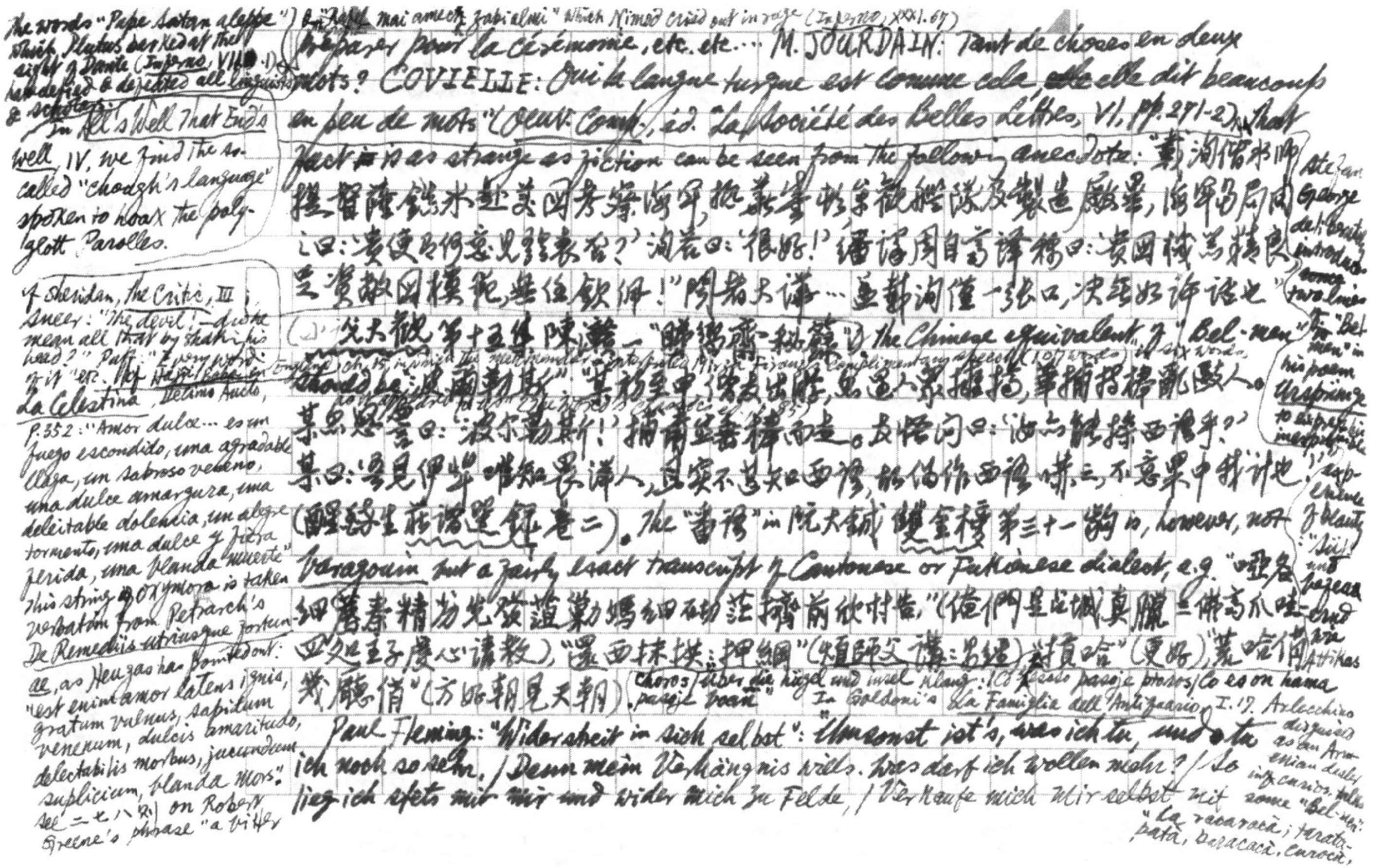
[Lawrence Sterne's letter to Mrs Daniel Draper: "You are not handsome, Eliza ... but are something more ... A something in your eyes, & voice ... that bewitching sort of nameless excellence ..." (Letters, ed. L. P. Curtis, pp. 312-33)

in Les Entretiens d'Ariste et d'Eugène, 5e Entretien (Éd. Armand Colin, 1962, pp. 144 ff.; cf. Leopardi on "le petit nez retroussé" of Roxelane in Marmontel's story "Soliman II", Zibaldone, ed. F. Flora, I, pp. 210, 891-2, 1031, II, p. 305). For the recurrence

Swift's choice of the horse as the real animale rationale might, as R. S. Crane plausibly argues, have been suggested by the customary juxtaposition of homo & equus in the textbooks of elementary logic then in use ("The Houyhnhnms, the Yahoos, & the History of Ideas", in J. A. Mazzeo, ed., Reason & The Imagination, pp. 245, 248). But no one seems to have noticed a similar exaltation of the horse over man in Rochester's poem "Tunbridge-Wells": "Faith, I was so asham'd, that with Remorse, / I us'd the Insolence to mount my Horse; / For he, doing only things fit for his Nature, / Did seem to me by much the wiser Creature" (Poems, ed. V. de Sola Pinto "The Muses' Library," 2nd ed. 1964, p. 92). For some examples of a "customary feature" of 17th & 18th Century satires on man, to wit, "exhibiting homo sapiens as inferior to the other animals", see A. O. Lovejoy, Reflections on Human Nature, pp. 15-9.

In Rotrou's La Sœur a funny scene (II. iv) in a character talks gibberish passing for Turkish: "HORACE: Belmen, ne sursulez. ANSELME: Eh bien, que veut-il dire? ... ERGASTE: Il dit qu'ils sont entrés dans une hôtellerie / Où trinquant en l'honneur de leur chère patrie, / [six lines more] ... AN.: T'en a-t-il pu tant dire en si peu de propos? ER.: Oui, le langage turc dit beaucoup en deux mots" (Œuvres, "Les Classiques Garnier", pp. 252-3). Molière, who prenait son bien où il le trouvait, imitated the scene in his Le Bourgeois gentilhomme (IV. iv): "CLÉONTE: Bel-men. COVIELLE: Il dit que vous alliez avec lui pour vous

Of James Morier's delightful Hajji Baba in England, ch. 15: Mirza Firouz, the Persian ambassador, made "a well-set speech" of which he was "so eminently the master". The interpreter, or "Mehmandar, having, as it appeared to us, in six words, interpreted this, all that the ambassador got in answer from [the Governor of Plymouth] was 'Oh!' How what he had to say could have been thrown into so short a word, we have still to learn" (The World's Classics, p. 85).



the words "Pape Satàn aleppe" which Plutus barked at the sight of Dante (Inferno, VII.1) have defied & defeated all linguists & scholars; a "Raphèl mai amècche zabì almi" which Nimrod cried out in rage (Inferno, XXXI.67)

In All's Well That Ends Well, IV, we find the so-called "chough's language" spoken to hoax the polyglott Parolles.

cf. Sheridan, The Critic, III: Sneer: "The devil!—did he mean all that by shaking his head?" Puff: "Every word of it" etc. cf. Hajji Baba in England, ch. 15, in which the mehmandar interpreted Mirza Firouz's complimentary speech (107 words) in six words.

préparer pour la cérémonie, etc. etc. … M. JOURDAIN: Tant de choses en deux mots? COVIELLE: Oui, la langue turque est comme cela, ~~elle~~ elle dit beaucoup en peu de mots" (Oeuv. Comp., éd. "La Société des Belles Lettres", VI, pp. 271-2). That fact is as strange as fiction can be seen from the following anecdote: "戴鸿慈偕提督萨镇冰赴英国考察海军，抵[illegible]斯参观舰队及制造厂毕，海军局同人问之曰：'贵使有何意见发表否？'鸿慈曰：'很好！'翻译周自齐译称曰：'贵国械器精良，足资敝国模范，无任钦佩！'闻者大讶……盖戴鸿慈仅一张口，决无如许语也"（《小说大观》第十五集陈灨一《睇向斋秘录》）. the Chinese equivalent of "Bel-man" should be "波尔勒斯"："某初至申，偕友出游，见道上人众拥挤，华捕持棒乱殴人。某忽愤言曰：'波尔勒斯！'捕者立垂棒而走。友怪问曰：'汝亦能操西语乎？'某曰：'吾见伊等唯知畏洋人，且实不甚知西语，姑伪作西语吓之，不意果中我计也'"（醒醉生《庄谐选录》卷二）. The "番语" in 阮大铖《双金榜》第三十一出 is, however, not baragouin but a fairly exact transcript of Cantonese or Fukienese dialect, e.g. "哑各细蔼泰精为先发递劝妈细西劫莊攉前欣时告"（俺們是占城真腊二佛齊爪哇四处王子虔心请教），"还西抹拱：押细"（烦师父講二句话），"賴哈"（更好），"万哈俏戊䝼俏"（方好朝見天朝）. (choros) über die hügel und insel klang: "Co sasso paraje ptoros / Co es on hama paraje boan"

Stefan George deliberately introduces some two lines of "Bel-man" in his poem Ursprünge to express inexpressible experience of beauty: "Süß und pajeau ehud ara Attikas"

In Goldoni's La Famiglia dell' Antiquario, I.17, Arlecchino disguised as an Armenian dealer in curios, talks some "Bel-man": "La racaracà; taratapatà, baracacà, caroccà,"

La Celestina, Décimo Aucto, p.352: "Amor dulce … es un fuego escondido, una agradable llaga, un sabroso veneno, una dulce amargura, una deleitable dolencia, un alegre tormento, una dulce y fiera herida, una blanda muerte". This string of oxymora is taken verbatim from Petrarch's De Remediis utriusque fortunae, as [illegible] has pointed out: "est enim amor latens ignis, gratum vulnus, sapidum venenum, dulcis amaritudo, delectabilis morbus, jucundum supplicium, blanda mors". See 二七八则 on Robert Greene's phrase "a bitter

Paul Fleming: "Widerstreit in sich selbst": "Umsonst ist's, was ich tu, und tu ich noch so sehr, / Denn mein Verhängnis will's. Was darf ich wollen mehr? / So lieg ich stets mit mir und wider mich zu Felde, / Verkaufe mich mir selbst mit

sweet" in *Menaphon* & 七三八則 on Marino, *L'Adone* VI. 173-4.

Caracà" etc. (*Commedie scelte*, ed. Cremonese, I, p. 367).

meinem eigenen Gelde, / Bestreite mich durch mich. Der zweifelhafte Krieg / Spricht meinem Feinde bald, bald mir zu seinen Sieg. / Ich bin mit Freund und Feind. So streitet Streit mit Friede, / So schlagen sie sich selbst stets an einander müde, / Bis sich mein matter Leib nicht länger regen kann / Da fängt der munt're Geist erst seinen Lärmen an, / Wacht, wenn sein Geistwirt schläft. Und weil ich mich verwirre, / So macht er selbsten sich in seinem Wesen irre, / Spielt oft das Widerspiel, und da er weinen soll, / So läuft, so springet er und jauchzet Lachens voll" (*Deutsche Barocklyrik*, hrsg. Max Wehrli, 3te erweiterte Aufl., 1962, S. 40). [redacted] This Baroque inner drama [redacted] [redacted] is exacerbated into algolagnic or [redacted] sado-masochistic nemesism in Baudelaire's terrible "L'Héautontimorouménos": "Je suis la plaie et le couteau! / Je suis le soufflet et la joue! / Je suis les membres et la roue! / Et la victime et le bourreau!" (*Œuvr. comp.*, Éd. "La Bibliothèque de la Pléiade", p. 150). A more meditative [redacted] account of *homo duplex* is given in Shaftesbury's "Soliloquy": "two persons in one individual self ... both bad & good, passionate for virtue & vice, desirous of contraries" (*Characteristics*, ed. J. M. Robertson, I, p. 121); "Whatever we were employed in, whatever we set about, if once we ~~had~~ had acquired the habit of this mirror we should, by virtue of the double reflection, distinguish ourselves into two different parties" (p. 129); "this self-examining practice & method of inward colloquy" (p. 211). Cf. *infra*

七六四則 on Goethe, *Faust*, 1113-4

Re-reading *La Celestina* in the copiously (*Pierre Heugas's*) annotated [redacted] bilingual edition ("Collection bilingue des Classiques Étrangers", Éd. Aubier), I think Somerset

Maugham's dismissal is quite just: "La Celestina. The intrigue is inane. Everyone of the persons expresses himself in the same fashion, with a constant use of the wise saws which is the curse of Spanish literature" (A Writer's Notebook, ed. Heinemann, p. 200). Of course, an exception should be made of Lazarillo de Tormes, where "the wise saws" are [redacted] present in less abundance & interwoven with [redacted] more skil[redacted]. Incidentally, [redacted] Maugham's criticism applies also to the dialogue in 金瓶梅 (Indeed, & to a lesser extent in 醒世姻緣) the constant use of proverbs is a mark of the lack of [redacted] breeding & sophistication in life as well in literature, hence Lord Chesterfield's [redacted] injunction not "to let off a proverb" (Letters, ed. Bonamy Dobrée, II, p. 461; cf. supra 第四五○則). cf. La Celestina: The plot is indeed "inane" but [redacted] Celestina herself & the valet Parmeno are both subtly [redacted] drawn characters; some of the brothel scenes are ~~also~~ vividly done. A few samples of Celestina's distilled wisdom: "La primera palabra que oí por la calle fué de achaque de amores" (4 Aucto, p. 208), cf. the old Chinese superstition of 鏡聽; "Que a quien más quieren, peor hablan" (6 Aucto, p. 250), cf. "打者是愛，罵[illegible]" ([illegible]記 & 續[illegible]記); "Ten siquiera dos, (Extra lovers) que es compañía loable: ~~como~~ como tienes dos orejas, dos pies y dos manos" (6 Aucto, p. 294), cf. Bernardin de Saint-Pierre: "La nature nous a donné deux yeux, deux oreilles, deux narines, deux mains, deux pieds pour s'entr'aider fraternellement", 《文心雕龍·麗辭篇》："造化賦形，支體必雙，神理為用，事不孤立"；鬱岡齋筆麈卷三利瑪竇交友論第五十六條："上帝給人雙目雙耳雙手雙足，欲兩友相助（蓋友字古篆作𠬪，即兩手也；朋字古篆作羽，即兩翼也）"— The old woman's application of an ~~old~~ "ancient saw" in this "modern instance" is certainly ingenious and witty. Burton in the "partition on "Love-Melancholy" quoted several times from "the Spanish Bawd" / "Celestina", though in Latin (Anatomy of Melancholy, "Everyman's Lib.", III, p. 125).

However, a caviller might [redacted] say that although "one hand washes the other" (The Oxford Dict. of English Proverbs, p. 343), "deux yeux qui ne peuvent pas se voir" (J. Renard, Journal, éd. NRF, p. 561)!

陳子龍度嶠口山坡帶補闌知之王二世蝶、叢稍彷紀小山段翁艷邊淡多象容道之芝異色

七六三．昌黎《早春呈水部張十八員外》第一首：「天街小雨潤如酥，草色遙看近卻無。」曹元寵《卜算子》詠蘭：「著意聞時不肯香，香在無心處。」（姚某伯後村詩：「阿五十車行棠花下，香來時所自即之還疑無」）即同書景詩出神沖淡之遇。

之要源記之龜歸覽迷之如不可執將遙之思心姿子（與極浦書之：「詩家之景，如藍田日暖，良玉生烟，可望而不可置於眉睫之前也。」）

十四章所謂「無狀之狀，無物之象，是謂惚恍」；二十一章所謂「惚兮恍兮，其中有象；恍兮惚兮，其中有物」，談藝（詮）道法也。

斷[illegible]小雅大東云：「跂彼織女，終日七襄。雖則七襄，（東方[illegible]及杜天寶[illegible]之）不成報章；睆彼牽牛，不以服箱；維南有箕，不可以簸揚；維北有斗，不可以挹酒漿；維南有箕，載翕其舌；維北有斗，西柄之揭。」此言名無實，亦若王之宮同大若有若無也。抱朴子外篇博喻：

T.S. Eliot論vers libre云："The ghost of some simple metre should lurk behind the arras in even the 'freest' verse; to advance menacingly as we doze, and withdraw as we rouse." (To Criticize the Critic, p.187) 參觀[illegible] Ruskin, Modern Painters, Part II, sect. iii, ch. 3 論 Turner: "Babylon" [illegible]：

"You cannot tell where the film of blue on the left begins, but it is deepening, deepening still, & the cloud, with its edge first invisible, then all but imaginary, then just felt when the eye is not ~~fixed~~ on it, & lost when it is, at last rises, ["Gradually as it rises a broad sea of white illuminated mist, or rather cloud melted into rain] rises, the rainy fusion ceases;] "seen from excessive distance, but soft & mantling in its body as a swan's bosom fretted by faint wind" (George Routledge & Sons, "The New Universal Library", I, p. 253)

喻第二十八云：鋪當西時咀嚼，貫香氣能攝味無多了不對理者僭異之旨，讀者未書目不能攝此觴之景懷是不能得照其照之之遊書樓子言之之翁九下金說之而加鋪比古來有云：若傳兌緣同螢可燎田中蕯（蓝）若同螢可獲以高出之第三十六聊即事傳云：頗見學者收之，名而無數揑之實何實兒。以[illegible]南箕北斗，李太白擬古詩之六云：北斗不酌酒，南箕空簸揚；東坡和擬古詩之七云：南星北河酌，月桂不為良[illegible]。蓋其云、名而虛者歟，亦白香山寓意詩之三云：促織不成章，提壺但聞聲，嗟哉彼蟲與鳥，無實有虛名。又放言之一云：草螢有耀終非火，荷露雖團豈是珠；不取燔柴兼照乘，可憐

光彩六街時黄山谷演雅云絡緯何嘗省機織布穀未應勤種播機織識為物名云機杼空勞服若人致布穀催農不自耕劉後村大全卷一百一題汪薦文卷摘句廣演雅云布穀不稼不穡巧婦無補無衣提壺不挈提唔絡緯靡來貿絲黃公度莆陽知稼翁卷五偶成云野鳥喜布穀何曾勸耕絡緯啾啾無已時終不救寒饑明饑稼穡將收

徽池雅調卷一劈破玉歌蟲名云蜂針兒尖尖的做不得繡螢火兒亮亮的點不得油蛛絲兒密密的上不得簆白蓮藕絲不得口的長紡織娘叫不得女工做有什么絡線兒相牽也把蟲名掛在傷人口蓋已成詞章家窠臼矣韓程◯愈

白杼樓集詠五槐園詩三十首（七絕）為槐園、蜂衙、蛙鼓、蝶板、鶯梭、雁字、麥浪、松濤、荷珠、竹粉、螢火、燭淚、花姻、柳絮、蒲劍、秧針、芰管、藻（荇）帶、蓋筆、蕉籙、紙鳶、蒲扉、蠅拂、蛛網、蝸牛、蟬蛻、橘燈、墨鶴、核舟、蓮蓬（遥見人倣影，蓉時紅錦繡，盈因夢乎江淹）人，詞旨平鈍（音律未諧（此夢筆一筆，云江淹何勞夢裡來）。視樊榭詩集卷十三蘭虎、蝸牛、蠶、蟑螂、蜂猴、蘆筆、橘燈、桃核船、蓮蓬人八首，雅儁豐贍，相去不可以道里計）。自序謂柳子厚永州鐵爐步志之無其實而冒其名者何西中思萬物一名，而先的是實而冒其名（則樵村謂僅以組織典實指摘其修辭命意），以諸御史比之於吳錢，而比於以識威儀云云。播至序文云往來求其所以為鍛冶者無有，問之人曰：蓋嘗有鍛鐵者居，其人去而爐毀者不知年矣，獨有其號冒而存。余曰：世有是名存而（K.S. M. 冒 Mask）冒者若是耶，某冒為何日自偽，廣冒文武以徼天下云云，則

Holmes, *The Autocrat of the Breakfast-Table* II "Now I never wrote a 'good' line in my life, but the moment after it was written it seemed a hundred years old. Very commonly I had a sudden conviction that I had seen it somewhere".

↔ Sainte-Beuve, *Mes Poisons*, ed. V. Giraud, p. 11: "En relisant Théocrite, j'ai senti se réveiller en moi *mon âme pastorale*... Voilà les vrais classiques: en les lisant, il semble qu'on retrouve son âme d'autrefois, on se ressouvient".

Coleridge: "Recollections of Love": "As when a mother doth explore / the rose-mark on her long-lost child, / I met, I loved you, maiden mild! / As whom I long had loved before—" (*Poems*, ed. R. Garnett, p. 129); Rossetti: "*The House of Life*", xi "The Birth-Bond": "Even so, when I first saw you, seemed it, love, / That among souls allied to mine was yet / One nearer kindred than life hinted of. / O born with me somewhere that men forget, / Though in years of sight & sound unmet, / Known for my soul's birth-partner well enough!" (*Poems*, "Everyman's Lib.", p. 108)

Johnson on 4 stanzas in Gray's *Elegy*: "[They] are to me original: I have never seen the notions in any other place; yet he that reads them here persuades himself that he has always felt them" (*Lives of the Poets*, ed. B. Hill, III. 442)

謝[illegible]論[illegible]與[illegible]不倫[illegible]

[illegible]意[illegible]材[illegible]東[illegible]者[illegible]不自[illegible]

（[illegible]墓志銘[illegible]云[illegible]）

王驥德曲律卷三論[illegible]第十七云[illegible]

（李笠翁一家言卷三[illegible]）

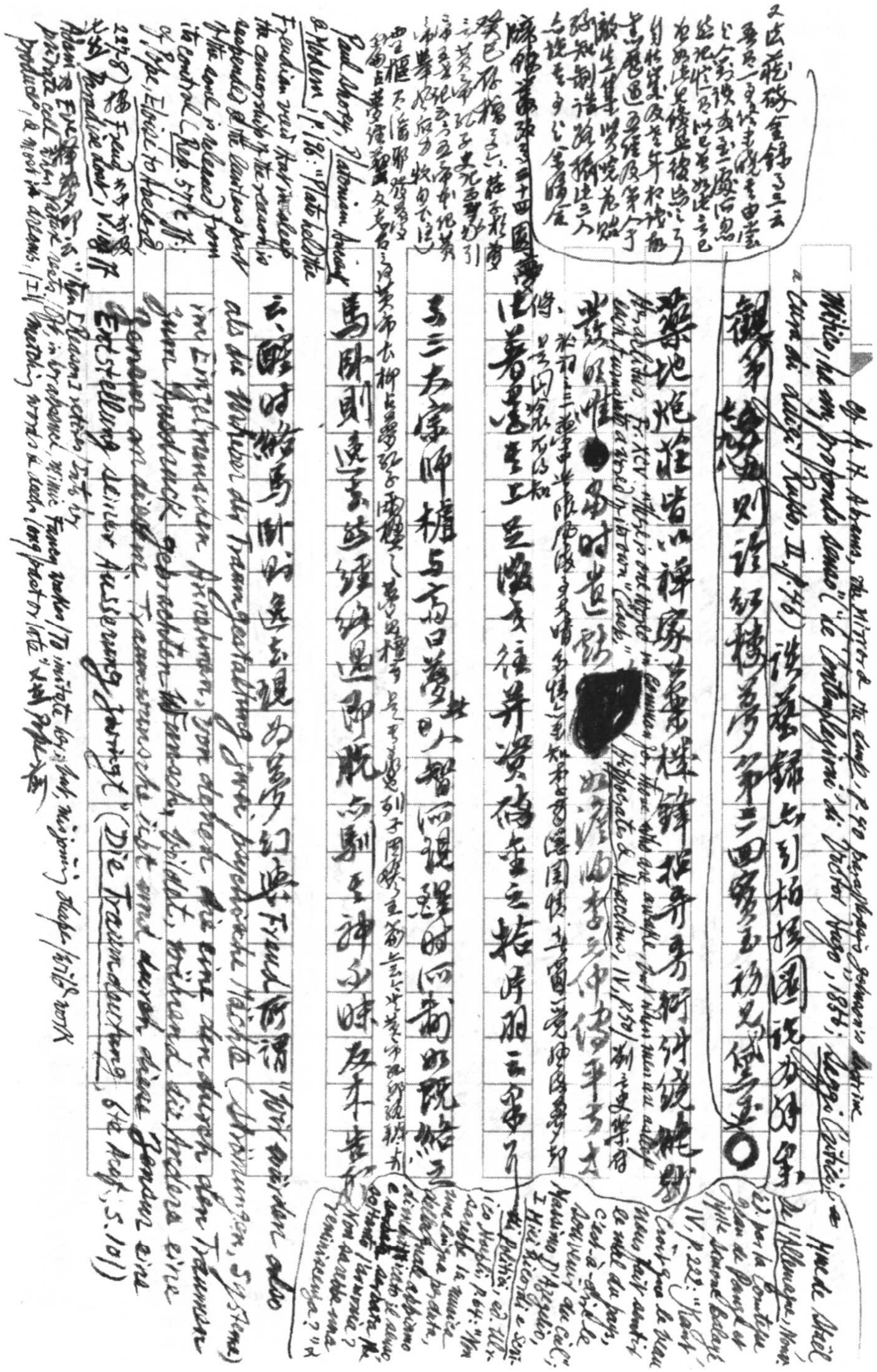
若是舊句[illegible]言[illegible]論詩[illegible]

張[illegible]

Heine, *Gedanken und Einfälle*: "Dem Dichter wird während des Dichtens zu Mute, als habe er, nach der Seelenwanderungslehre der Pythagoräer, in den verschiedensten Gestalten ein Vorleben geführt... seine Intuition ist nur Erinnerung" (*Aphorismen und Fragmente* in *Werke und Briefe*, Aufbau 1962, VII, 381)

論文[illegible]

"In Poetry I have a few Axioms... First I think Poetry... should strike the Reader as a wording of his own highest thoughts & appear almost a Remembrance" (Letter of 27 Feb. 1818, to John Taylor; *The Letters of John Keats*, ed. Hyder E. Rollins, I, p. 238) Francesco De Sanctis "Le belle poesie sono come certe persone simpatiche, che appena vedete amate già, e dite tra voi: — Ecco una vecchia conoscenza! — Quell'immagine non vi pare al tutto nuova: vi sembra di averla talora intraveduta ne' vostri sogni, di averla già conosciuta altra volta, e non vi ricordate dove e quando, ed ora che il poeta ve la fa brillare davanti, voi la ravvisate e dite: — È dessa! —. La teoria platonica della reminiscenza, spogliata del suo lato



Cf. M. H. Abrams, The Mirror & the Lamp, p. 40 [illegible] … 1884; [illegible]

[illegible] 引柏拉圖 [illegible] ○

[illegible] Hippocrate & [illegible], IV, p. 350 [illegible]

[illegible] 三大宗師 [illegible]

[illegible] 馬 [illegible]

云、醒時 [illegible] Freud 所謂 [illegible]

als die Wünscher der Traumgestaltung [illegible]

[illegible] Entstellung [illegible] (Die Traumdeutung, 6te Aufl., S. 101)

Paul Shorey, Platonism Ancient & Modern, p. 18: "Plato told the [illegible]

Boswell, *The Ominous Years*, 1776, Jan. 11 (ed. Charles Ryskamp & F. A. Pottle, p. 218): "After I went to bed I had a curious fancy as to dreams. In sleep the ~~w~~ doors of the mind are shut, & thoughts come jumping in at the windows. They tumble headlong, & therefore are so disorderly & strange. Sometimes they are stout & light on their feet, & then they are rational dreams." 以譬無人守門 [illegible] 自當闖入 可相發明

終於以 Freud 之 "Zensur" 即 Hoffmann, *Die Elixiere des Teufels* 所謂 "Ich meine von der besonderen Geistesfunktion, die man Bewußtsein nennt, und die nichts anders ist, als die verfluchte Tätigkeit eines verdammten Toreinnehmers—Acciseofficianten—Oberkontrollassistenten, der sein heilloses Comptoir im Oberstübchen aufgeschlagen hat und zu aller Ware, die hinauswill, sagt: 'Hei... hei... die Ausfuhr ist verboten... im Lande, im Lande bleibt's'" (*Sämtl. Werk.* hrsg. C. G. v. Maassen, II, s. 263) [illegible]

參觀第六六七則引 Alice ~~M~~ Meynell: "Renoncement"

[illegible]

Emerson, *Journals*, X, 120-1: "Love and knowledge & even alarm, lend [illegible] to dreams... for the soul in dreams [illegible] synthetic power which it will not exert under the sharp eyes of day." (*Emerson: A Modern Anthology*, ed. A. Kazin & D. Aaron, p. 47).

[illegible]

O Jules Renard, *Journal*, ed. NRF, p. 305: "Des sortes de rêves que je fais debout, comme si toute mon inconscience chassait ma conscience et se mettait à sa place. Ces images brusquement venues, je ne les connais pas. Et, comme je ne peux les nier, qu'elles sont bien là, en moi, il faut croire qu'elles sont d'un autre moi, et que je suis double." [illegible]

[illegible] Freud 之 "Verschiebung", "Traumentstellung" (op. cit., s. 123) [illegible]

所謂想[illegible]物象之即於心者而臣又不詳因以籤盛之說[illegible]

于度文星山房文集卷一釋夢云周禮六夢三曰思

夢樂廣答二事也言噩夢四曰寤夢五曰喜夢六曰懼夢

廣之二因也古人以因為言事因馬屋車[illegible]因是亦想耳

是王夢因之所以也（中略）因是已而又為因不盡噩而惡[illegible]因

標榜[illegible]

言寤而寤因者言喜懼者（中略）以示喜懼也

金瓶梅二十七回金蓮曰夢是心頭想噴嚏鼻子癢

[illegible]精第第注之言因李內無說（中略）一說之盈虛消息皆通

於天地應於物類者因之無形無類[illegible]於陰陽之所（中略）

覺為夢之所由生[illegible]覺之所由見者猶平正不可見[illegible]

如此云云大因果[illegible]兆也

[illegible]

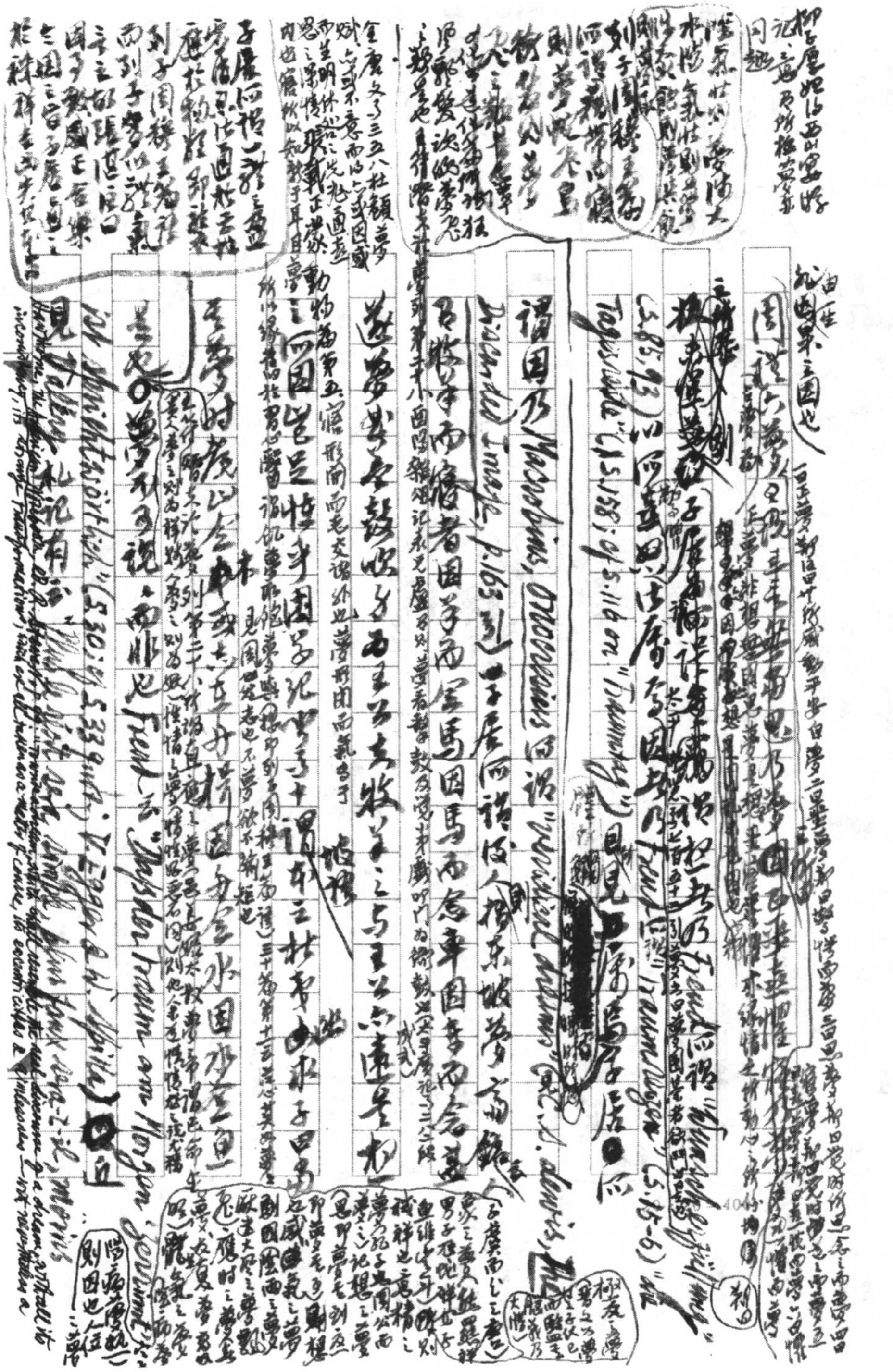
Il Decamerone, IX.7 Talano [illegible] "Chi mal ti vuol, mal ti sogna"

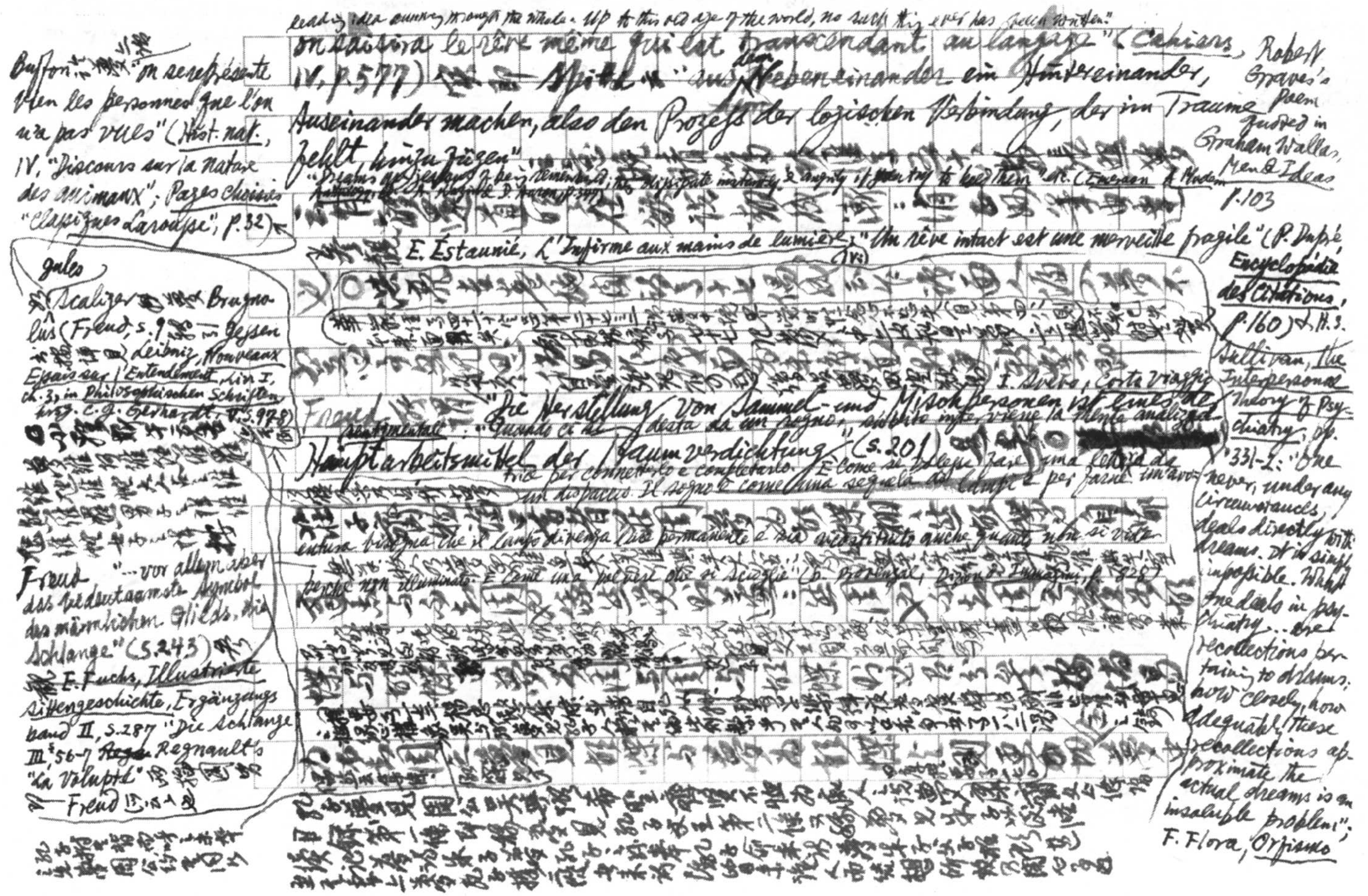
Freud, S. 86 ff

Novalis, Fragmente, hrsg. E. Kamnitzer, S. 1308 (G. 434): "Wir träumen, daß wir träumen [illegible]"

[illegible] "I have [illegible] conceptions [illegible]"

[illegible]





Buffon [illegible] "on se représente bien les personnes que l'on n'a pas vues" (Hist. nat., IV, "Discours sur la nature des animaux"; Pages choisies "Classiques Larousse", p.32)

leading idea running through the whole. Up to this old age of the world, no such thing ever has been written."

on saisira le rêve même qui est transcendant au langage" (Cahiers, IV, p.577) [illegible] Spitta [illegible] "aus dem Nebeneinander ein Hintereinander, Auseinander machen, also den Prozeß der logischen Verbindung, der im Traume fehlt, hinzufügen"

"Dreams are jealous of being remembered; they dissipate instantly & angrily if you try to hold them." R. W. Emerson [illegible]

Robert Graves's poem quoted in Graham Wallas, Men & Ideas, p.103

[illegible] E. Estaunié, L'Infirme aux mains de lumière; "Un rêve intact est une merveille fragile" (P. Dupré, Encyclopédie des Citations, p.160) & H. S. Sullivan, The Interpersonal Theory of Psychiatry, pp. 331-2: "One never, under any circumstances, deals directly with dreams. It is simply impossible. What one deals in psychiatry ... are recollections pertaining to dreams; how closely, how adequately these recollections approximate the actual dreams is an insoluble problem"; F. Flora, Orfismo

gules

[illegible] Scaliger [illegible] Brugnolus (Freud, S.9 [illegible]) [illegible] Leibniz, Nouveaux Essais sur l'Entendement, Liv. I, ch. 3, in Philosophischen Schriften, hrsg. C. G. Gerhardt, V, S.97-8) [illegible]

Freud "Die Herstellung von Sammel- und Mischpersonen ist eines der Hauptarbeitsmittel der Traumverdichtung" (S.201)

I. Svevo, Corto viaggio sentimentale: "Quando ci si desta da un sogno, subito [illegible] viene la mente analizza [redacted] trice per connetterlo e completarlo. È come se si volesse fare una lettura da un dispaccio. Il sogno è come una segnalazione del lampo e per farne un'avventura bisogna che il lampo divenga luce permanente e sia ricostituito anche quanto non si vide perchè non illuminato. È come una poesia che si scioglie" (G. Provenzal, Dizionario Immagini, p. 828)

Freud "... vor allem aber das bedeutsamste Symbol des männlichen Glieds, die Schlange" (S.243) [illegible] E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband II, S.287 "Die Schlange"; III, 56-7 ~~Rega~~ Regnault's "La Volupté" [illegible] Freud [illegible]

[illegible]

[illegible]

Lord Halifax, *Miscellaneous Thoughts & Reflections*: "An Enquiry into a Dream is another Dream" (*Complete Works*, ed. W. Raleigh, p. 249)

p. 329: "un sogno (e così un fatto reale che poi si narri) è un quadro visivo, olfatto, sonoro, tattile, con mille particolari: e di essi, nella parola, non si ricordano che alcuni tratti. Chi racconta finisce sempre col dare una immagine che è in parte è nuova."

~~[illegible] *Purgatorio* X. 24-5: "Non v'accorgete voi, che noi siam vermi nati a formar l'angelica farfalla" [illegible] Don Cameron Allen, *Image & Meaning*, pp. 30-1.~~

[illegible] Freud [illegible]

Novalis, *Fragmente*, §1308, hrsg. E. Kamnitzer, S. 434: "Wir sind dem Aufwachen nah, wenn wir träumen, dass wir träumen."

[illegible] Valéry [illegible]："Peur et monstre se confondent, s'échangent" (*Cahiers* IV, p. 526); "Il y a toujours en veille des choses juxtaposées et non combinées entr'elles, des variables indépendantes et leurs fonctions concomitantes — je suis et je lis, je lis et j'ai froid, etc. — ce qui est impossible au rêve, où tout se compose" (*Ib.*, IV, p. 543); "Dans le rêve, l'étonnement ... est de même nature que la chose qui étonne" (*Ib.*, XVII, p. 851) ○ [illegible]

[illegible] Arthur Koestler, *The Act of Creation*, p. 179: "impersonation & double identity — being oneself & something else at the same time"; p. 187: "The boundaries of the self are fluid or blurred in the dream. I may watch an execution, & the next moment become the person to be executed" etc.

游[illegible]日記[illegible]○○○○○[illegible]

Emerson: "My dreams ... have a double consciousness ... showing that every act, every thought, every cause is bipolar, & in the act is contained the contradiction. If I strike, I am struck; if I chase I am pursued" (*Emerson: A Modern Anthology*, ed. A. Kazin & D. Aaron, p. 348).

[illegible]

[illegible]

[illegible] "Tagtraum", "day dream", "petit roman" (Freud, *op. cit.* S. 334) [illegible]

[illegible] Jules Renard, *Journal*, éd. NRF, p. 291: "Les nuages sont comme les pensées, les rêveries, les cauchemars du ciel" [illegible]

游思幻想（Phantasie）与夢[illegible]

G. Bertacchi, *Poemetti lirici*: "Passavan, sogni dei cieli, sul vostro tetto le nuvole" (D. Provenzal, *Dizionario delle Immagini*, p. 537)

[illegible]

John Hawkes, *Death, Sleep & the Traveller*, p. 46: "Your dreams are the stink from the cesspool that is yourself."

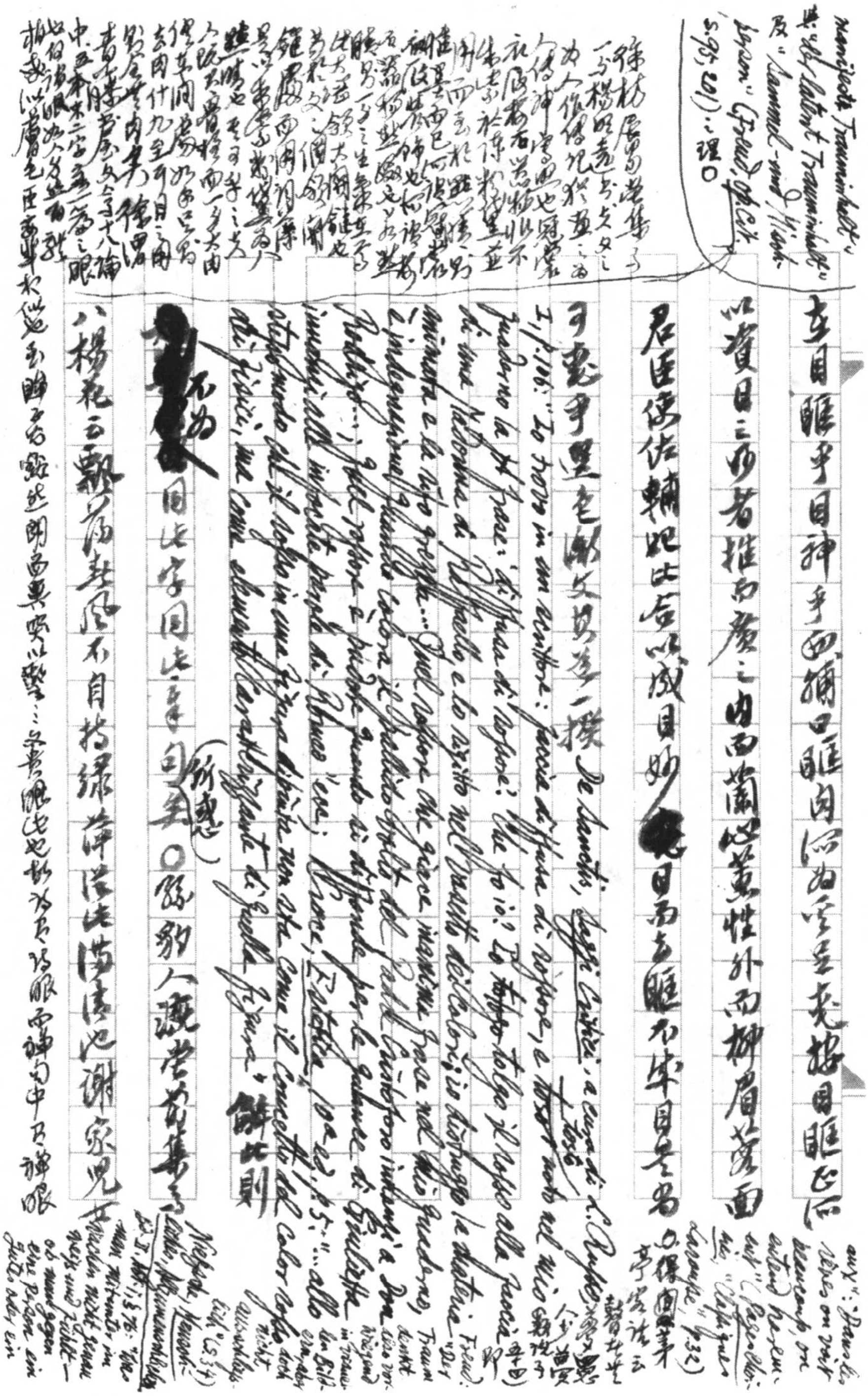
[illegible]

[illegible]思[illegible]夢[illegible]寤[illegible]

della parola, pp. 322 ff. [illegible] "il carattere 'verbale' della psicanalisi": "Coloro che credono di analizzare i sogni dei pazienti analizzano parole, e talvolta parole suggerite" ecc.;

Kathleen Coburn, ed., *The Notebooks of S. T. Coleridge*, I, §1250: "My Dreams uncommonly illustrative of the non-existence of Surprize in sleep" [illegible] Freud [illegible] Valéry [illegible]

Buffon, *Hist. Nat.* IV, "Discours sur la nature des ani



*manifesto Trauminhalt* 與 "*latent Trauminhalt*" 及 "*Traummaterial*" (Freud, *op. cit.*, S. 95, 101) 之理〇

李目睚乎目神乎兩輔曰睚肉何為受垂老按目睚正似

以資目之妙者推而廣之由西蘭以篤性外而柳眉杏面

君臣佐使輔弼比合以成目妙[illegible]目而去睚不華目矣

可惡乎望色鄉文其差一揆 De Sanctis, *Saggi Critici*, a cura di L. Russo, 1956, I, p.106: "Io trovo in un scrittore: faccia di fiore di rossore, e trovo notato nel mio [illegible] guardarono la sua faccia: 'di fiore di rossore'? Che fo io? Io tolgo il rosso alla faccia di una Madonna di Raffaello e lo rizzo nel vaso dei colori; io distruggo le materie … quel rossore che giace … è indipendente … Raffaello … Croce, *Estetica*, 10ª ed., p.5: "… allo stesso modo che il … Non altro come il concetto del color rosso … di quella … 餘此則

[illegible]不為[illegible]同此字同此旨句矣（所感）〇雞豹人讖當花集

八楊花云飄落其風不自持綠萍淡淡水謝家兒

羅荊山洪亮吉詩云："Sammel- und Mischpersonen"（Freud）。白傑天因夢見憶。平生所歷若非夢夜夜見之夢中，幾許子桃山皆東的說壹數，杯酒洪若一座，椒栝是真乃其全是的睇，中迷李徐印，渾云甚能之終始惟常保存，色花依依，一文之跋，變心不斷矣。

常相識，印在天空之西雷時。查梅史篔谷詩鈔卷十[illegible]

葉云：「葉葉之青，花吐亂紛，瞻留雨下，斜枝低路。一嘆渾」（一葉者遏速之變節一嘆，顯達之生務情味回界曲橋村寧句）

於後見湖樹（東風）路上時〇。鄧子湘青門隨稿卷三病起拔（鐵琴銅劍樓目錄〇香詞詩落葉云：記憶綠編江南夜留聽暗雨。又梅史詩意所本也）

問云：「六曜之實星辰璨日月星辰迴翔至靈臯藹禽君不」

又依昀依艾總堪憐，自注：與人為以依昀依艾者意各有據

依艾不知何人。吳曼君露滑含星集卷一讀嘉靖孝穆依昀

集悅生自作云：「文不讓古文奇古，宋陸游更處謂是」

釋堂雕菊集卷十六錄依昀草序云：張良御太史詩鑲

（家）蓋文依昀北依昀與南之，之文以為文史子湘所讎而指者（跳經文在其首）

穆堂常題之，含星序百孝穆之康熙壬戌以為序，相與造作（傳）

柳南隨筆卷一詩（家）吳露滑卷三露滑附為論，嘲曹稗詩，印吾與楊，於必清吏之，又談資為精，于論詩嘗文本日作詩，葉鞠為鞠，乃佳（不）余嘗

Schlechtes Gewissen habe — „dieser Zustand völlig ungemeidartig des Frieden" (Werke, x. Schlechta, I, 107).

諸翁之詣高處差近不如[illegible]（良輝）而細膩之天趣不如（翀）黄門（凌）而説其勝處之富贍不如[illegible]（許）暘谷（撤）而曹鍾錦之

亡人咳來不知何人動筆塗抹弄其批語序云霞漪讀余文

而曰是可以序吾詩也余敬不爲批語云作此爲處勢之序

又云霞漪造而請其叢三日不去於是爲余閉戶匝月隱

若宋元人四家編年至十數帙又徵文之穢浮尹子如即賤余

法極工余受之序若不肯爲文時之豐圖食其余甚愧余

今子翁讀若聖（余益以諸而爲之）批語云人事物畢竟是俞先生志李長洞

於吾嘉叔諸之序又云余家有悔之少時作然君詩非余之少作

必不自收拾若自悔批語云恐俞先生又爲前人私去批[illegible]矣

必同時人與諱其部敬（不擇地而）嚴至中毒之豺耳稱僞其爲

今子昭代習見華本蕉帕記第三齣北宋生等（即以）蘇州去

又按無名氏燼宮遺錄卷上[illegible]東廠太監盧際九小廠最小者錢守俊徐應鵬諸子中三月九日新宮做陞崔[illegible]東宮金鐘十九日羅內[illegible]往[illegible]盧山發觀上至君[illegible]月往來錄中[illegible]之[illegible]卿[illegible]日也

方中發白鹿山房詩卷了九除夕米選之訛兒女學功名徑捷窮家貧

直隸內教京東人事畫無價之女兒葬○馮莊說表令

譚桄讀禮部等五說云云（按）乂丁丑六月戊申諭云雖出山東

童男女以授雞聲驗者嫌其賣女與諸送（拟面北）[illegible]（拟）其事在云寸

（祖物村落凡品官之家大家俱是）

溺有為男女年十二三以上便為婚嫁二十餘日後（祖）俟梅節（六禮既廢片言部合……經）（肩役免其怨恨……）

子庭而禱之曰一勤手禮來為生三標誌保安祝根來旺（此事婚禮據口占絕句）

月樓諸生惟女（祇回）嫁不嫁八諸妻戊辰天秋閣北至在張（见上宜果白輟耕錄卷九）

作師傅等出來新生選妾（官）一時婚嫁其家不與無人廚入無置帮

覓如此者元配子已令改于庭詩云招女由致來為生何必三杯

便做親後來旺月樓諸侄惜以姮娥為婦人又祝之并選

宮內保送入京於是嫖居其處少時人民乎尚蔣年不

黃宗羲明文海卷三五〇何偉然游女記，大都[illegible]帝城[illegible]下[illegible]遊人商[illegible]女元[illegible]樹[illegible]游[illegible]陽[illegible]江南風[illegible]尚[illegible]遊記云[illegible]中三[illegible]者女之家[illegible]果奶霜色[illegible]其[illegible]株[illegible]之[illegible]作[illegible]地傳[illegible]某[illegible]已封[illegible]采[illegible]閣之[illegible]自閩而金閣[illegible]云[illegible]不[illegible]州以[illegible]為甚[illegible]婦女[illegible]衣[illegible]不[illegible]破[illegible]作[illegible]偶[illegible]為氣[illegible]童子[illegible]平[illegible]水[illegible]壁[illegible]下之[illegible]作[illegible]其[illegible]事不[illegible]扶[illegible]人[illegible]知[illegible]國[illegible]知[illegible]者[illegible]因[illegible]佛[illegible]相[illegible]日[illegible]不[illegible]中之[illegible]火[illegible]人[illegible]和[illegible]上[illegible]

何如無事遠遊[illegible]人曰詩曰大男小女不經[illegible]雨黃黃[illegible]錯[illegible]
[illegible]一[illegible]祝[illegible]東之田[illegible]
留[illegible]日札風[illegible]條見記錄[illegible]編[illegible]一百八十七[illegible]之路子庭
[illegible]中[illegible]九[illegible]之一[illegible]送[illegible]女[illegible]功名[illegible]捷[illegible]家
[illegible]之清[illegible]陽新[illegible]渡河集[illegible]淮[illegible]女云[illegible]年
十五[illegible]十月[illegible]自[illegible]國[illegible]門[illegible]女二十
[illegible]北衛[illegible]非一[illegible]觀[illegible]達人[illegible]
[illegible]見[illegible]一[illegible]因[illegible]女在
閨閣[illegible]母曰[illegible]日月[illegible]遠[illegible]時
[illegible]來[illegible]日[illegible]下[illegible]中[illegible]
[illegible]不及[illegible]眉郎

豬頭何異波頭之馬醫騎牛羊之金繳之翻風箏翁之靈萬曲白平蓮畝之曾半梭傳佛腳踏之子不到牛蹤同
卑得者非知高賤……為之……之說人間無關一文字男為男姓女破帽別裁也……多聞之不察生男貴生女若大所
前所於僻貴嬪婢
婿之卿世大不回
之所以得姿孫至
子牢善甚當不足事
無選則存之儀而免
陶塵縮之俯猶自見
半年或而犯之

嫂皮吹吹東街不婿娃西街非說錢南海見兜郎以讒西應
迺國此此戶皆作居妝多鬟更奇南日嘆十九至二十青春連
底戌遑遑如追追迷恨蝶媚迷三謎六禮章廣衢遂陪
巷拉攘此揺點或時綠綠與或時中幸出或時策望
青雅題只頃刻廿年情萬西楚門匹入寶窗扇水泊中
接艇皮繪纓富家錢珠翠誰寫移雕飾蜀錦及是
綾子夜鬧事尤貴家撑六簾燉鄭燭然虎文蜒纏頭布帛何
強理襞積但女雌雄說理不仁喜看檢點陳說比妻望
懸門第求是這評甲子求是這惡莫嫌明錢換皇錄何的息
評女貌未寫高畫眉尚根籍安知作姜開同話何中招媽強

20×20=400

野叟曝言第四十八回[illegible]云[illegible]選以致[illegible]戊甘[illegible]經[illegible]兄管[illegible]傳[illegible]雷[illegible]門內作[illegible]縱[illegible]補權將[illegible]圍[illegible]視畫[illegible]殺[illegible]進三[illegible]第[illegible]個使是一[illegible]相見[illegible]士把[illegible]達娘[illegible]伴[illegible]姑[illegible]親十四[illegible]二[illegible]三男[illegible]風[illegible]也田[illegible]六十[illegible]家[illegible]十字[illegible]子[illegible]郎君[illegible]女總向[illegible]人命[illegible]來

嫁得人老梧翻為娥，本稿嫁娶時陳媒將一月老頭肩和摩老去新郎擇郎中無兆，其擇選子須家田田而其性類倍孫子情長豈輕辭，來原不詳，定責報為生陳欺一切既事安頤自豈瞭，失婚早多年，疾隆日，已悲女嫁中途改嫁與人六何思辨為本其迷，描叙尤詳，媽出方解毒集五十駁龜叙子說第二條云至宦皆某某外，在內宮三間，倣署式背宦媚年五十以上論恬，豈使其克之事不甚嫌，職目播老矣，二六日福全六之寡婦守節不待更二十年[illegible]禮[illegible]田[illegible]居[illegible]仁[illegible]不[illegible]家甲[illegible]云此[illegible]創於[illegible]兄[illegible]宜[illegible]戚於無而[illegible]無種[illegible]郎[illegible]挽[illegible]話[illegible]世[illegible]祖[illegible]紅樓夢

祝

媽

祝

租人積[illegible]

[illegible]

Christina Busta, ^Austrian poetess^ Salzgärten on [illegible] "Leben/in Bernstein geborgen,/begraben" (life, caught in amber, buried there) — TLS, June 11, 1976, p. 716).

十八回賈元妃曰當日既送我到那不得見人的去處 正是意也

玉台新詠卷十許瑤詠柟榴枕：端木生河側，因病遂成妍

○文心雕龍才略第四十七云：敬通雅好辭說，而坎壈盛世[illegible]

Fritz Mauthner, Kritik der Sprache, 3te Auf. Bd. I, S. 415: "Und von Hamann sagt Kant:

顯志自序，亦蚌病成珠矣[illegible]

"Die Krankheiten seiner Leidenschaften geben ihm eine Stärke zu denken und zu empfinden, wie sie ein Gesunder nicht besitzt." Und Hamann … einmal an Herder schrieb: "Mein armer Kopf ist gegen Kants ein zerbrochener Topf — Ton gegen Eisen."" Ilonka Schmidt Mackey,

[illegible]

Lou Salomé, p. 119: "Lou … se demanda un moment s'il ne fallait pas songer à guérir Rilke à l'aide de la psychothérapie. Elle y renonça finalement, convaincue qu'en chassant les diables on chasserait aussi les anges." "(Briefwechsel, S. 477-8).

[illegible]

Coleridge: "It is a theory of mine that Virtue & Genius are Diseases of the Hypochondriacal & Scrofulous Genus … — analogous to the beautiful Diseases, that colour & variegate certain Trees."

[illegible]

Wheelwright: "… disease may have its creative side — as the pearl in the oyster & the last quartets of the deaf Beethoven attest …" (Myth: A Symposium, ed. Thomas A. Sebeok, p. 157)

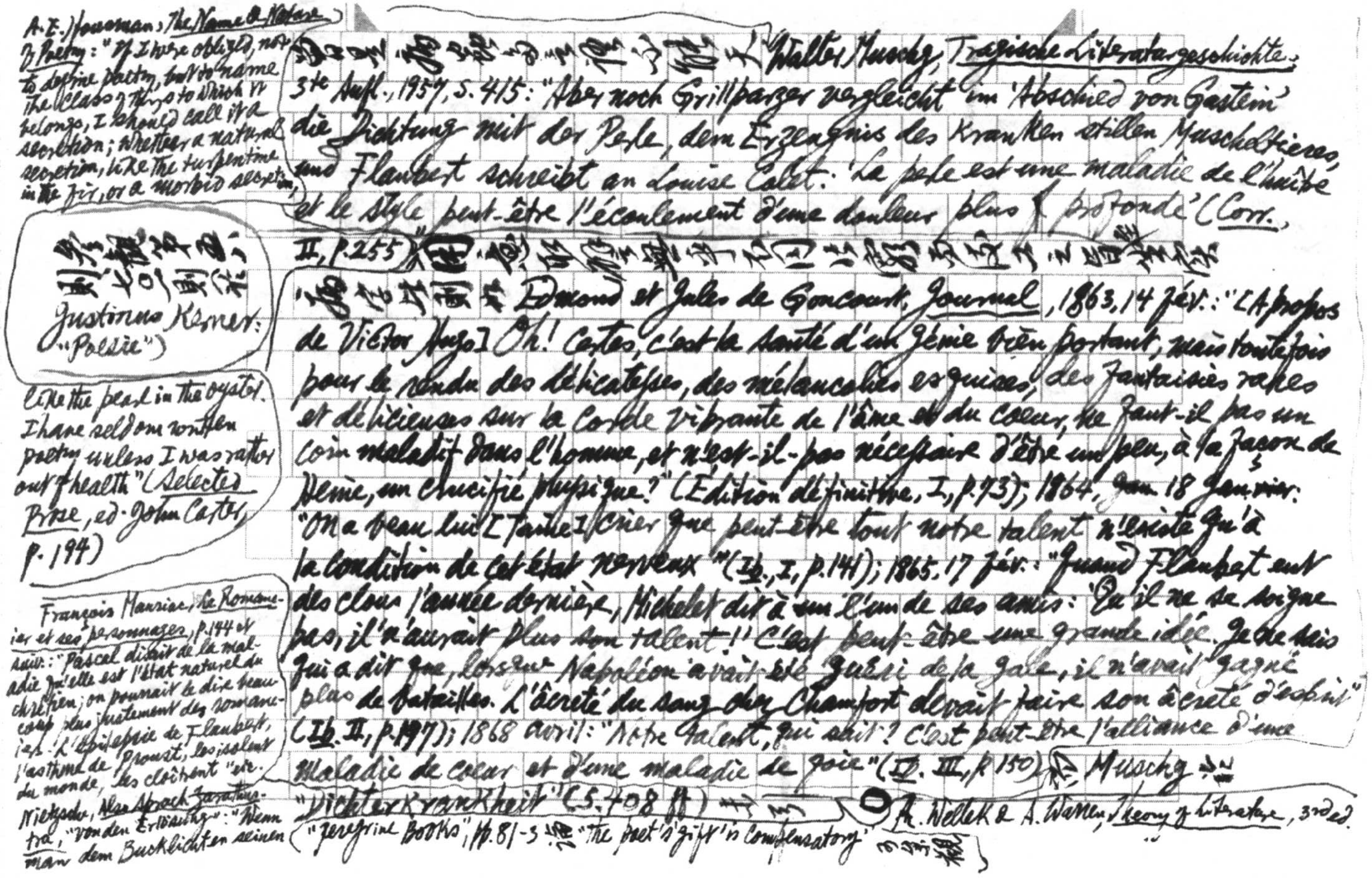
[illegible]

W. Somerset Maugham, The Gentleman in the Parlour, XXX: "There is a story that Monet, the founder of the impressionists, being troubled with his eyes, went to an oculist, & trying on some spectacles cried, 'Good heavens! With these I see the world just like Bouguereau!' It is out of their limitations that men create beauty."

Heine, Die Romantische Schule, Buch II, Kap. IV: "Oder ist die Poesie vielleicht eine Krankheit des Menschen, wie die Perle eigentlich nur der Krankheitsstoff ist, woran das arme Austertier leidet?" (~~Sämtl.~~ Werke, Aufbau ~~Berlin: Verlag von~~ A. Weichert, Bd. VII, S. 98; ~~208~~); ~~Heine~~ Ludwig Börne: eine Denkschrift, I: "… er klagte, er werde täglich gesünder und mit der zunehmenden Gesundheit schwänden seine geistigen Fähigkeiten. 'Ich bin zu gesund und kann nichts mehr schreiben … Er hat mich bis zur Dummheit kuriert.'" (VI, S. 98)

Paul Léautaud, Journal littéraire, IV, pp. 116-7: "Un mot du Prince Edmond de Polignac: 'Untel? Il ne peut pas être intelligent, il n'est pas malade!' Cela a l'air de boutade. Il y a une part de vrai… L'homme de grande santé, sans généraliser, est plus porté à la vulgarité physique et à quelque chose de commun dans les idées."

20×20＝400



曾見病與多言，理不能天 Walter Muschg, Tragische Literaturgeschichte, 3te Aufl., 1957, S. 415: "Aber noch Grillparzer vergleicht im 'Abschied von Gastein' die Dichtung mit der Perle, dem Erzeugnis des kranken stillen Muscheltieres, und Flaubert schreibt an Louise Colet: 'La perle est une maladie de l'huître et le style peut-être l'écoulement d'une douleur plus profonde' (Corr., II, p. 255)" 同意形解無乎不同，亦窮而後工之旨也 病字生則如 Edmond et Jules de Goncourt, Journal, 1863, 14 fév.: "[A propos de Victor Hugo] Oh! Certes, c'est la santé d'un génie bien portant, mais toutefois pour le rendu des délicatesses, des mélancolies exquises, des fantaisies rares et délicieuses sur la corde vibrante de l'âme et du cœur, ne faut-il pas un coin maladif dans l'homme, et n'est-il pas nécessaire d'être un peu, à la façon de Heine, un crucifié physique?" (Édition définitive, I, p. 73); 1864, ~~Jan~~ 18 janvier: "On a beau lui [Taine] crier que peut-être tout notre talent n'existe qu'à la condition de cet état nerveux" (Ib., I, p. 141); 1865, 17 fév.: "Quand Flaubert eut des clous l'année dernière, Michelet dit à ~~un~~ l'un de ses amis: 'Qu'il ne se soigne pas, il n'aurait plus son talent!' C'est peut-être une grande idée. Je ne sais qui a dit que, lorsque Napoléon avait été guéri de la gale, il n'avait gagné plus de batailles. L'âcreté du sang chez Chamfort devait faire son âcreté d'esprit" (Ib. II, p. 197); 1868 avril: "Notre talent, qui sait? C'est peut-être l'alliance d'une maladie de cœur et d'une maladie de foie" (Ib. III, p. 150) 按 Muschg 論 "Dichterkrankheit" (S. 408 ff) 未引 ① R. Wellek & A. Warren, Theory of Literature, 3rd ed. ("Peregrine Books"), pp. 81-3 論 "the poet's gift is compensatory" 可參觀

A. E. Housman, The Name & Nature of Poetry: "If I were obliged, not to define poetry, but to name the class of things to which it belongs, I should call it a secretion; whether a natural secretion, like the turpentine in the fir, or a morbid secretion, like the pearl in the oyster. I have seldom written poetry unless I was rather out of health" (Selected Prose, ed. John Carter, p. 194)

參觀第五八則、七〇一則（論 Justinus Kerner: „Poesie")

François Mauriac, Le Romancier et ses personnages, p. 144 et suiv.: "Pascal disait de la maladie qu'elle est l'état naturel du chrétien; on pourrait le dire beaucoup plus justement des romanciers. L'épilepsie de Flaubert, l'asthme de Proust, les isolent du monde, les cloîtrent" etc.

Nietzsche, Also sprach Zarathustra, "Von der Erlösung": "Wenn man dem Bucklichten seinen

Buckel nimmt, so nimmt man ihm seinen Geist — also lehrt das Volk" (Alfred Kröner Verlag, S. 203).

Hazlitt, Characteristics, § 292: "It is only necessary to be admired; & if we are admired for the graces of our person, we shall not be at much pains to adorn our minds. If Pope had been a beautiful youth, he would not have written the Rape of the Lock. A beautiful woman... will be in no danger of becoming a bluestocking to attract notice by her learning, or to hide her defects." (Complete Works, ed. P.P. Howe, IX, p. 209).

黎媿曾託素齋文集卷四復黃俞邰云小白獨無身後兆縱
畫全稿亦不形不備縱以其人國色書卷面魂猶見在
多而愛致之者共問以達之而不能達其意其年見之之者乃人
描眇啼笑猶而得於標老堂不隨秋動三人結鄰之子八
李鄴嗣五瞻上云東鄰之女美而一日青面鄰之子信之而
顧之見者美覺見者皆青眼猥瑣者見其眼青者無定而
隣之子不能盡不信而且重見猥瑣之寫已知云不足向覺漢卒
內六漢戶隱瞞之所以其來實令人吟嘆其見其舉速為擬
覆之母猶是人詭呈下為蝶反矣汪鈍翁古段稿自題
云嘗與談李退庵先生曰東鄰之女美而一日青面鄰之子信

尸骸亦見其美，不見其青，以遣蝴蝶飛之玩，容窺其一青者也。蓋從悔亦未遽月而遽亦見其青，而見其美矣。×余以為未安。喻着人斯亦乎一生所察亦青，且不可隱其為人之惡，甚且悅嫫母西施賽妓者，蓋懵時矣之所遇象也耳。嫫當之喻亦身退菴詩本施醫妓案之類第二一三所論 Theocritus，又引秦少游所倡傳文"西湖詩不如名曰西子"四字參觀 Joubert: "Quand mes amis sont borgnes, je les regarde de profil" (*Pensées, Maximes et Essais*, éd. "Les Classiques pour tous", Librairie Hatier, p.19) 又第六五四則引 Pliny, *Hist. Nat.* Lib. XXXV. 36 記 Appelles 事。第○ [redacted]

~~[illegible] Machiavelli, p. 67: "What is the [illegible]~~

~~necessity [illegible]~~

~~[illegible] if we wish [illegible]~~

~~[illegible] that a [illegible]~~

~~[illegible] action in the hand [illegible]~~

~~[illegible]~~

~~若必屢[illegible]~~

~~[illegible]~~

Sir Philip Sidney, *Arcadia*: "My true love hath my heart, & I have his, / By just exchange, one for the other given: / [...] / He loves my heart, for once it was his own: / I cherish his because in me it bides" etc.

*Anatomy of Melancholy*, Part. III, Sect. II, Mem. I, Subs. I: "Vulcan met two lovers, & bid them ask what they would & they should have it; but they made answer, *O Vulcane faber Deorum*, etc.; 'O Vulcan the gods' great smith, we beseech thee to work us anew in thy furnace, & of two make us one; which he presently did, & ever since true lovers are either all one, or else desire to be united' [Vives, 3 de anima. Oramus te ut tuis artibus et caminis nos refingas, et ex duobus unum facias; quod et fecit, et exinde amatores unum sunt et unum esse petunt]" (Everyman's Lib., Vol. III, pp. 41 & 439) →

Cf. Sperone Speroni, *I Dialogi*: "Vorrebbe lo amante non abbracciare la cosa amata, non vivo e intiero

[redacted]

per entro lei entrare, penetrare, non altramente che l'acqua passi la spugna" & Maurice Scève, *Délie*, no. 439: "Me penetrant, comme l'eau en l'esponge" (quoted in H. Weber, *La Création poétique*

[redacted] ○ [illegible]

au XVIe siècle en France, I, p. 193); Scève, no. 435 [on the perfect union of the lovers]: "Ne sens je en nous perfaict, en augmentant / L'hermaphrodite efficace amoureux?" (ib. p. 195). J.-A. de Baïf, [illegible]

[illegible]

"O doux plaisir plein de doux pensement": "Quand nous ardants, Méline, d'amour forte, / Moy d'estre en toy, toy d'en moy tout me prendre, / Par cela mien, qui dans toy entre plus, / Tu le reçois, me laissant

[illegible]

masse morte: / Puis vient ta bouche en ma bouche la rendre, / Me ranimant tous mes membres perclus" [illegible]

[illegible] (Huntington Cairns, *The Limits of Art*, p. 537) [illegible] Tasso, *Rime d'Amore*, Parte III, no. 58: "... / Bacinsi insieme l'alme nostre anch'elle: / fabro sia Amor che le distempri e sfaccia / e d'ambedue confuse una rifaccia / che per un spirto sol spiri e favelle. / Cara Salmace mia, come s'innesta / l'una pianta ne l'altra e sovra l'orno / verdeggia il pero e l'un per l'altro è vago, / tal io n'andrò dei tuoi colori adorno, / tal il tuo cor de' miei pensier si vesta; / e comun sia tra noi la penna e l'ago" (*Poesie*, a cura di F. Flora, p. 784) [illegible]

○ Marx, *Das Kapital*, "Nachwort zur zweiten Auflage" (1873): "Sie [die Dialektik] steht bei ihm [Hegel] auf dem Kopf. Man muss sie umstülpen, um den rationellen Kern in der mystischen Hülle zu entdecken" (*Das Kapital*, Dietz Verlag Berlin, Bd. I, S. 18) [illegible] Marx [illegible]: Marx und Engels, *Die Deutsche Ideologie* (1845): "Wenn in der ganzen Ideologie die Menschen und ihre Verhältnisse wie in einer Camera obscura auf den Kopf gestellt erscheinen, so geht dies Phänomen ebensosehr aus

Cf. Horst S. und Ingrid Daemmrich, *Themen und Motive in der Literatur* (1987), S. 31-5 "Androgynie".

Nietzsche, Menschliches, Allzumenschliches, Ka 2 Bd. II, Abt. I, S.208: "Wenn wir die Wahrheit auf den Kopf stellen, bemerken wir gewöhnlich nicht, daß auch unser Kopf nicht dort steht, wo er stehen sollte" (Werke, K. Schlechta, I, S.816)

Schiller: "Gefährlich Nachfolge": "Freunde, bedenkt euch wohl, die tiefere, kühnere Wahrheit / Laut zu sagen: sogleich stellt man sie euch auf den Kopf" (Werke, hrsg. L. Bellermann, I, S.192) 又

又 Nietzsche, Also sprach Zarathustra, IVter Teil: "Von der Wissenschaft" 章 Zarathustra 謂 der Gewissenhafte 曰："und deine Wahrheit stellt ich rucks und flugs auf den Kopf" (~~Werke, Kröner Verlag, S.[illegible]~~ K. Schlechta II, 538)

[illegible]西人說：St John of Damascus, Barlaam & Josaphat 見 John Dunlop, The History of Fiction, 4th ed., p.40 摘記 云 "A man flying from an unicorn, by which he was pursued, had nearly fallen into a deep pit, but saved himself by grasping the twigs of a slender shrub which grew

S. S. Prawer, Marx & World Literature, p.370 未引 Die Deutsche Ideologie, Schiller, Feuerbach, Nietzsche

ihrem historischen Lebensprozeß hervor, wie die Umdrehung der Gegenstände auf der Netzhaut aus ihrem unmittelbar physischen" (Die Deutsche Ideologie, Dietz Verlag, S.22); "Warum die Ideologen alles auf den Kopf stellen ... Idee des Rechts. Idee des Staats. Im gewöhnlichen Bewußtsein ist die Sache auf den Kopf gestellt —" (Op. Cit. ~~Beilage~~ S.589, "Beilagen": "Aus I. Feuerbach") 又 Feuerbach, Nachgelassene Aphorismen ~~[illegible]~~ 曰 "Hegel stellt den Menschen auf den Kopf, ich auf seine auf ~~die~~ der Geologie ruhenden Füsse" (Sämmtliche Werke, hrsg. Wm Bolin & Fr. ~~Jodl~~ Jodl, Bd. X, S.318)

西人則知有若是者。Grillparzer 曰 "Man ist darum noch nicht eigentümlich, weil man die gang und gäbe Meinung auf den Kopf stellt" (Gesam. Werk, hrsg. E. Rollett & A. Sauer, Bd. II, S.146) 則不啻為 Chesterton 所[illegible]：[illegible] Dean Inge 謂 Chesterton "spent his life in crucifying Truth upside down" (The Listener, July 5, 1956, p.15) ◎ Austin Dobson, A Bookman's Budget, pp.85-6: "The majority of the illustrations to the works of the Dutch poet Jacob Cats are genre pictures; some, however, are grim moralities.... One is certainly a most gruesome allegory of life. A man is seen scaling an apple-tree, which clings with snake-like roots to the side of a burning pit or well, inhabited by a fearsome & ravening dragon. About the brim of ~~of~~ the pit a restless bear runs backwards & forwards, eager for its prey; but rats are gnawing busily at the tree-trunk, & by & by the tree, climber & all, will topple crashing ~~into it~~ in the flames" 又云 白撰 Side-walk Studies, p.274 文也。Cats 原詩[illegible]

[illegible] ~~[illegible]~~ [illegible]宋求那跋陀羅譯《賓頭盧突羅闍為優陀延王說法經》，昔日有人行在曠路，逢大惡象，為象所逐，[illegible]見一丘井，即尋樹根，入井中藏，有白黑鼠[illegible]"

on the side. While he hung suspended over the abyss by this feeble hold, he observed two mice, the one white & the other black, gnawing the root of the plant to which he had trusted. At the bottom of the gulf he saw a monstrous dragon breathing forth flames & opening its jaws to devour him; while by this time the unicorn was looking at him over the verge of the precipice. In this extremity he perceived honey distilling from the branches to which he clung, and the unicorn [illegible] typifies death…; the abyss [illegible] the world)…; the plant is life, diminished & at length consumed by the hours of day & night; the dragon is hell; & the honey, worldly pleasures, which are deceptive [illegible] follow…"

unmindful of the horrors by which he was surrounded, he satisfied himself with the [illegible] dropping from the boughs. Here

牙齧树根。此井四边有四毒蛇，欲螫其人，而此井下有大毒龙……傍

树摇之，树为根动摇，树上有蜜五滴，堕其口中。於时动树，撑（敲）坏

蜂窠，众蜂散飞，唼（啗）螫其人。有野火起，复来烧树（中略）。旷野（旷野喻无明长夜旷远）

其喻於生死，彼男子者喻於凡夫，象喻无常，丘井喻於人身（树根喻於人命），白黑

鼠喻昼夜，齧树根喻念念灭，其四毒蛇喻四大，蜜喻五欲，[illegible]

蜂喻邪觉观，野火喻[illegible]，毒龙喻（堕三恶道）[illegible]。维摩诘所说经方便

品第二：是身如丘井句，鸠摩罗什注同；翻译名义集卷五增数

譬喻篇第五十三四蛇[illegible]引大集经云：昔有一人避二醉象（生死），缘藤根（命）井（无常）[illegible]

有黑白二鼠（日月）啮藤将断，旁有四蛇（四大）欲螫，下有三龙（三恶道）吐火张爪拒之。二

其人仰望二象已临井上，忧恼无托，忽有蜂过，遗蜜五滴（五欲）入口，是人唼蜜，全忘危惧。[illegible]

一东坡诗集[illegible]城门第一[illegible]城内[illegible]

[illegible]罗汉山[illegible]西畔[illegible]

[illegible] of Bacon

[illegible], ch. 1: "I unpalmed [illegible] at the sight of a bosom… the moment I turned about, I found a large [illegible]… on my right hand [illegible]… a deaf-mute." ([illegible], p. 21)

Kierkegaard: "Man knows: Out on 70,000 feet, many many miles away from all human help."

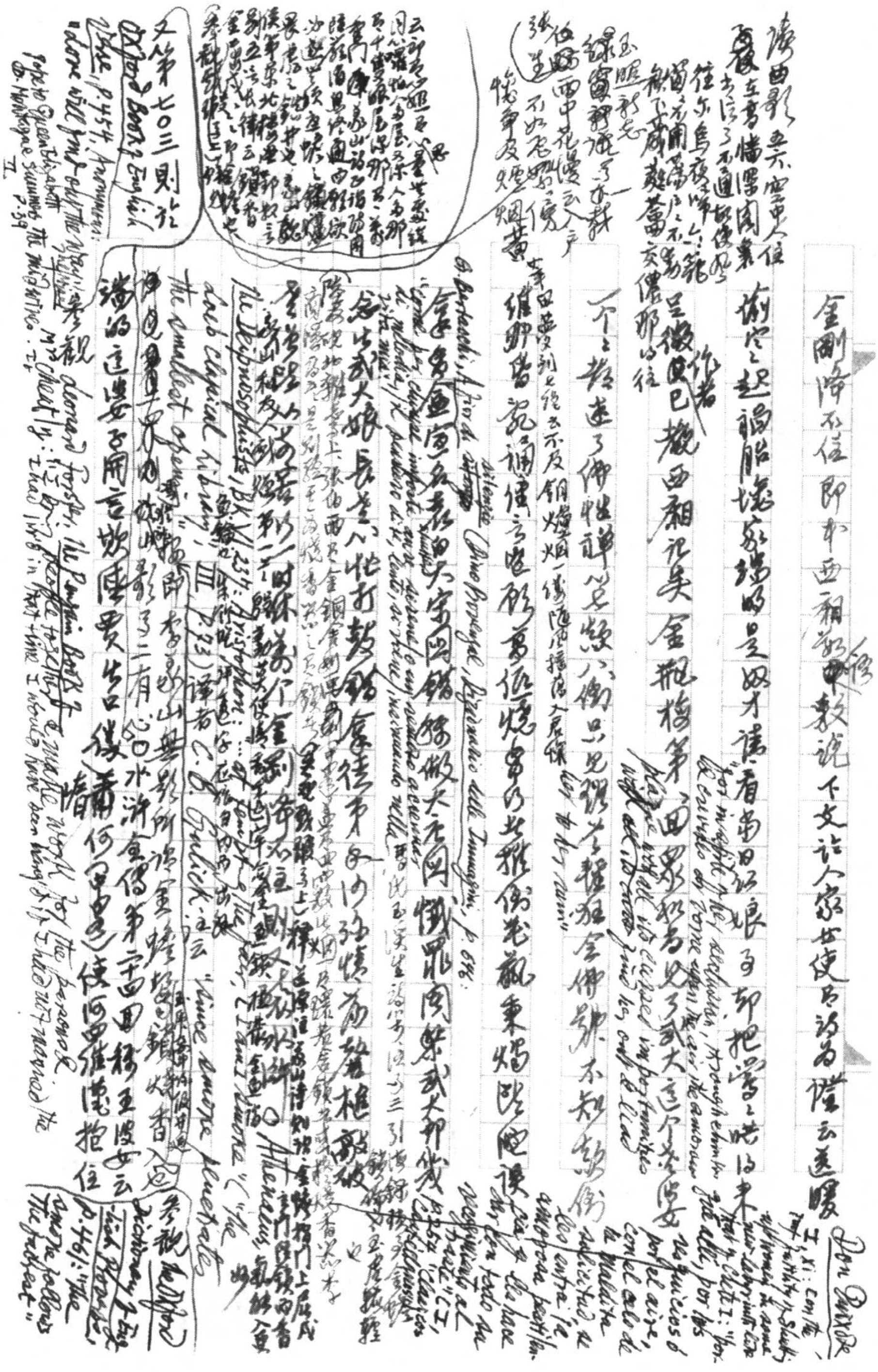
~~密~~甚[illegible]誅而犯兔鎖衣的嘴早已閉上撐著了以喻 Judges 的語 "Tongue situation."

（沈約《四城門》詩之三云：「既驚於二鼠，復馳光照明太子」，各議席將詩之六云：「猶捨之諸……」）

元曲◎王實甫《西廂記》第一本第四折，大師年紀老，法座上也凝眺；舉（趙懷玉《窺鳥賦》：王逸《九思》之六……亦見[illegible]第七十一則）名的班首真呆傍，覷著法聰頭做金磬敲，食指向[illegible]了燈。

梁元帝《[illegible]寺刹下銘》：「[illegible]安」；《金陵[illegible]》；[illegible]；《[illegible]淨居寺碑》；[illegible]銘云：「[illegible]白駒[illegible]黑鼠」

流傳錦於《水滸全傳》第四十五回寫一堂和尚見了楊雄老婆這等模樣，七顛八倒：班首輕狂，念佛號不知顛倒；闍黎沒亂，誦真言豈顧高低。燒香行者，推倒花瓶；秉燭頭陀，錯拿香盒。宣名表白，大宋國稱做大唐；懺罪沙彌，王押司念為押禁。動鐃的望空便撇，打鈸的落地不知；敲鐃子的軟做一團，擊響磬的酥做一塊。滿堂喧鬧，繞席縱橫。藏主心忙，擊鼓錯敲了徒弟手；維那眼亂，磬槌打破了老僧頭。十年苦行一時休，萬个



金剛降不信即本西廂記（偷）中教說下文說人家女使不許爲[illegible]云送暖

偷[illegible]之[illegible]鴿胎[illegible]的是奴才請看當日紅娘子卻把[illegible]之[illegible]的來

讀西影[illegible]空中人往 [illegible]在書[illegible]閣[illegible] [illegible]了不通[illegible]使然 往[illegible]鳥夜啼山[illegible] [illegible]之[illegible]戶之不[illegible] [illegible]交儂耶以往

呈[illegible]巴[illegible]西廂記矣金瓶梅第[illegible]回[illegible]了武大這个[illegible]（作者）

一个[illegible]了佛[illegible]八[illegible]只見[illegible]會佛[illegible]不知[illegible]

[illegible]綠窗[illegible]雨中花[illegible]不如[illegible] [illegible]煙[illegible]黃

[illegible]維那[illegible]說[illegible]之[illegible]爲[illegible]乘燭[illegible]

[illegible]大家[illegible]傲大[illegible]閑[illegible]武大郎

[illegible]

G. Bertacchi, A [illegible] di [illegible]

Dino Provenzal, Dizionario delle Immagini, p. 694: "[illegible]"

[illegible]

The Deipnosophists, Bk. VI, 237: Aristophanes: "[illegible]" (Loeb Classical Library, III, p. 73) 譯者 C. B. Gulick 注云 "since [illegible] the [illegible]"

Athenaeus [illegible]

the smallest of persons [illegible]

[illegible]水滸[illegible]

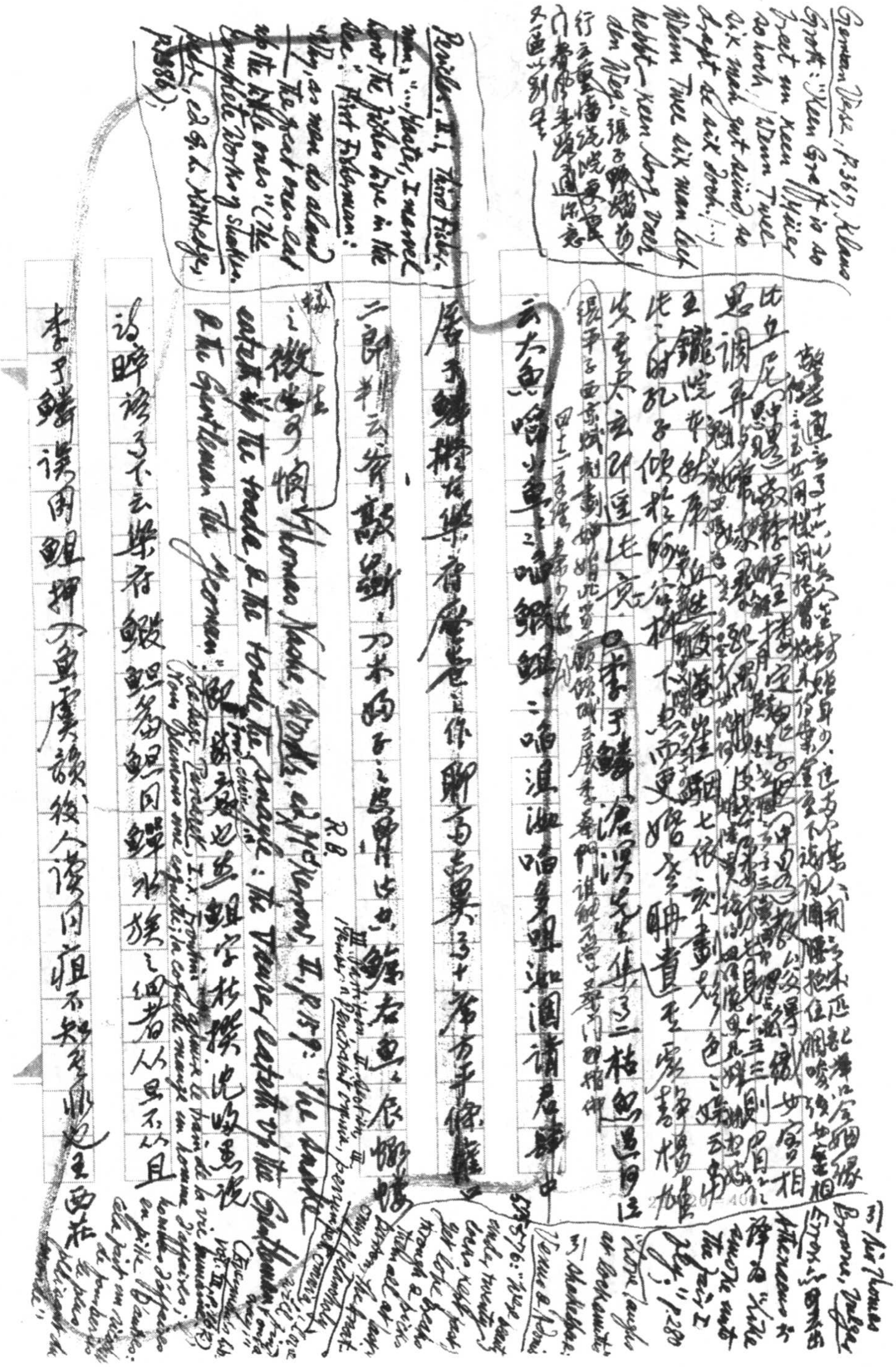
[illegible]

又第七〇三則論 Oxford Book of English Verse, p. 454, Anonymous: "[illegible]"

參觀 [illegible] M.P. [illegible]: the Penguin Book of [illegible]: "[illegible] I would have [illegible] the [illegible]"

Pope to Queen Elizabeth [illegible] Summers the [illegible] II, p. 39

參觀 The Oxford Dictionary of English Proverbs, p. 461: "The [illegible] the fellows [illegible]"



German Verse, p.367, Klaus Groth: "Keen Graff is so breet un keen Müer so hoch, / Wenn Twee sik man gut sünd, so drapt se sik doch. (…) Wenn Twee sik man leef hebbt — keen Sorg vaer den Weg." [illegible]

比丘尼[illegible]思調弄[illegible]王鑑[illegible]此之[illegible]孔子傾於[illegible]

次云大玄所至此竟

張平子西京賦[illegible]

云大魚[illegible]小魚[illegible]鰕鰕[illegible]泥泥[illegible]請君歸中

李子鱗滄溟先生集卷二枯魚過河泣

引 Sir Thomas Browne, Vulgar Errors [illegible] Athenaeus [illegible] "Like smoke unto the fair I fly;" p.280

"Love laughs at locksmiths" 引 Shakespeare: Venus & Adonis 575-576: "Were beauty under twenty locks kept fast, / Yet love breaks through & picks them all at last;" Burton, The Anatomy of Melancholy III Partition, II Section, III Member: "Penetrabit omnia, perrumpet omnia," "Love will find out a way;" (Everyman's Lib. vol. III, p.162)

Pericles, II.1, Third Fisherman: "…Master, I marvel how the fishes live in the sea." First Fisherman: "Why, as men do a-land: the great ones eat up the little ones" (The Complete Works of Shakespeare, ed. G. L. Kittredge, p.1386);

怪子鱗樽於樂府[illegible]作聊為[illegible]

二郎半云[illegible]

R.B.

之微生可惘 Thomas Nashe, Works, ed. McKerrow, II, p.159: "The snake eateth up the toade, & the toade the snayle: the Vsurer eateth up the Gentleman, & the Gentleman the Yeoman" food-chain [illegible]

Le Sage, Turcaret, I.x, Frontin: "J'admire le train de la vie humaine! Nous plumons une coquette; la coquette mange un homme d'affaires; l'homme d'affaires en pille d'autres: cela fait un ricochet de fourberies le plus plaisant du monde"

詩曉謠不云樂府[illegible]鰕鯉同鱓[illegible]族之細者人只不以且

李于鱗[illegible]同鯉押入魚虞韻，後人讀同[illegible]不知[illegible]西花

~~姚[illegible]卷七十九[illegible]~~

~~[illegible]~~

七百四、黃石牧《唐堂集》卷九十《晚唐三傑詩[illegible]集序》謂四唐之為唐，猶四時之成歲，[illegible]溫暑涼[illegible]之[illegible]

Wm Sidney Walker: "Too solemn for day, too sweet for night, / Come not in darkness, come not in light; / But come in some twilight interim, / When the gloom is soft, & the light is dim" (*The Oxford Bk of Eng. Verse*, ed A. Quiller-Couch, p. 746)

西崑[illegible]於自然，及其至也，而[illegible]刻畫，[illegible]橫山已略[illegible]之矣。

卷八《黃葉村莊詩集序》[illegible]（重刊）[illegible]

[illegible]

[illegible]諸論 Burke, *Thoughts on the Causes of the Present Discontents*: "No lines can be laid down for civil or political wisdom. They are a matter incapable of exact definition. But, though no man can draw a stroke between the confines of day & night, yet light & darkness are upon the whole tolerably distinguishable" (*Select Works*, ed. E. J. Payne, I, p. 39)

[[illegible] Marino, *A Carlo Emanuele I*]

Keats: "I stood Tip-toe upon a Little Hill": "The ripples seem right glad to reach those cresses, / And cool themselves among the em'rald tresses; / The while they cool themselves, they freshness give, / And moisture, that the bowery green may live: / So keeping up an interchange of favours, / Like good men in the truth of their behaviours" (*Poems*, "Everyman's", p. 3).

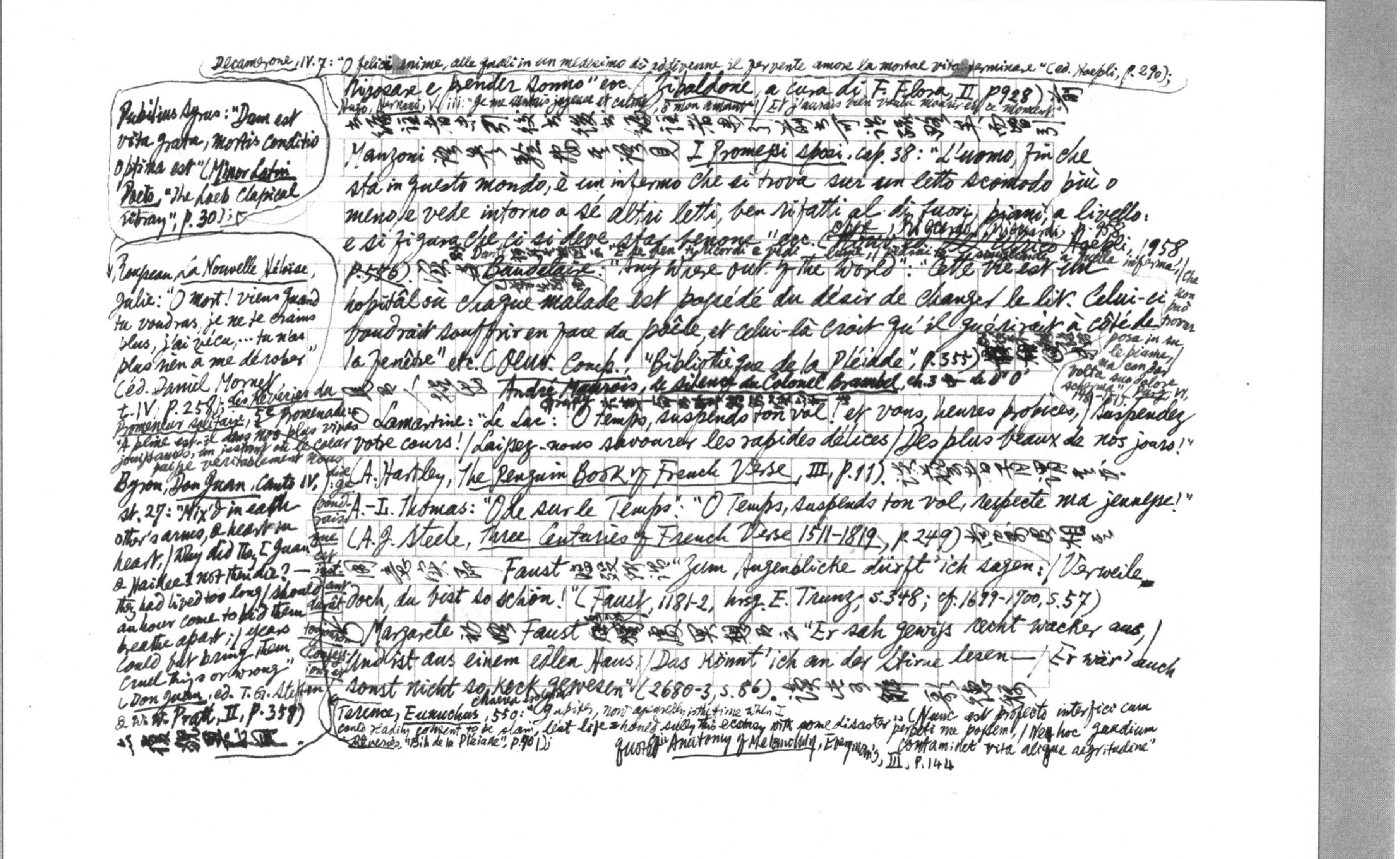
"All the species which border upon or occupy, so to speak, disputable territory are necessarily ambiguous and endowed with characteristics which may be equally ascribed to neighbouring species"

此際即所謂 Leibniz 之 "Law of Continuity" 所謂 "Régions d'inflexion et de rebroussement" (The Monadology & Other Philosophical Writings, tr. R. Latta, p.38) 引 Morris Cohen 所謂 "twilight zones" 亦云 "yet we must grant that of things in transition there are times when opposite predicates are equally true. We cannot, in fact, draw an absolutely sharp dividing line between day & night" etc. (A Preface to Logic, p.74)。參 Leibniz, Nouveaux Essais sur l'Entendement 云 "La nature ne fait jamais de sauts" (Philosophischen Schriften hrsg. C. J. Gerhardt, V, s.49) 又 Hegel, Wissenschaft der Logik 云 "Es gibt keinen Sprung in der Natur" (Reclams "Universal-Bibliothek" ed. Bd. I, s. 490) 亦相反相成 參 Francis Galton: "Natural groups have nuclei, but no outlines" (Havelock Ellis, The Criminal, 5th ed., p.21 引) [illegible]

○ Leopardi, "Detti Memorabili di Filippo Ottonieri": "Diceva altresì che ognuno di noi, da che viene al mondo, è come uno che si corica in un letto duro e disagiato: dove subito posto, sentendosi stare incomodamente, comincia a rivolgersi sull'~~un~~ uno e sull'altro fianco, e mutar luogo e giacitura a ogni poco; e dura così tutta la notte, sempre sperando di poter prendere alla fine un poco di sonno" ecc. (Opere, a cura di S. Solmi, I, p.579) 又 Zibaldone 云 "Il tale diceva che noi venendo in questa vita, siamo come chi si corica in un letto duro e incomodo, che sentendovisi star male, non vi può star quieto, e però si rivolge cento volte da ogni parte, e proccura in vari modi di appianare, ammollire ec. il letto, cercando pur sempre e sperando di avervi a /

Cf. W. J. Jones, The Romantic Syndrome, p.24 ff. "The Continuity / Discreteness Axis"; p.28 ff. "The Sharp-Focus-Soft-Focus Axis".

Washington Irving, Tales of a Traveller, "To the Reader": "There is a certain relief in change, even though it be from bad to worse; as I have found in travelling in a stage-coach, that it is often a comfort to shift one's position and be bruised in a new place."



Decamerone, IV. 7: "O felici anime, alle quali in un medesimo dì addivenne il fervente amore la mortal vita terminare" (ed. Hoepli, p. 290);

Rizosare e render sonno" ecc. (Zibaldone, a cura di F. Flora, II, p. 928) [illegible]

Hugo, Hernani, V. iii: "Je me sentais joyeuse et calme, / ô mon amant! / Et j'aurais bien voulu mourir en ce moment" [illegible]

Manzoni [illegible] I Promessi sposi, cap. 38: "L'uomo, fin che sta in questo mondo, è un infermo che si trova sur un letto scomodo più o meno, e vede intorno a sé altri letti, ben rifatti al di fuori, piani, a livello: e si figura che ci si deve star benone" ecc. (Opere, Riccardo Ricciardi, p. 958 [illegible] Hoepli, 1958, p. 556). [illegible] Dante [illegible] "E se ben ti ricordi e vedi lume, / vedrai te somigliante a quella inferma / che non può trovar posa in su le piume, / ma con dar volta suo dolore scherma" (Purg. VI, 148-151). [illegible] Baudelaire: "Any Where out of the World": "Cette vie est un hôpital où chaque malade est possédé du désir de changer de lit. Celui-ci voudrait souffrir en face du poêle, et celui-là croit qu'il guérirait à côté de la fenêtre" etc. (Œuvr. Comp., "Bibliothèque de la Pléiade", p. 355) [illegible] André Maurois, Le Silence du Colonel Bramble, ch. 3 [illegible]

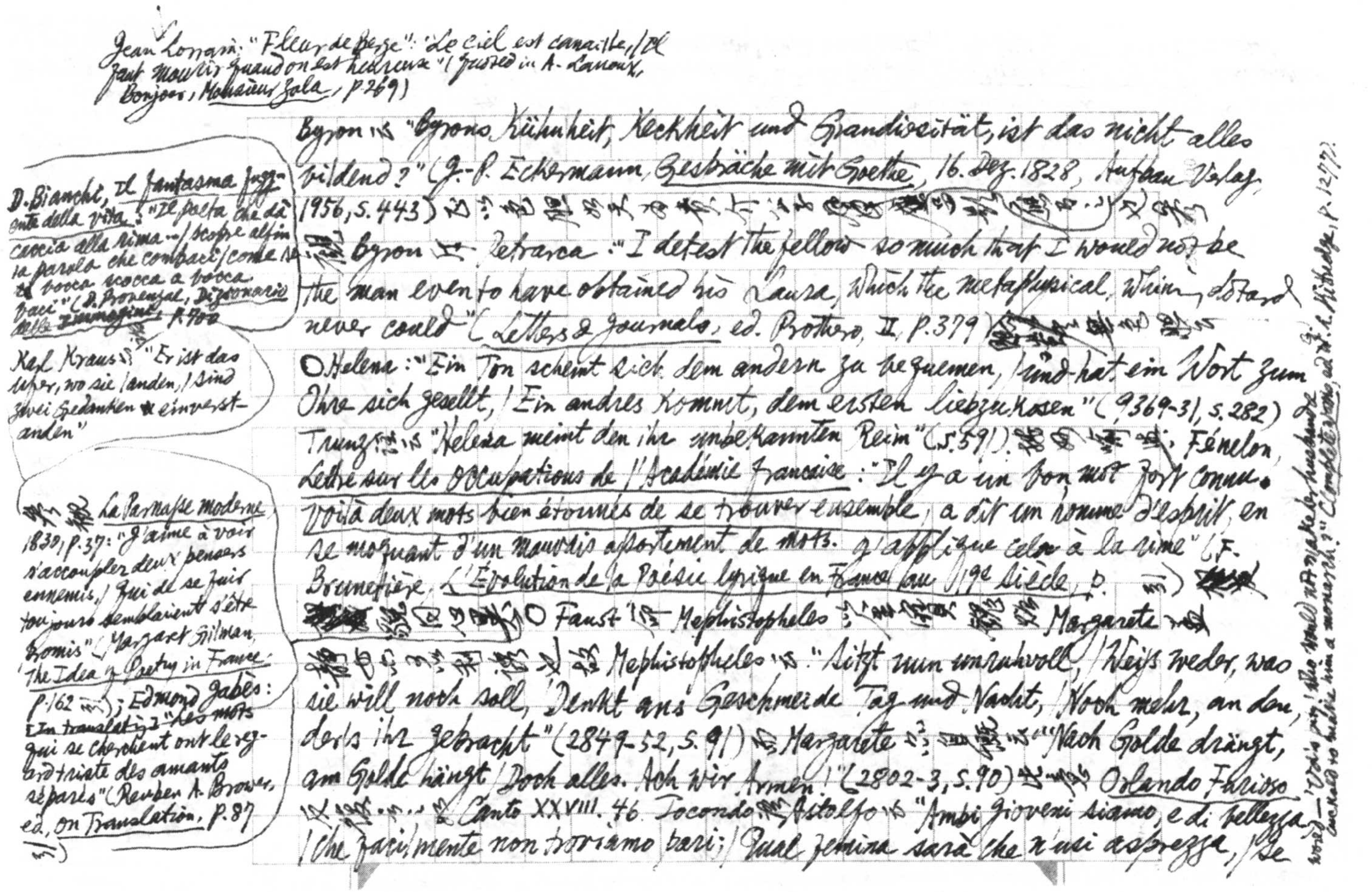
Lamartine: "Le Lac": "O temps, suspends ton vol! et vous, heures propices, / Suspendez votre cours! / Laissez-nous savourer les rapides délices / Des plus beaux de nos jours!" (A. Hartley, The Penguin Book of French Verse, III, p. 11). [illegible] A.-L. Thomas: "Ode sur le Temps": "O Temps, suspends ton vol, respecte ma jeunesse!" (A. J. Steele, Three Centuries of French Verse 1511-1819, p. 249) [illegible] Faust [illegible] "Zum Augenblicke dürft' ich sagen: / Verweile doch, du bist so schön!" (Faust, 1181-2, hrsg. E. Trunz, s. 348; cf. 1699-1700, s. 57) Margarete [illegible] Faust [illegible] "Er sah gewiss recht wacker aus, / Und ist aus einem edlen Haus; / Das könnt' ich an der Stirne lesen— / Er wär' auch sonst nicht so keck gewesen" (2680-3, s. 86). [illegible]

Publilius Syrus: "Dum est vita grata, mortis conditio optima est" (Minor Latin Poets, "The Loeb Classical Library", p. 30);

Rousseau, La Nouvelle Héloïse, Julie: "O mort! viens quand tu voudras, je ne te crains plus, j'ai vécu, ... tu n'as plus rien à me dérober" (éd. Daniel Mornet, t. IV, p. 258); Les Rêveries du Promeneur solitaire, 5e Promenade: "A peine est-il dans nos plus vives jouissances, un instant où le cœur puisse véritablement nous dire: ... [illegible]"

Byron, Don Juan, Canto IV, st. 27: "Mix'd in each other's arms, & heart in heart, / Why did they [Juan & Haidee] not then die?—they had lived too long / Should an hour come to bid them breathe apart; / Years could but bring them cruel things or wrong" (Don Juan, ed. T. G. Steffan & W. W. Pratt, II, p. 358) [illegible]

Terence, Eunuchus, 550: "Jupiter, now assuredly is the time when I could readily consent to be slain, lest life should sully this ecstasy with some disaster" (Nunc est profecto interfici cum perpeti me possem, / Ne hoc gaudium contaminet vita aliqua aegritudine" quoted in Anatomy of Melancholy, Everyman's, III, p. 144 [illegible] Rêveries, "Bib. de la Pléiade", p. 901);



Jean Lorrain: "Fleur de Pêze": "Le ciel est canaille, / Il faut mourir quand on est heureux" (quoted in A. Lanoux, *Bonjour, Monsieur Zola*, p. 269)

D. Bianchi, *Il fantasma fuggente della vita*: "Il poeta che dà caccia alla rima … / scopre alfin la parola che combaci / come se bocca scocca a bocca baci" (D. Provenzal, *Dizionario delle immagini*, p. 900)

Karl Kraus 云 "Er ist das Ufer, wo sie landen, / sind zwei Gedanken einverstanden"

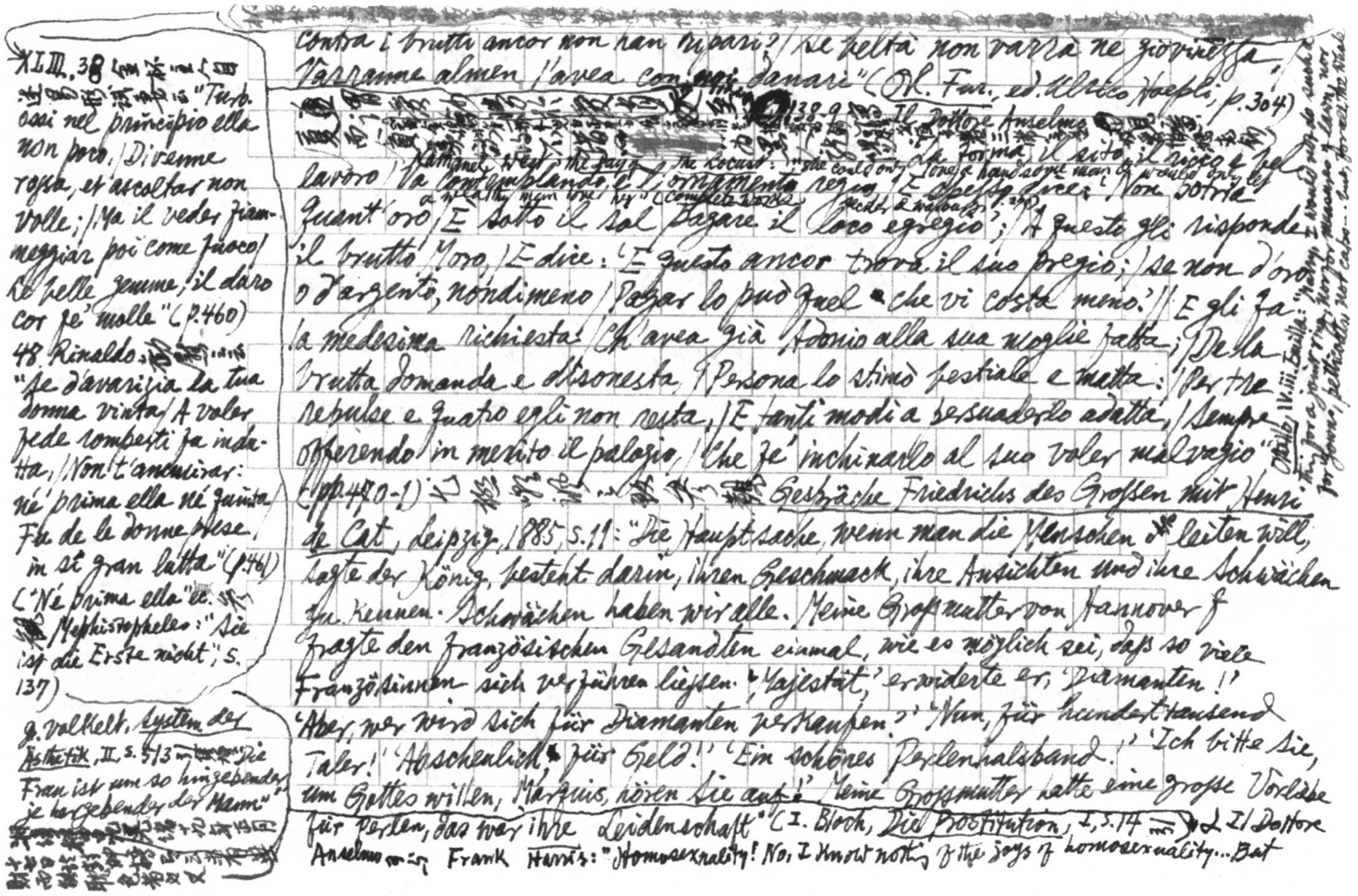
参觀 *La Parnasse moderne* 1830, p. 37: "J'aime à voir s'accoupler deux pensers ennemis, / Qui de se fuir toujours semblaient s'être promis" (Margaret Gilman, *The Idea of Poetry in France*, p. 162 [illegible]); Edmond Jabès: [In translating] "Les mots qui se cherchent ont le regard triste des amants séparés" (Reuben A. Brower, ed., *On Translation*, p. 87 [illegible])

Byron 云 "Byrons Kühnheit, Keckheit und Grandiosität, ist das nicht alles bildend?" (J.-P. Eckermann, *Gespräche mit Goethe*, 16. Dez. 1828, Aufbau Verlag, 1956, S. 443) 正以色胆如天为贵 [illegible]

[illegible] Byron [illegible] Petrarca: "I detest the fellow so much that I would not be the man even to have obtained his Laura, which the metaphysical, whining dotard never could" (*Letters & Journals*, ed. Prothero, II, p. 379) [illegible]

O Helena: "Ein Ton scheint sich dem andern zu bequemen, / Und hat ein Wort zum Ohre sich gesellt, / Ein andres kommt, dem ersten liebzukosen" (9369-31, S. 282) Trunz [illegible] "Helena meint den ihr unbekannten Reim" (S. 591) [illegible]; Fénelon, *Lettre sur les occupations de l'Académie française*: "Il y a un bon mot fort connu. Voilà deux mots bien étonnés de se trouver ensemble, a dit un homme d'esprit, en se moquant d'un mauvais assortement de mots. J'applique cela à la rime" (F. Brunetière, *L'Évolution de la Poésie lyrique en France au 19e siècle*, p. [illegible]) [illegible] O Faust [illegible] Mephistopheles [illegible] Margarete [illegible] Mephistopheles 云 "Sitzt nun unruhvoll, / Weiss weder, was sie will noch soll, / Denkt ans Geschmeide Tag und Nacht, / Noch mehr, an den ders ihr gebracht" (2849-52, S. 91) [illegible] Margarete [illegible] "Nach Golde drängt, / Am Golde hängt / Doch alles. Ach wir Armen!" (2802-3, S. 90) [illegible] *Orlando Furioso* [illegible] Canto XXVIII. 46. Jocondo [illegible] Astolfo 云 "Ambi gioveni siamo, e di bellezza / Che facilmente non troviamo pari; / Qual femina sarà che n'usi asprezza, / Se

world — 'Ud's pity! Who would not make her husband a cuckold to make him a monarch?'" (*Complete Works*, ed. G. L. Kittredge, p. 1277)



XLIII. 38 [illegible] "Turbossi nel principio ella non poco, / Divenne rossa, et ascoltar non volle; / Ma il veder fiammeggiar poi come fuoco / Le belle gemme, il duro cor fe' molle" (p.460) 48 Rinaldo [illegible] "Se d'avarizia la tua donna vinta / A voler fede rompersi fu indutta, / Non t'ammirar: nè prima ella nè quinta / Fu de le donne prese in sì gran lotta" (p.461) ("Nè prima ella" ec. [illegible] Mephistopheles: "Sie ist die Erste nicht"; S. 137)

J. Volkelt, System der Ästhetik, II, S. 513 [illegible] "Die Frau ist um so hingebender, je hingebender der Mann" [illegible]

Contra i brutti ancor non han ripari? / Se beltà non varrà nè giovinezza, / Varramme almen, l'avea con miei danari" (Orl. Fur., ed. Ulrico Hoepli, p. 304) [illegible] 138-9 [illegible] Il Dottore Anselmo [illegible] la forma, il sito, il ricco e bel lavoro / Va contemplando, e l'ornamento regio; / E spesso dice: 'Non potria quant'oro / È sotto il Sol pagare il loco egregio'; / A questo gli risponde il brutto Moro, / E dice: 'E questo ancor trova il suo pregio; / Se non d'oro o d'argento, nondimeno / Pagar lo può quel che vi costa meno.' / E gli fa la medesima richiesta / Ch'avea già Adonio alla sua moglie fatta; / Della brutta domanda e disonesta, / Persona lo stimò bestiale e matta; / Per tre repulse e quattro egli non resta, / E tanti modi a persuaderlo adatta, / Sempre offerendo in merito il palagio, / Che fe' inchinarlo al suo voler malvagio" (pp. 470-1) [illegible] Gespräche Friedrichs des Grossen mit Henri de Catt, Leipzig, 1885, S. 11: "Die Hauptsache, wenn man die Menschen leiten will, sagte der König, besteht darin, ihren Geschmack, ihre Ansichten und ihre Schwächen zu kennen. Schwächen haben wir alle. Meine Grossmutter von Hannover fragte den französischen Gesandten einmal, wie es möglich sei, dass so viele Französinnen sich verführen liessen. 'Majestät,' erwiderte er, 'Diamanten!' 'Aber, wer wird sich für Diamanten verkaufen?' 'Nun, für hunderttausend Taler!' 'Abscheulich, für Geld!' 'Ein schönes Perlenhalsband!' 'Ich bitte Sie, um Gottes willen, Marquis, hören Sie auf!' Meine Grossmutter hatte eine grosse Vorliebe für Perlen, das war ihre Leidenschaft" (I. Bloch, Die Prostitution, I, S. 14 [illegible]) Il Dottore Anselmo [illegible] Frank Harris: "Homosexuality! No, I know nothing of the joys of homosexuality... But

Nathanael West, The Day of the Locust: "She could only love a handsome man & would only let a wealthy man love her" (Complete Works, Secker & Warburg, p. 270)

Othello, IV.iii. Emilia: "Marry, I would not do such a thing for a joint ring, nor for measures of lawn, nor for gowns, petticoats, nor caps... but, for all the whole

David Cecil, *Max*, p. 164: "Max went home & drew a cartoon of Harris, stark naked & with his moustache bristling, looking coyly over his shoulders at Shakespeare, who shrinks back at the alarming prospect. Underneath was written: 'Had Shakespeare asked…'"

I must say that if Shakespeare had asked me I should have had to submit" (Vincent Brome, *Frank Harris*, p. 6?) [illegible] Pietro Pomponazzi, *On the Immortality of the Soul*: "man is clearly not of simple but of multiple, not of certain but of ambiguous (ancipitis) nature." (E. Cassirer, P. O. Kristeller & J. H. Randall, Jr. ed. *The Renaissance Philosophy of Man*, p. 282)

"zwei" cf. Karl Miller's book, *Doubles* (1985) on the "duality" or "Protean" multiple identity of human nature

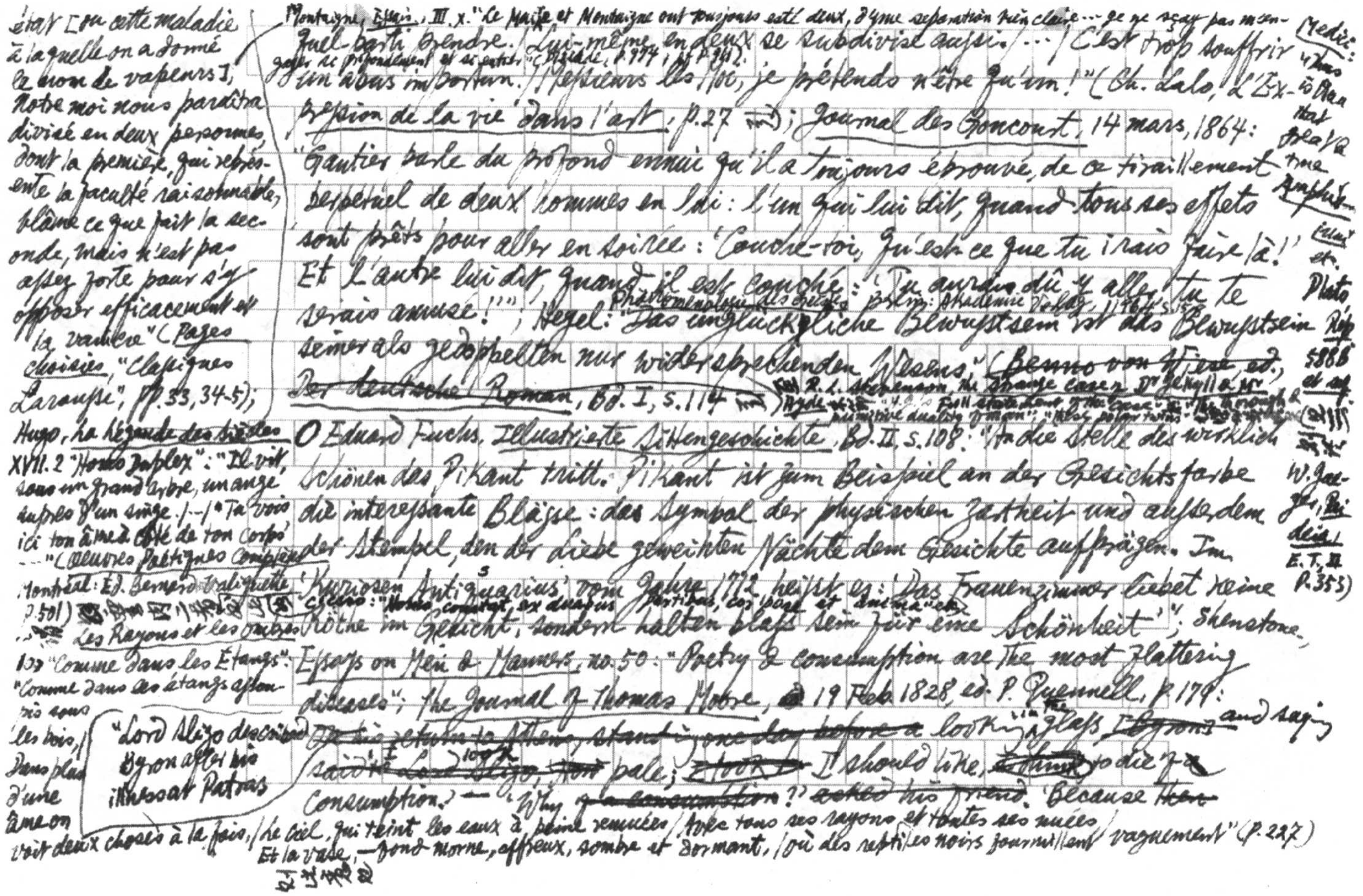
○ *Faust* "Zwei Seelen wohnen, ach! in meiner Brust, / Die eine will sich von der andern trennen" (1112-4, S. 41) [illegible] Paul Fleming: "Widerstreit in sich selbst". Cf. Augustine, *Confessions*, VIII. x "duae", I, p. 424: "ita duae voluntates meae, una vetus, alia nova, illa carnalis, illa spiritalis, confligebant inter se, atque discordando dissipabant animam meam". Baudelaire: "L'Héautontimoroumenos" [illegible] Jacques Barzun, *Romanticism & the Modern Ego*, p. 70: "the classic objection to romantic psychology is that it accepts an inner dualism — the two souls in one breast" etc. Pascal, Pensées, sect. VI, § 412: "Guerre intestine de l'homme entre la raison et les passions" (Œuvres, "Grands Écrivains de la France", XIII, p. 311; cf. Brunschvicg's note [illegible] pp. 311-2) IX. XII. 450 [illegible] *Faust*; p. 80: "When Racine was in melancholy he wrote a simple song, the third of his *Cantiques spirituels*, in which he says he feels two souls within his breast" [illegible] "Mon Dieu, quelle guerre cruelle! / Je trouve deux hommes en moi"

Shaftesbury, *Soliloquy*, I. ii: "two persons in one individual self … both good & bad, passionate for virtue & vice, desirous of contraries"; I. iii: "Whatever we [illegible] employed in [illegible] had acquired the habit of this [illegible] who (should by virtue of the double reflection, distinguish ourselves into two different parties" (*Characteristics*, ed. J. M. Robertson, I, pp. 121, 124) In Orphic theology all the gods are [illegible], animated by a law of self-contrariety, & in the Renaissance legend, Proteus [illegible]

Jean de Sponde: "Je sens dedans mon âme une guerre civile: / D'un parti ma raison, mes sens d'autre parti, / Dont le brûlant discord ne peut être amorti, / Tant chacun son tranchant l'un contre l'autre affile" (J. M. Cohen, *The Baroque Lyric*, p. 2). Arrigo Boito: "Dualismo": "Son luce ed ombra; angelica / farfalla o verme immondo, / sono un caduto cherubo / dannato a errar sul mondo, / o un demone che sale, / affaticando l'ale, / verso un lontano ciel. / … / Ecco perché mi affascina / l'ebbrezza di due canti, / ecco perché mi lacera / l'angoscia di due pianti, / ecco perché il sorriso / che mi contorce il viso / o che m'allarga il cuor." ecc. (L. Baldacci, *Poeti minori dell'Ottocento*, I, p. 904); is ambiguo (A. Bartlett Giamatti in P. Demetz, T. Greene & L. Nelson Jr. ed. *The Disciplines of Criticism*, p. 423). Piron: "Deux Tonneaux": "Deux Moi, sans cesse, en moi se font sentir. / L'un tire au ciel, l'autre tient à la terre. / Un Moi troisième, établi pour entendre / Et pour juger, ne sait

Thomas Browne, *Religio*

Buffon, *Histoire naturelle*, t. IV, *Discours sur la nature des animaux*, ch. "Homo Duplex": "L'homme intérieur est double; il est composé de deux principes différents par leur nature et contraires par leur action. L'âme, ce principe spirituel, ce principe de toute connaissance, est toujours en opposition avec cet autre principe animal et purement matériel…. Si nous nous observons dans cet



Montaigne, *Essais*, III. x. "Le Maire et Montaigne ont tousjours esté deux, d'une separation bien claire … Je ne sçay pas men- Quel parti prendre. / Lui-même en deux se subdivise aussi. / … / C'est trop souffrir d'un abus importun. / Messieurs les moi, je prétends n'être qu'un!" (Ch. Lalo, *L'Expression de la vie dans l'art*, p. 27 [illegible]); *Journal des Goncourt*, 14 mars, 1864: "Gautier parle du profond ennui qu'il a toujours éprouvé, de ce tiraillement perpétuel de deux hommes en lui: l'un qui lui dit, quand tous ses effets sont prêts pour aller en soirée: 'Couche-toi, qu'est-ce que tu iras faire là!' Et l'autre lui dit, quand il est couché: 'Tu aurais dû y aller, tu te serais amusé!'"; Hegel: "Das unglückliche Bewußtsein ist das Bewußtsein seiner als gedoppelten nur widersprechenden Wesens" (~~Benno von Wiese ed.~~, ~~Der deutsche~~ *Roman*, Bd. I, S. 114 [illegible])

O Eduard Fuchs, *Illustrierte Sittengeschichte*, Bd. II, S. 108: "An die Stelle des wirklich Schönen das Pikant tritt. Pikant ist zum Beispiel an der Gesichtsfarbe die interessante Blässe: das Sympol der physischen Zartheit und außerdem der Stempel, den der Liebe geweihten Nächte dem Gesichte aufprägen. Im 'Kuriosen Antiquarius' vom Jahre 1772 heißt es: 'Das Frauenzimmer liebet keine Röthe im Gesicht, sondern halten blaß sein für eine Schönheit'"; Shenstone, *Essays on Men & Manners*, no. 50: "Poetry & consumption are the most flattering diseases"; *The Journal of Thomas Moore*, 19 Feb. 1828, ed. P. Quennell, p. 179: ~~On his return to Athens, standing one day before a~~ looking glass ~~Byron~~ the and saying ~~said~~ "I look ~~Lord Sligo~~, ~~how~~ pale; ~~I look~~ I should like ~~I think~~ to die of a consumption." — "Why ~~of a consumption~~?" ~~asked his friend.~~ 'Because ~~then~~

Hegel: *Phänomenologie des Geistes*, Berlin: Akademie Verlag, 1964, S. 158

R. L. Stevenson, *The Strange Case of Dr Jekyll & Mr Hyde*, "4. 9. 2 Full statement of the case": "the thorough & primitive duality of man"; "these polar twins" [illegible]

Cicero: "~~Homo~~ constat ex duabus partibus, corpore et animo" [illegible]

état [ou cette maladie à laquelle on a donné le nom de vapeurs], notre moi nous paraîtra divisé en deux personnes, dont la première, qui représente la faculté raisonnable, blâme ce que fait la seconde, mais n'est pas assez forte pour s'y opposer efficacement et la vaincre" (*Pages choisies*, "Classiques Larousse", pp. 33, 34-5); Hugo, *La Légende des Siècles* XVII. 2 "Homo Duplex": "Il vit, sous un grand arbre, un ange auprès d'un singe. / — / Tu vois ici ton âme à côté de ton corps …" (*Œuvres Poétiques Complètes*, Montréal: Éd. Bernard Valiquette, p. 501) [illegible] *Les Rayons et les Ombres* 103 "Comme dans les Étangs": "Comme dans ces étangs assoupis sous les bois, / Dans plus d'une âme on voit deux choses à la fois, / Le ciel, qui teint les eaux à peine remuées / Avec tous ses rayons et toutes ses nuées, / Et la vase, — fond morne, affreux, sombre et dormant, / Où des reptiles noirs fourmillent vaguement" (p. 227)

"Lord Sligo described Byron after his illness at Patras"

[illegible]

Medic: 4 Ideas to Man that breed true Amphi[illegible] et. Plato Rép. 588B et sq. [illegible] W. James, Ibid., E. T. II p. 353)

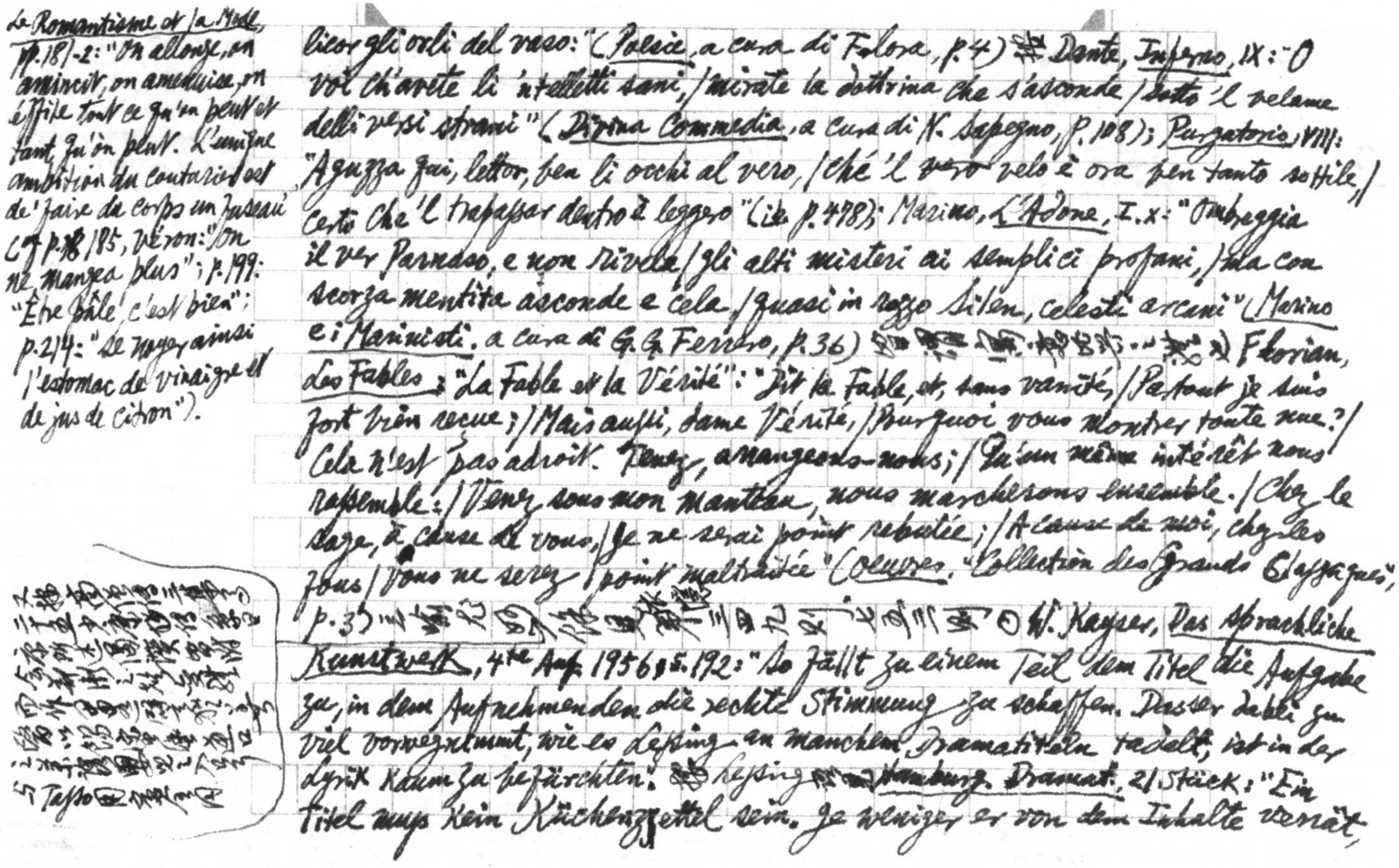
Jules Bertaut, *L'Époque romantique*, pp. 20-1: "Avoir la physionomie romantique!... 'On ne mange plus, dit Véron dans ses *Mémoires d'un Bourgeois de Paris*, on se met à l'eau: les femmes du bel air prétendent ne plus se nourrir que de feuilles de roses.' En outre, il faut paraître alanguie, mourante... sous ces airs glacés, un tempérament de feu. Elle est pâle, c'est bien; mais qu'il est mieux encore de faire passer dans son regard des 'lueurs infernales'"; cf. J. Bithell, *Modern German Literature 1880-1950*, 3rd ed. p. 210 ∞ Felix Dörmann: "Ich liebe die Fahlen und Bleichen, die Frauen mit müdem Gesicht, aus welchen in flammenden Zeichen verzehrende Sinnenglut spricht" ∞ Léon-Paul Fargue, *Lanterne magique*, pp. 170 et suiv.: "Il fut un temps que, pour réussir dans l'épineuse carrière de poète fréquentant le monde, il fallait avoir l'air d'un poitrinaire. On se le donnait. Et, l'on en mourait parfois. Balzac, dans *la Mode*, n'hésitait pas à soutenir les théories les plus saugrenues: '...L'ambitieux mange peu, le savant est sobre, et l'homme à sentiment a l'obésité en horreur'. Barbey d'Aurevilly.. ne s'accordait qu'un repas par jour.. Les Jeune France... ingurgitaient des citrons à la douzaine et buvaient le vinaigre à franche rasade afin de ressembler aux héros, tous pâles, du théâtre et du roman" (cf. Ch. Braibant, *Le Métier d'Écrivain*, p. 55 ∞ Louis Maigron,

~~He answered~~ the ~~women~~ ladies would all say, ~~see~~ look at that poor Byron — how interesting he looks in dying'"; Francesco De Sanctis: "Ugo Foscolo", in *Saggi Critici*, a cura di Luigi Russo, III, pp. 110-1: "Il pallore divenne interessante, la tisi fu una poesia; ciascuno si sentia consumare del mal di Jacopo [Ortis]"; Théophile Gautier, *Histoire du Romantisme*, éd. Charpentier, p. 31: "Il était de mode alors dans l'école romantique d'être pâle, livide, verdâtre, un peu cadavéreux, s'il était possible. Cela donnait l'air fatal, byronien, giaour, dévoré par les passions et les remords. Les femmes sensibles vous trouvaient intéressant, et, s'apitoyant sur votre fin prochaine, abrégeaient pour vous l'attente du bonheur pour qu'au moins vous fussiez heureux en cette vie"; Alexandre Dumas fils, *Le Demi-Monde*, I.iii, *Théâtre Complet*, éd. Calmann-Lévy, II, pp. 43-4. Olivier: "L'automne dernier... Tiens, voilà une saison dangereuse, à la campagne surtout, où la solitude donne carrière à l'imagination, où chaque feuille qui tombe est une élégie toute faite, où l'on sent le besoin de devenir poitrinaire pour être dans le ton de la nature mélancolique et décolorée"; II.v, p. 86, Marcelle: "Moi, je me porte bien, c'est ennuyeux. Quand une femme se porte toujours bien, personne ne s'intéresse plus à elle." Suzanne: "Je vous ai entendue tousser quelquefois, quand vous aviez passé la nuit." [illegible]

○ Tasso, *Gerusalemme Liberata*, I.iii: "e che 'l vero condito in molli versi / i più schivi allettando ha persuaso: / Così a l'egro fancial porgiamo aspersi / di soavi

Laurence Sterne, *Sentiment Journey*: "It was a pale... not critically handsome but... it was interesting" (the *World's Classics*, p. 27)

Shelley to Keats: "This consumption is a disease particularly fond of people who write such good verses as you have done" (H. E. Rollins, ed., *Letters of John Keats*, II, 310)

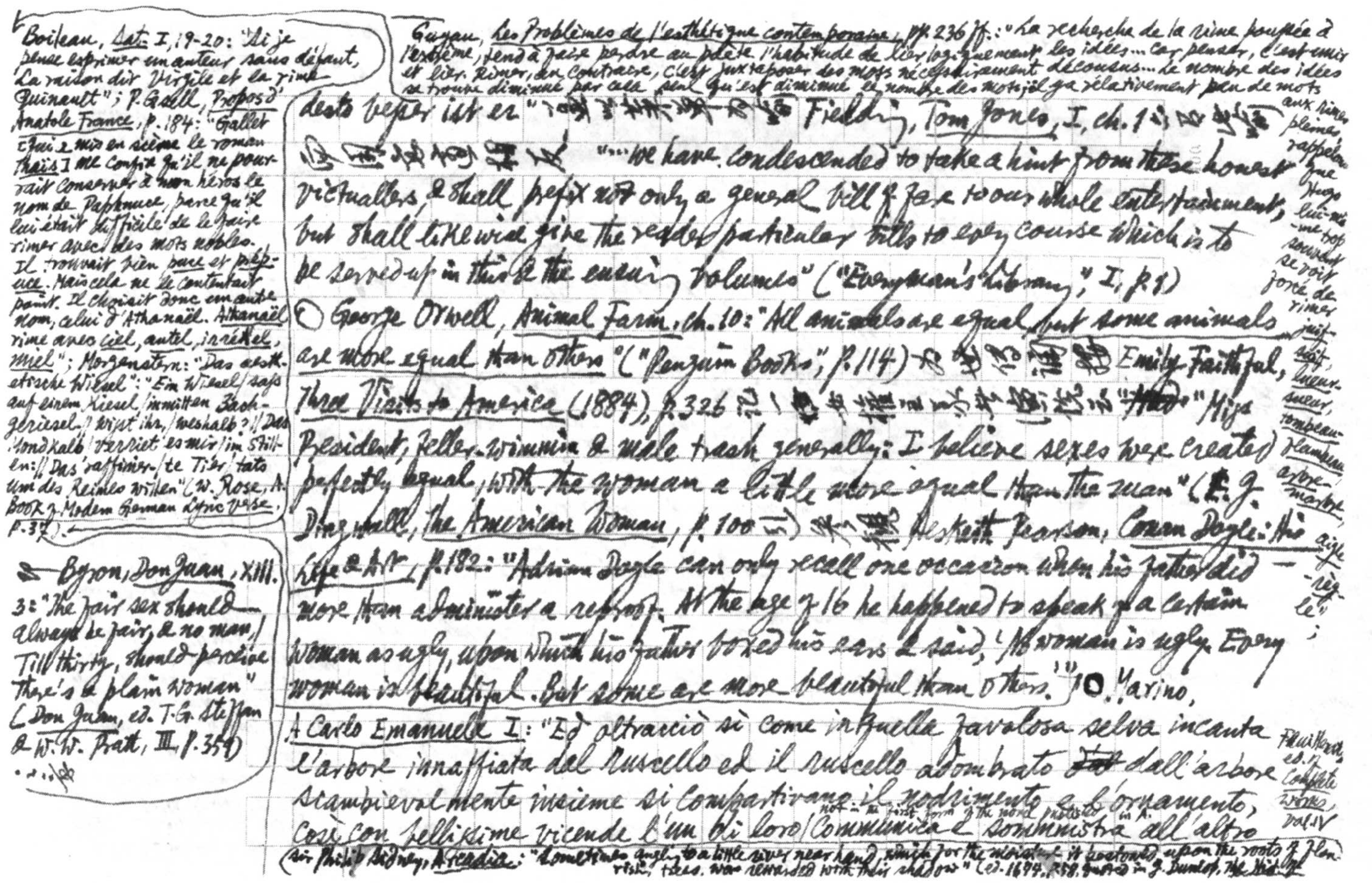


*Le Romantisme et la Mode*, pp.181-2: "On allonge, on amincit, on amenuise, on effile tout ce qu'on peut et tant qu'on peut. L'unique ambition du couturier est de faire du corps un fuseau" (cf. p.~~18~~185, Véron: "On ne mangea plus"; p.199: "Être pâle, c'est bien"; p.214: "Se noyer ainsi l'estomac de vinaigre et de jus de citron").

又按高僧傳三集卷二十五[illegible]

[illegible] 与Tasso[illegible]

ricorgli orli del vaso:" (*Poesie*, a cura di Flora, p.4) [illegible] Dante, *Inferno*, IX: "O voi ch'avete li 'ntelletti sani, / mirate la dottrina che s'asconde / sotto 'l velame delli versi strani" (*Divina Commedia*, a cura di N. Sapegno, p.108); *Purgatorio*, VIII: "Aguzza qui, lettor, ben li occhi al vero, / ché 'l ~~vero~~ velo è ora ben tanto sottile, / certo che 'l trapassar dentro è leggero" (ib. p.478); Marino, *L'Adone*, I.x: "Ombreggia il ver Parnaso, e non rivela / gli alti misteri ai semplici profani, / ma con scorza mentita asconde e cela, / quasi in rozzo Silen, celesti arcani" (*Marino e i Marinisti*, a cura di G.G. Ferrero, p.36) [illegible] Florian, *Les Fables*: "La Fable et la Vérité": "Dit la Fable, et, sans vanité, / Partout je suis fort bien reçue; / Mais aussi, dame Vérité, / Pourquoi vous montrer toute nue? / Cela n'est pas adroit. Tenez, arrangeons-nous; / Qu'un même intérêt nous rassemble: / Venez sous mon manteau, nous marcherons ensemble. / Chez le sage, à cause de vous, / Je ne serai point rebutée; / A cause de moi, chez les fous / Vous ne serez point maltraitée" (*Oeuvres*, "Collection des Grands Classiques", p.37) [illegible]三四九則[illegible]則 ⊙ W. Kayser, *Das sprachliche Kunstwerk*, 4te Aufl. 1956, S.192: "So fällt zu einem Teil dem Titel die Aufgabe zu, in dem Aufnehmenden die rechte Stimmung zu schaffen. Dass er dabei zu viel vorwegnimmt, wie es Lessing an manchen Dramatiteln tadelt, ist in der Lyrik kaum zu befürchten." [illegible] Lessing [illegible] *Hamburg. Dramat.*, 21 Stück: "Ein Titel muss kein Küchenzettel sein. Je weniger er von dem Inhalte verrät,



Boileau, *Sat.* I, 19-20: "Si je pense exprimer un auteur sans défaut, La raison dit Virgile et la rime Quinault"; P. Gsell, *Propos d'Anatole France*, p. 184: "Gallet [qui a mis en scène le roman *Thaïs*] me confia qu'il ne pourrait conserver à mon héros le nom de Paphnuce, parce qu'il lui était difficile de le faire rimer avec des mots nobles. Il trouvait bien *puce* et *prépuce*. Mais cela ne le contentait point. Il choisit donc un autre nom, celui d'Athanaël. *Athanaël* rime avec *ciel*, *autel*, *immortel*, *miel*"; Morgenstern: "Das aesthetische Wiesel": "Ein Wiesel / saß auf einem Kiesel / inmitten Bachgeriesel. // Wißt ihr, / weshalb? // Das Mondkalb / verriet es mir / im Stillen: // Das raffinier- / te Tier / tat's um des Reimes willen" (W. Rose, *A Book of Modern German Lyric Verse*, p. 37).

Byron, *Don Juan*, XIII. 3: "The fair sex should always be fair, & no man, / Till thirty, should perceive there's a plain woman" (*Don Juan*, ed. T. G. Steffan & W. W. Pratt, III, p. 359) ‥‥

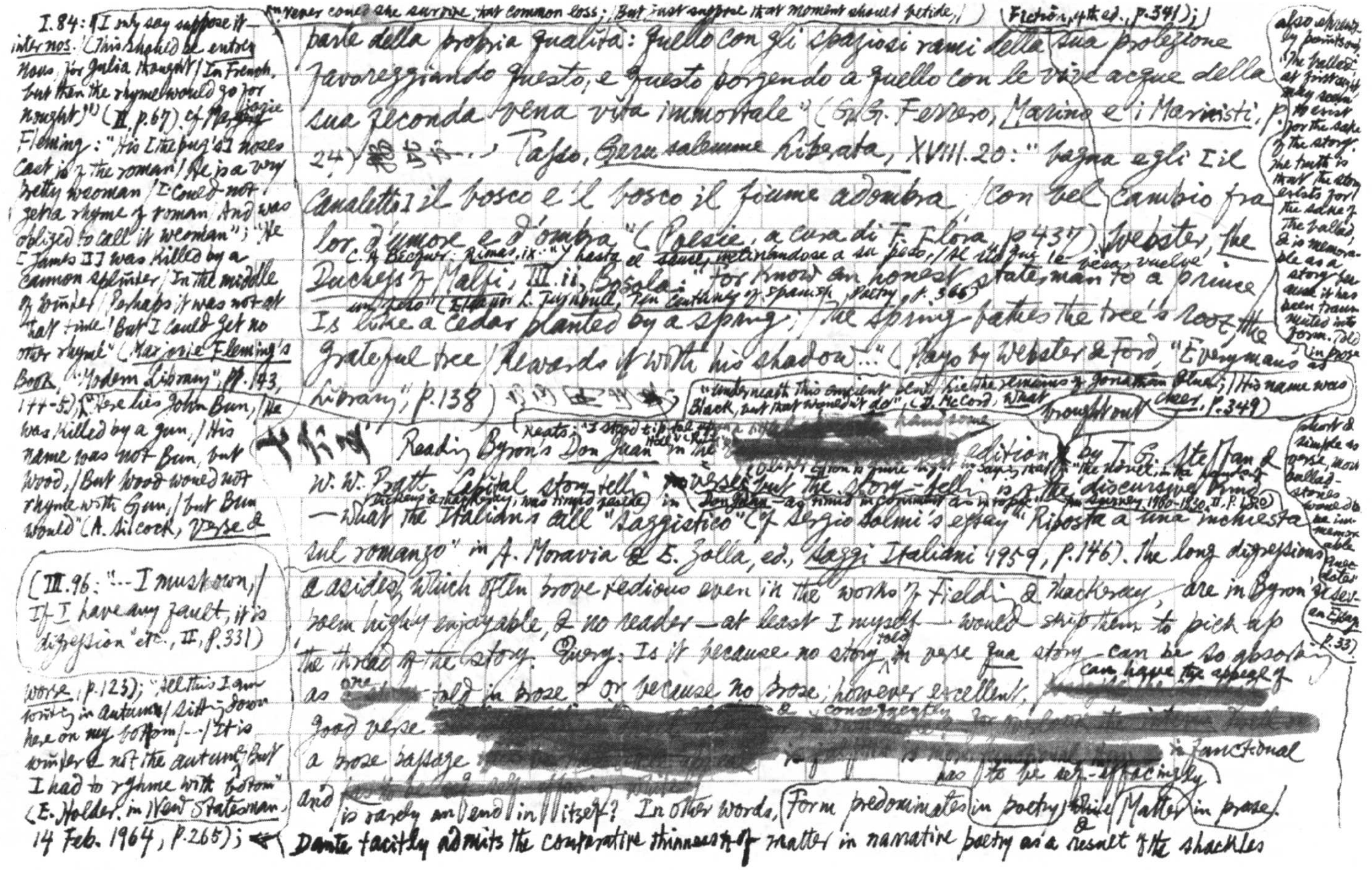
Guyau, *Les Problèmes de l'esthétique contemporaine*, pp. 236 ff.: "La recherche de la rime poussée à l'extrême, tend à faire perdre au poète l'habitude de lier logiquement les idées… car penser, c'est unir et lier. Rimer, au contraire, c'est juxtaposer des mots nécessairement décousus… Le nombre des idées se trouve diminué par cela seul qu'est diminué le nombre des mots, il y a relativement peu de mots aux rimes pleines, rappelons que Hugo lui-même trop souvent se voit forcé de rimer *juif*-*suif*, *lueur*-*sueur*, *tombeau*-*flambeau*, *arbre*-*marbre*, *aigle*-*règle*";

desto besser ist er" [illegible] Fielding, *Tom Jones*, I, ch. 1 [illegible] "…we have condescended to take a hint from these honest victuallers, & shall prefix not only a general bill of fare to our whole entertainment, but shall likewise give the reader particular bills to every course which is to be served up in this & the ensuing volumes" ("Everyman's Library," I, p. 1)

○ George Orwell, *Animal Farm*, ch. 10: "All animals are equal but some animals are more equal than others" ("Penguin Books", p. 114) [illegible] Emily Faithfull, *Three Visits to America* (1884), p. 326 [illegible] "Miss President, feller-wimmin & male trash generally: I believe sexes were created perfectly equal, with the woman a little more equal than the man" (E. G. Dingwall, *The American Woman*, p. 100 [illegible]) [illegible] Hesketh Pearson, *Conan Doyle: His Life & Art*, p. 182: "Adrian Doyle can only recall one occasion when his father did more than administer a reproof. At the age of 16 he happened to speak of a certain woman as ugly, upon which his father boxed his ears & said, 'No woman is ugly. Every woman is beautiful. But some are more beautiful than others.'"

⑩ Marino, *A Carlo Emanuele I*: "Ed oltracciò sì come in quella favolosa selva incanta l'arbore innaffiata dal ruscello ed il ruscello adombrato ~~[illegible]~~ dall'arbore scambievolmente insieme si compartivano il nodrimento e l'ornamento, così con bellissime vicende l'un di loro communica e somministra all'altro" (not in the first form of the novel published in [illegible]) (Flaubert, ed. in *Complete Works*, vol. IV)

(Sir Philip Sidney, *Arcadia*: "Sometimes angling to a little river near hand, which for the moisture it bestowed upon the roots of flourishing trees, was rewarded with their shadow" (ed. 1674, p. 58, quoted in J. Dunlop, *The Hist*



I.84: "I only say suppose it — inter nos. (This should be entirely / Ours, for Julia thought / In French, but then the rhyme would go for nought)" (II, p.67). Cf. Marjorie Fleming: "His [the pug's] noses cast is of the roman / He is a very pretty weoman / I could not get a rhyme for roman / And was obliged to call it weoman"; "He [James II] was killed by a cannon splinter / In the middle of winter / Perhaps it was not at that time / But I could get no other rhyme" (Marjorie Fleming's Book, "Modern Library", pp.143, 144-5); "Here lies John Bun, / He was killed by a gun, / His name was not Bun, but Wood, / But Wood would not rhyme with Gun, / but Bun would" (A. Silcock, Verse & Worse, p.123); "All this I am writing in autumn / Sitting down here on my bottom / ... / It is winter & not the autumn, But I had to rhyme with bottom" (E. Holder in New Statesman, 14 Feb. 1964, p.265);

(III.96: "... I must own, / If I have any fault, it is digression" etc., II, p.331)

"... never could she survive that common loss; But just suppose that moment should betide," (Fiction, 4th ed., p.341);

parte della propria qualità: quello con gli spaziosi rami della sua protezione favoreggiando questo, e questo porgendo a quello con le vive acque della sua feconda vena vita immortale" (G. G. Ferrero, Marino e i Marinisti, p. 24) [illegible] Tasso, Gerusalemme Liberata, XVIII.20: "bagna egli [il canaletto] il bosco e 'l bosco il fiume adombra / Con bel cambio fra lor d'umore e d'ombra" (Poesie, a cura di F. Flora, p.437) Webster, The Duchess of Malfi, III.ii, Bosola: "For know an honest statesman to a prince Is like a cedar planted by a spring; / The spring bathes the tree's root, the grateful tree / Rewards it with his shadow..." (Plays by Webster & Ford, "Everyman's Library", p.138) [illegible]

C. A. Bécquer, Rimas, ix: "Y besa el sauce, retirándose a su peso, / Al río que le besa, vuelve un beso" (Eleanor L. Turnbull, Ten Centuries of Spanish Poetry, p.365)

"Underneath this ancient pew / Lie the remains of Jonathan Blue; / His name was Black, but that wouldn't do" (D. McCord, What Cheer, p.349)

七六五 Reading Byron's Don Juan [redacted] edition by T. G. Steffan & W. W. Pratt. Capital story-teller — [redacted] verses but the story-teller is of the discursive kind — what the Italians call "saggistico" (cf. Sergio Solmi's essay "Riposta a una inchiesta sul romanzo" in A. Moravia & E. Zolla, ed., Saggi Italiani 1959, p.146). The long digressions & asides, which often prove tedious even in the works of Fielding & Thackeray, are in Byron's seem highly enjoyable, & no reader — at least I myself — would skip them to pick up the thread of the story. Query: Is it because no story told in verse qua story can be so absorbing as one told in prose? Or because no prose, however excellent, can have the appeal of good verse [redacted] & consequently [redacted] a prose passage [redacted] is functional and has to be self-effacingly [redacted] is rarely an end in itself? In other words, Form predominates in poetry & Matter in prose.

Keats: "I stood tip-toe upon a little hill" in the [illegible] handsome

Byron is quite right in saying that "the novel, in the [illegible] Dickens & Thackeray, was timid aside" in Don Juan — as timid in comment as in topic" (The Journey 1760-1830, II, p.[illegible])

Dante tacitly admits the comparative thinness of matter in narrative poetry as a result of the shackles

also shown by pointing "The ballad at first sight may seem to exist for the sake of the story. The truth is that the story exists for the sake of the ballad & is memorable as a story because it has been transmuted into form. Told in prose as short & simple as verse, most ballad-stories would be unmemorable anecdotes" (Seven Essays, p.33) of verse when he laments ~~in Inferno~~ a propos of Cerchio VIII, Bolgia 9: "Chi poria mai pur con parole sciolte / dicer del sangue e delle piaghe a pieno / ch'i' ora vidi, per narrar più volte?" (Inferno, XXVIII, 1-3; La Divina Commedia, a cura di N. Sapegno, p. 319). George Sampson

Canto I. St. 62: "Wedded she was some years, & to a man / Of fifty, & such husbands are in plenty; / And yet, I think, instead of such a ONE / 'Twere better to have TWO of five and twenty" (vol. II, p. 56). Cf Douglas Jerrold: "My notion of a wife at forty is that a man should be able to change her, like a banknote, for two 20's" (Blanchard Jerrold, Specimens of Douglas Jerrold's Wit, pp. 93-4).

I. 116: "Oh Plato! Plato!" etc. (II, p. 84). Cf [illegible] on L. Casaburi's poem "Invettiva di bella donna al suo marito filosofo" (G. G. Ferrero, Marino e i Marinisti, p. 1060).

Menander, Monosticha 422: "The man that has never been flogged has never been taught" (The Oxford Dict. of Eng. Proverbs, p. 449);

II. 1: "Oh ye! who teach the ingenuous youth of nations, / Holland, France, England, Germany, or Spain, / I pray ye flog them upon all occasions, / It mends their morals, never mind the pain" (II, p. 157). "lashed into Latin by the tingling rod". Of the aptronyms (~~[illegible]~~ of Lessing's ~~called~~ "redende Namen") for schoolmasters in English fiction: Fielding's Dr Thwackum; Thackeray's Dr Birch, Mr Swishtail, Miss Tickletoby, etc.

W. Drummond, Ben Ionsiana, §12: "Owen is a poor pedantic schoolmaster, sweeping his living from the posteriors of little children" (Table Talk, ed. J. Thornton, "Everyman's Library", p. 6). H. Küpper, Wörterbuch der deutschen Umgangssprache, Bd. I, 3te Auf. 1963, S. 156: "Erziehungsfläche: Gesäss"; S. 375: "Pauker: Lehrer (der Lehrer schlägt auf das Gesäss des unbotmäßigen Schülers wie auf eine Pauke)"; also S. 95: "Arschpauker", S. 460: "Steißklopfer, Trommler". E. Partridge, A Dictionary of Slang & Unconventional English, 4th ed., p. 106: "Bum-brusher: A schoolmaster"; p. 285: "Flagbottomist: A schoolmaster... punning phlebotomist."

II. 19: "'And oh! if e'er I should forget, I swear— / But that's impossible, & cannot be— / Sooner shall this blue ocean melt to air, / Sooner shall earth resolve itself to sea, / Than I resign thine image, Oh! my fair! / Or think of anything excepting thee;' A

Swift: "A Riddle on the Posteriors": "Through me, though sore against my will, / Instructors every art instil" (A. Chalmers, English Poets, XI, p. 438). J. E. Morpurgo, The Road to Athens: "Teachers regard tails as more important than heads for the inculcation of knowledge" (The Penguin Dict. of Modern Quotations, p. 152).

I. 115: "... / And then— God knows what next— I can't go on; / I'm sorry that I e'er begun" (II, p. 83). Many examples of such skittishness. Demetrius, On Style: "There is a peculiarly Sapphic grace due to recantation. Sometimes Sappho will say a thing & then recant as though she had a fit of repentance" (Loeb, p. 395), & in a note W. Rhys Roberts quotes from ~~[illegible]~~ Don Juan I. 53: "For there [at colleges] one learns—'tis not for me to boast, / Though I acquired—but I pass over that".

T.L.S April 22 1977, p. 474 "A reader familiar with the changing metaphors for the runaway horse at the opening of La Vida es Sueño—hippogriff, wind, dark lightning, dull-plumed bird, scaleless fish—will remember Shelley's manner of deploying imagery in 'To a Skylark'."

mind diseased no remedy can physic—'(Here the ship gave a lurch, & he grew sea-sick.)" (II. p.166) 20: "'Sooner shall heaven kiss earth—'(here he fell sicker) / 'Oh, Julia! what is every other woe—/ (For God's sake let me have a glass of liquor; / Pedro, Battista, help me down below.) / 'Julia, my love!—(~~Pedro~~ You rascal, Pedro, quicker)—/ ~~(II. p.~~ O Julia!—(this curst vessel pitches so)—/ Beloved Julia, hear me still beseeching!' / (Here he grew inarticulate with retching.)" (II. p.167). [redacted] witted debunking of lovers' vows [redacted] by burlesquing the rhetorical device of "adynaton" (cf. A. Preminger, Encyclopedia of Poetry & Poetics, p.5; 第六九四则 on 元秘史卷二; 第七[illegible]则 on 權德輿雜詩第六首). [redacted] The burlesque delightful of another [redacted] rhetorical device, [redacted] "multiple metaphor" (cf. 一一九则 on 羅璧識遺卷七; cf. Thibaudet on "l'image tangentielle": "L'image, comme une tangente, ne touche la courbe de l'idée qu'en un point et un seul; puis elle obéit à son destin, s'évanouit dans la nuit comme un éclair, tandis que la phrase suit son cours, touchée, çà et là, par la rencontre d'autres images, fulgurantes, météoriques, et qui, après avoir ébloui l'imagination, s'effacent en laissant la place libre à d'autres images sans rapport avec les premières"—H. Morier, Dictionnaire de Poétique et de Rhétorique, p.201) occurs in Canto XVI. st. 9: "The evaporation of a joyous day / Is like the last glass of champagne, without / The foam which made its virgin bumper gay; / Or like a system coupled with a doubt; / Or like a soda bottle when its spray / Has sparkled & let half its spirit out; / Or like a billow left by the storms behind, / Without the animation of the wind;" (vol. III, p.504); st. 10: "Or like an opiate which brings troubled rest, / Or none; or like—like nothing that I know / Except itself..." (p.505), in Jean Rousset ~~points out~~ mentions "la métaphore

of ~~the~~ Vision of Judgment, §61: "When Michael saw this host, he first grew pale, / As angels can; next, like Italian twilight, / He turn'd all colours—as a peacock's tail, / Or sunset streaming through a Gothic skylight / In some old abbey, or a trout not stale, / Or distant lightning on the horizon by night, / Or a fresh rainbow, or a grand review / Of thirty regiments in red, green, & blue". "The evaporation of ~~a joyous day~~ etc. (XVI. 9) ~~is~~ is reminiscent of the famous passage in Burns's Tam O'Shanter: "But pleasures are like poppies spread, / You seize the flow'r, its bloom is shed; / Or like the snow falls in the river, / A moment white — then melts forever; / Or like the borealis race, / That flit ere you can point their place; / Or like the rainbow's lovely form / Evanishing amid the storm" — also an example of multiple metaphor

multiple" as a stylistic trait of baroque poetry, citing Crashaw's "Bulla" & Martial de Brives's Benedicite, etc. as examples (La littérature de l'âge baroque en France, nouvelle éd. 1954, pp. 191–2). But like all stylistic devices, it can degenerate into a mere gimmick [redacted] — witness its mechanical application & frigid effect in the two following examples chosen at random: "Clizia, che 'l Sole hai di mirar costume, / ma stai fissa nel suol d'impuri affetti; / Iri, ch'all'occhio alto tesor prometti, / ma stringerti la mano in van presume; / Cigno, che polpe hai nere e bianche piume, / serpe, che nel lambir di tosco infetti, / polpo, ch'a naufragarli abbracci i petti, / mar, ch'hai rigidi scogli in molli spume; / lampo, ch'offri splendori e tuoni hai tratti, / usignuol, ch'hai bei canti e forze inferme, / talpa, che cieca i fondamenti abbatti; / remora, ch'i navigli arresti inerme, / ape, che gli aghi in ale d'oro appiatti, / lucciola, ch'astro assembri e pur sei verme" (Lorenzo Casaburi: "Contro l'ipocrisia", in G. G. Ferrero, Marino e i Marinisti, pp. 1061–2); "Was sind wir Menschen doch! Ein Wohnhaus grimmer Schmerzen, / Ein Ball des falschen Glücks, ein Irrlicht dieser Zeit, / Ein Schauplatz herber Angst, besetzt mit scharfem Leid, / Ein bald verschmelzter Schnee und abgebrannte Kerzen" (Andreas Gryphius: "Menschliches Elende", in Max Wehrli, Deutsche

And the ~~piling~~ array of similes reminds one of Bacon's ~~[illegible]~~ shrewd verdict in The Colours of Good & Evil on the array of reasons, that to give too many ~~reasons~~ suggests that no single one of them is ~~in itself~~ good

Barocklyrik, 3te, erweiterte Aufl., 1962, S.55). When Keats spoke to Joseph Severn of a

II. 92: "[the rainbow] … / And blending every Colour into one, / Just like a black eye in a recent scuffle" (II, p.205). This is what is known as a "diminishing metaphor" "acceptable to Baroque sensibility" (R. Wellek & A. Warren, Theory of Literature, "Peregrine Books", p.198), but here its purpose is burlesque (or low-pitched); the baroque is often unintentionally burlesque, see some of the examples quoted in 第一〇七則 (a) à propos of Hegel's fragment phrase "dieser Licht-Ausschlag" in Die Naturphilosophie § 268 (Sämt. Werk., hrsg. H. Glockner, Bd. IX, S.118).

II. ~~209~~.211: "… that which / Men call inconstancy is nothing more / Than admiration due where nature's rich / Profusion with young beauty covers o'er / Some favour'd object …" (II, p.269). Cf. Jean Rousset, Anthologie de la Poésie baroque Française, I, "Introduction", pp. 8-9 on "l'inconstance blanche, légère et heureuse" in contradistinction to "l'inconstance noire, lourde et sombre"; the former being essentially "l'inconstance amoureuse". See 第七〇三則 on Marino's "L'amore incostante".

D'Aubigné, Le Printemps, II: "Toute vertu est douce légère, / Tout vice est constant et pesant" etc. (Rousset, I, p.65).

III. 6: "For instance—passion in a lover's glorious, / But in a husband is pronounced uxorious" 7: "Men grow ashamed of being so fond very; …" (II, p.278). This refers to what Nivelle de la Chaussée called "le préjugé à la mode"; see 第二二八則 for other examples.

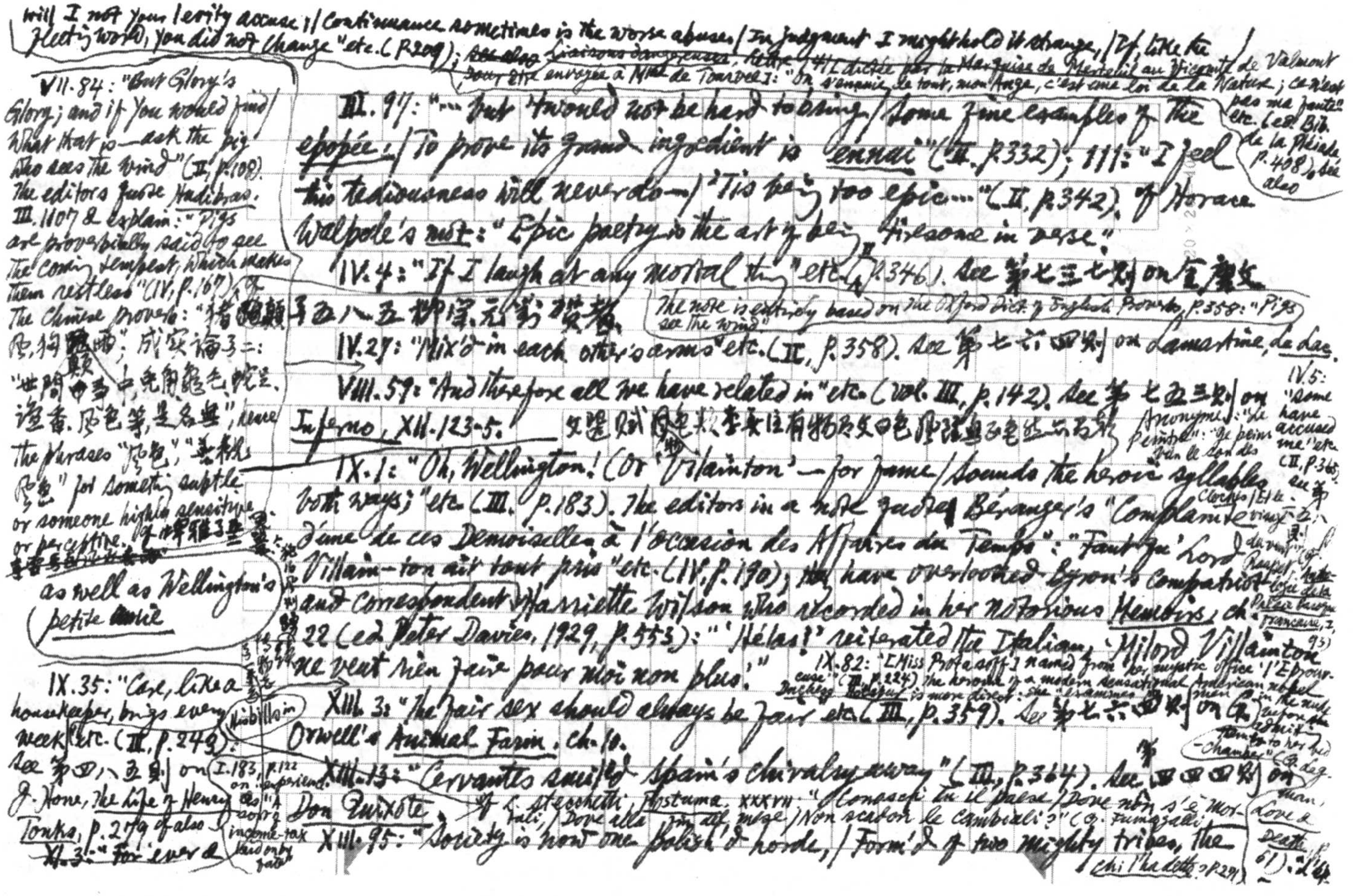
III. 23: "An honest gentleman at his return" etc. (II, p.287). See 第七四四則 on L. Casaburi's "Rimprovero di bella donna al suo marito, che propone d'andare alla guerra".

Byron's "paltry originality" in Don Juan, namely, "that of being new by making solemn things gay & gay things solemn" (Hyder E. Rollins, The Keats Circle, II, p.134), he probably ~~would have~~ had such burlesque in his mind.

Cf Diderot, Supplément au Voyage de Bougainville (Oeuv. Comp., ed. Assézat, II, p.224, quoted in Sainte-Beuve, Les Grands Écrivains IV, ed. Maurice Allem, VII, p.151).

I should like to put the distinction in more precise terms: "l'inconstance qui s'excuse" vs "l'inconstance accusée."

Cf Thomas Stanley: "Chang'd, yet Constant": "Wrong me no more / In thy complaint, / Blam'd for inconstancy; / I vow'd t'adore / The fairest Saint, / Nor chang'd whilst thou wert she; / But if another thee outshine, / Th'inconstancy is only thine" etc. (G. Saintsbury, the Minor Poets of the Caroline Period, III, p.113); Henry King: "The Change": "Yet



will I not your levity accuse; | Continuance sometimes is the worse abuse. | In judgment I might hold it strange, | If, like the fleeting world, you did not change" etc. (P.209); ~~see also~~ Liaisons dangereuses, Lettre CXLI dictée par la Marquise de Merteuil au Vicomte de Valmont pour être envoyée à Mme de Tourvel: "On s'ennuie de tout, mon Ange, c'est une loi de la Nature; ce n'est pas ma faute" etc. (ed. Bib. de la Pléiade, p.408), see also

VII.84: "But Glory's Glory; and if you would find / What that is—ask the pig who sees the wind" (II, p.108). The editors quote Hudibras. III.1107 & explain: "Pigs are proverbially said to see the coming tempest, which makes them restless" (IV, p.167). Cf. The Chinese proverb: "猪[illegible]顛風, 狗[illegible]雨"; 成實論卷二: "世間中多人, 兔角、龜毛、蛇足、鹽香、風色等, 是名無", hence the phrases "風色", "[illegible]" for something subtle or someone highly sensitive or perceptive. [illegible]

as well as Wellington's petite amie

III.97: "... But 'twould not be hard to bring / Some fine examples of the epopée, / To prove its grand ingredient is ennui" (II, p.332); 111: "I feel / This tediousness will never do— / 'Tis being too epic..." (II, p.342). Cf. Horace Walpole's mot: "Epic poetry is the art of being tiresome in verse."

IV.4: "If I laugh at any mortal thing" etc. (II, p.346). See 第七三七則 on [illegible]; 第五八五則 柳宗元 [illegible]。 The note is entirely based on the Oxford Dict. of English Proverbs, p.558: "Pigs see the wind".

IV.27: "Mix'd in each other's arms" etc. (II, p.358). See 第七六四則 on Lamartine, Le Lac.

VIII.59: "And therefore all we have related in" etc. (vol. III, p.142). See 第七五三則 on Inferno, XII.123-5. 文選賦[illegible]

IX.1: "Oh, Wellington! (or 'Villainton'—for Fame / Sounds the heroic syllables both ways;" etc. (III, p.183). The editors in a note quote Béranger's "Complainte d'une de ces Demoiselles à l'occasion des Affaires du Temps": "Faut qu' Lord Villain-ton ait tout pris" etc. (IV, p.190); they have overlooked Byron's compatriot and correspondent Harriette Wilson who recorded in her notorious Memoirs, ch. 22 (ed. Peter Davies, 1929, p.553): "'Hélas!' reiterated the Italian, 'Milord Villainton ne veut rien faire pour moi non plus.'"

IX.82: "[Miss Protasoff] named from her mystic office 'l'Éprouveuse'" (III, p.224). The heroine of a modern sensational American novel Duchess Hotspur is more direct: she "examines men in the nude before she admits them to her bed-chamber" (cf. [illegible])

XIII.3: "The fair sex should always be fair" etc. (III, p.359). See 第七六四則 on G. Orwell's Animal Farm, ch. 10.

XIII.13: "Cervantes smiled Spain's chivalry away" (III, p.364). See 第四四四則 on Don Quixote. Cf. L. Stecchetti, Postuma, XXXVII: "Conoschi tu il paese / Dove non s'è morti, / Dove alla fin del mese / Non scadon le cambiali?" (Cf. Fumagalli, Chi l'ha detto?, p.291)

XIII.95: "Society is now one polish'd horde, / Form'd of two mighty tribes, the

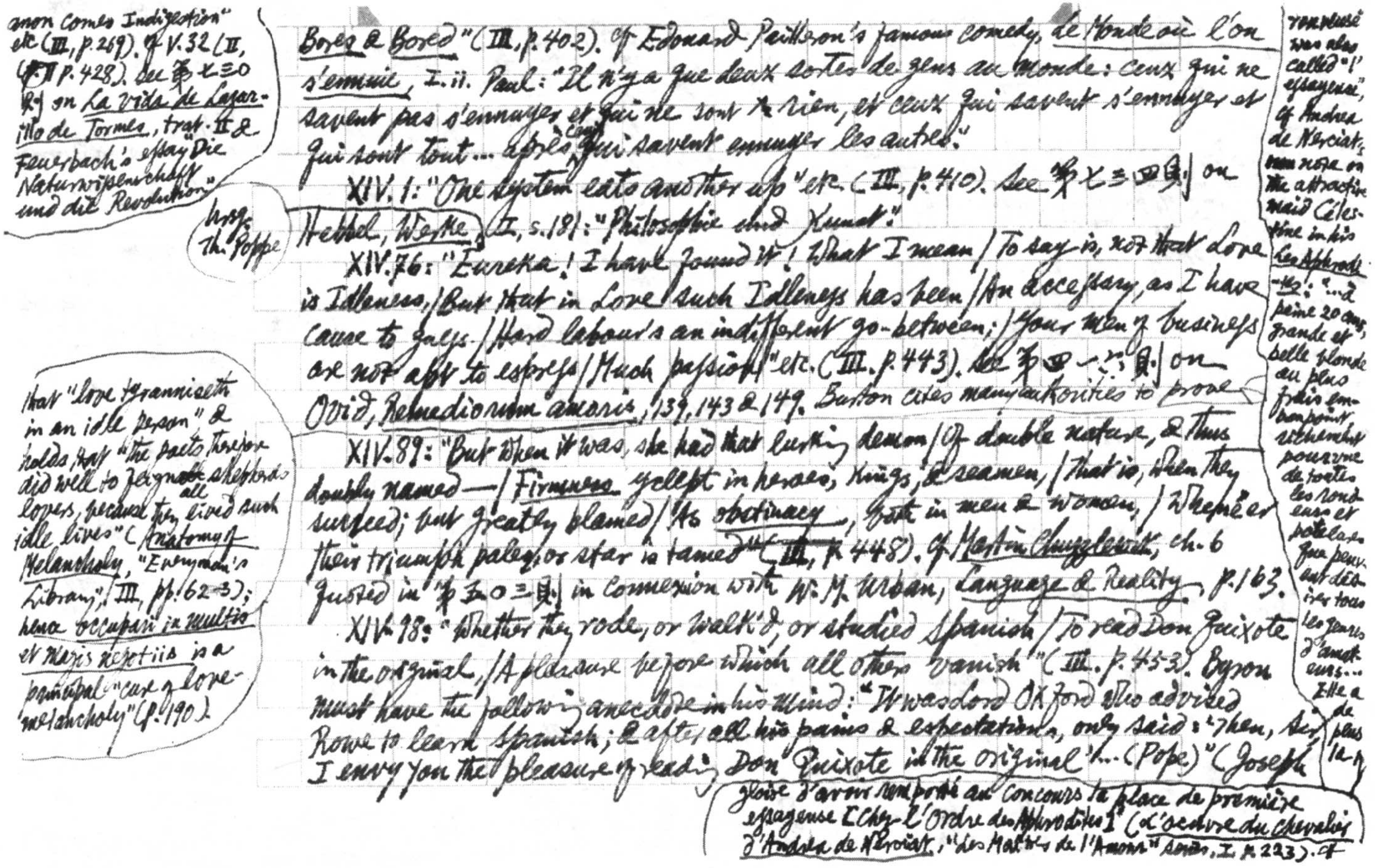
IX.35: "Care, like a housekeeper, brings every week" etc. (III, p.249): See 第四八五則 on J. Hone, The Life of Henry Tonks, p.279 & also [illegible]

I.183, p.122 on "ex-friend" as "A sort of income-tax laid on by fate"

XI.3: "For ever d

IV.5: "Some have accused me" etc. (II, p.365), see 第七三八則; Anonyme, "Le Peintre": "Je peins [illegible] le son des Cloches / Et le vingt [illegible] du vin" (Cf. [illegible], Anthologie de la Poésie française, I, 93)

(Cf. [illegible], Love & Death, p.61): "L'a



anon comes Indigestion" etc (III, p. 269). Cf V. 32 (II, p. 428). See 第七三〇則 on La Vida de Lazarillo de Tormes, trat. II & Feuerbach's essay "Die Naturwissenschaft und die Revolution".

Bores & Bored" (III, p. 402). Cf Edouard Pailleron's famous comedy, Le Monde où l'on s'ennuie, I. ii. Paul: "Il n'y a que deux sortes de gens au monde: ceux qui ne savent pas s'ennuyer et qui ne sont rien, et ceux qui savent s'ennuyer et qui sont tout... après ceux qui savent ennuyer les autres."

XIV. 1: "One system eats another up" etc. (III, p. 410). See 第七三四則 on Hebbel, Werke (hrsg. Th. Poppe) II, s. 181: "Philosophie und Kunst".

XIV. 76: "Eureka! I have found it! What I mean / To say is, not that Love is Idleness, / But that in Love such Idleness has been / An accessary, as I have cause to guess. / Hard labour's an indifferent go-between; / Your men of business are not apt to express / Much passion" etc. (III, p. 443). See 第四一六則 on Ovid, Remediorum amoris, 139, 143 & 149. Burton cites many authorities to prove that "love tyranniseth in an idle person" & holds that "the poets therefore did well to feign all shepherds lovers, because they lived such idle lives" (Anatomy of Melancholy, "Everyman's Library", III, pp. 162-3); hence occupari in multis et magis negotiis is a principal "cure of love-melancholy" (p. 190).

XIV. 89: "But when it was, she had that lurking demon / Of double nature, & thus doubly named— / Firmness yclept in heroes, kings, & seamen, / That is, when they succeed; but greatly blamed / As obstinacy, both in men & women, / Whene'er their triumph pales, or star is tamed" (III, p. 448). Cf Martin Chuzzlewit, ch. 6 quoted in 第五〇三則 in connexion with W. M. Urban, Language & Reality, p. 163.

XIV. 98: "Whether they rode, or walk'd, or studied Spanish / To read Don Quixote in the original, / A pleasure before which all others vanish" (III, p. 453). Byron must have the following anecdote in his mind: "It was Lord Oxford who advised Rowe to learn Spanish; & after all his pains & expectations, only said: 'Then, Sir, I envy you the pleasure of reading Don Quixote in the original'... (Pope)" (Joseph

remplissé was also called "l'essayeuse", cf Andréa de Nerciat's note on the attractive maid Célestine in his Les Aphrodites: "...à peine 20 ans, grande et belle blonde au plus frais embonpoint, recherchée pourvue de toutes les rondeurs et potelures que peuvent désirer tous les genres d'amateurs... Elle a de plus la gloire d'avoir remporté au concours la place de première essayeuse [Chez l'Ordre des Aphrodites]" (L'oeuvre du chevalier d'Andréa de Nerciat, "Les Maîtres de l'Amour" Series, I, p. 223). Cf

(Sonnets, XXIII: "O, let my looks be then the eloquence / And dumb presagers of my speaking breast, [...] / To hear with eyes belongs to love's fine wit";

Shakespeare, Troilus & Cressida, IV.v, Ulysses: "Fie, fie upon her! / There's language in her eye, her cheek, her lip, / Nay, her foot speaks," (546)

祝世祿祝子小言"瞽者眉睫能言，盲者重分是眼，不神之所為乎"；李斗揚州畫舫錄"明月樓茶肆飲者往來不絕，人聲喧闐，楪以（鳥）（養）……隔席相語，恒以眼為語"；聊齋志異卷十二黃生"但讀論詩"：下第者路過而懷妻者不得已母來者加妻母謹禮閨中作樊之四兒怪婿慣我厥之上，恍好聽上司不中意是瞎了耳朵"。

馬四青樓"樓上美人候伺態，以目語，以眉傳"；

The phrase "目聽" was [illegible] but meant originally "耳聽 or 察目", i.e. to watch or examine the look in a person's eyes; 周禮注疏卷三十五小司寇："以五聲聽獄訟求民情一曰辭聽二曰色聽三曰氣聽四曰耳聽五曰目聽"賈公彥

黃氏"魚籃記"第九齣"宮羞"（武則天授尹若蘭以"粉黛""總是眼色的秘法，探新的芳心"，補之化男粧"巡行天下，且依書中之法為朕選擇壯男子"是之，蓋書中備以[illegible]述使男子之術遊遊") in the which the chaste & virtuous lady-in-waiting does not "essay" or "improve" personally but chooses according to specifications laid down in a book.

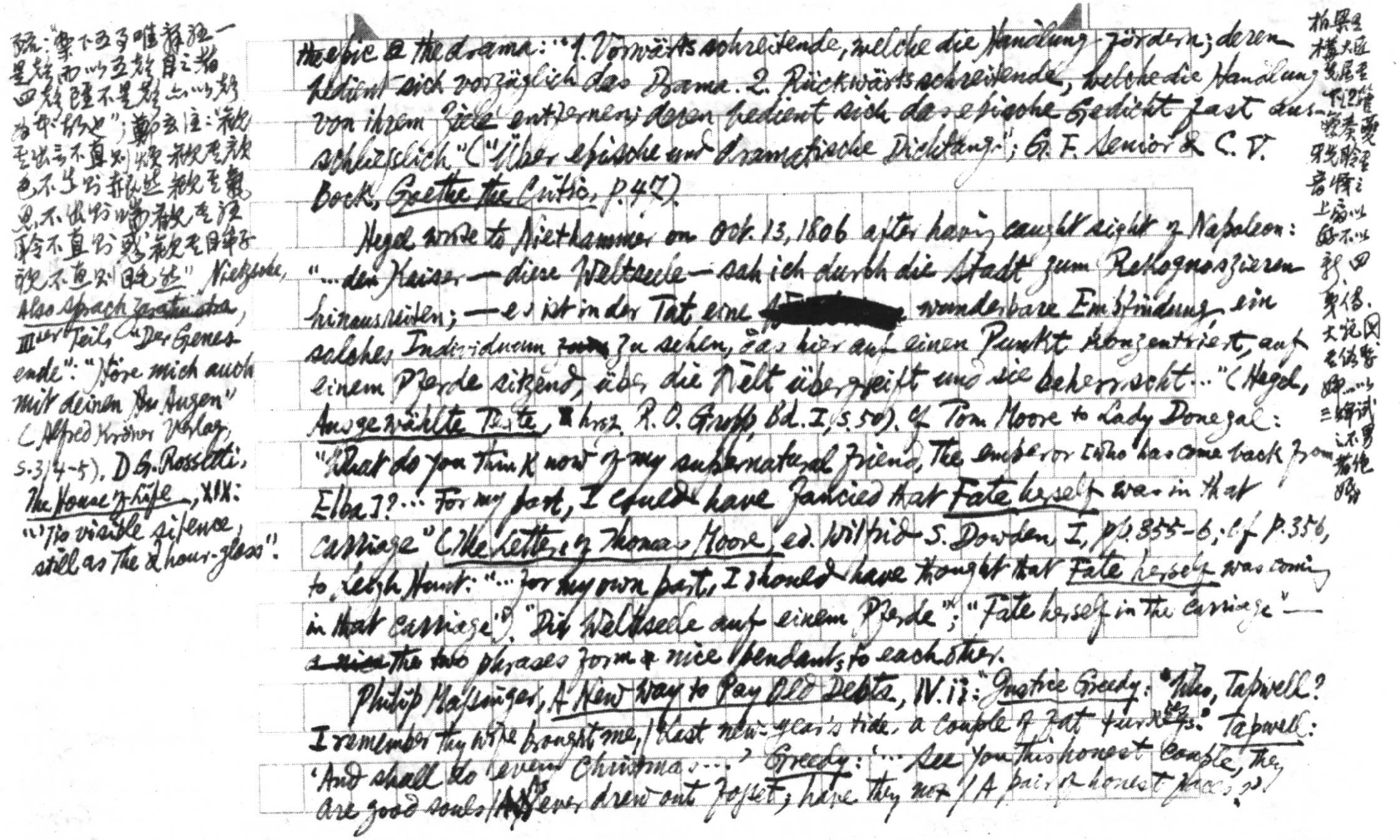
Spence, Anecdotes, Observations & Characters of Books & Men, ed. S.W. Singer, "Centaur Classics", 1964, p.119).

XV. 76: "I sometimes think (almost) that eyes have ears: [...] / 'Tis wonderful how oft the sex have heard / Long dialogues which passed without a word" (III, p.489). See 第七三四二則 in connexion with G. Manzini's Venti Racconti in P. Provenzal, Dizionario delle Immagini, p.76. 兒女英雄傳三十八回【湿雲蜂蝶飛天繁】"只見旁邊兒又過來了個穿着綠的小媳婦兒……不消開口，兩條眉毛活動的就像要說話；不必作聲，兩隻眼睛積伶的就像會說話"；綠野仙蹤卷十四回【齊蕙娘】"亦且甚是聰明，眼睛都會說話"。

七六六、Jottings.

Jean Paul, Vorschule der Ästhetik, §75: "Das Epos stellt die Begebenheit, die sich aus der Vergangenheit entwickelt, das Drama die Handlung, welche sich für und gegen die Zukunft ausdehnt, die Lyra die Empfindung dar, welche sich in die Gegenwart einschließt" (Werke, München: Carl Hanser Verlag, 1963, Bd. V, S.272). R. Wellek says that E.S. Dallas (Poetics) & E. Staiger (Grundbegriffe der Poetik) are inspired by this neat schema (A History of Modern Criticism, II, p.379). I think Jean Paul himself might have taken ~~a~~ some hint from Aristotle ~~as well as~~ and Goethe. In discussing the three kinds of rhetoric, Aristotle says: "To each of these a special time is appropriate: to the deliberative the future; to the forensic the past; to the epideictic the present" (Rhetoric, I.iii.4; the Loeb Classical Library, pp.33-5); Goethe contrasts thus

晉書庾亮傳、郭璞傳……明月[illegible]成帝[illegible]小說[illegible]中劇890



疏：“案下五事唯辞听一是声，而以五声目之者，四事虽不是声，亦以声为本故也”；郑玄注：“观其出言不直则烦；观其颜色不直则赧然；观其气息不直则喘；观其听聆不直则惑；观其眸子视不直则眊然” Nietzsche, Also sprach Zarathustra, III^ter Teil, „Der Genesende": "Höre mich auch mit deinen ~~..~~ Augen" (Alfred Kröner Verlag, S.314-5). D. G. Rossetti: The House of Life, XIX: "'Tis visible silence, still as the ~~x~~ hour-glass".

the epic & the drama: "1. Vorwärtsschreitende, welche die Handlung fördern; deren bedient sich vorzüglich das Drama. 2. Rückwärtsschreitende, welche die Handlung von ihrem Ziele entfernen; deren bedient sich das epische Gedicht fast ausschließlich" ("Über epische und dramatische Dichtung"; G. F. Senior & C. V. Bock, Goethe the Critic, p.47).

Hegel wrote to Niethammer on Oct. 13, 1806 after having caught sight of Napoleon: "...den Kaiser — diese Weltseele — sah ich durch die Stadt zum Rekognoszieren hinausreiten; — es ist in der Tat eine [redacted] wunderbare Empfindung, ein solches Individuum ~~zu~~ zu sehen, das hier auf einen Punkt konzentriert, auf einem Pferde sitzend, über die Welt übergreift und sie beherrscht..." (Hegel, Ausgewählte Texte, ~~x~~ hrsg. R. O. Gropp, Bd. I, S. 50). Cf Tom Moore to Lady Donegal: "What do you think now of my supernatural friend, the emperor (who has come back from Elba)?... For my part, I should have fancied that Fate herself was in that carriage" (The Letters of Thomas Moore, ed. Wilfrid S. Dowden, I, pp.355-6; cf p.356, to Leigh Hunt: "...for my own part, I should have thought that Fate herself was coming in that carriage"). "Die Weltseele auf einem Pferde"; "Fate herself in the carriage" — ~~a nice~~ the two phrases form a nice pendants to each other.

Philip Massinger, A New Way to Pay Old Debts, IV.ii: "Justice Greedy: 'Who, Tapwell? I remember thy wife brought me / Last new-year's tide, a couple of fat turkeys.' Tapwell: 'And shall do every Christmas....' Greedy: '... See you this honest couple, they are good souls / As ever drew out fosset; have they not / A pair of honest faces?'"

柏梁[illegible]
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音[illegible]
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[補43；見下] *Faust*: "Ach! zwei Seelen" etc. Gérard de Nerval, *Aurélia*: "Une idée terrible me vint: 'L'homme est double,' me dis-je. 'Je sens deux hommes en moi,' a écrit un Père de l'Église … Il y en tout homme un spectateur et un acteur, celui qui parle et celui qui répond… En tout cas, l'autre m'est hostile" (*Œuvres*, Pléiade, ~~II~~ I, p. 391); cf Nietzsche, *Menschliches Allzumenschliches*, Bd. II. Abt. i, § 284: "Die Frauen und die Künstler meinen, daß wo man ihnen nicht widerspreche, man nicht widersprechen könne; Verehrung in zehn Punkten und stillschweigende Nichtbilligung in anderen zehn scheint ihnen

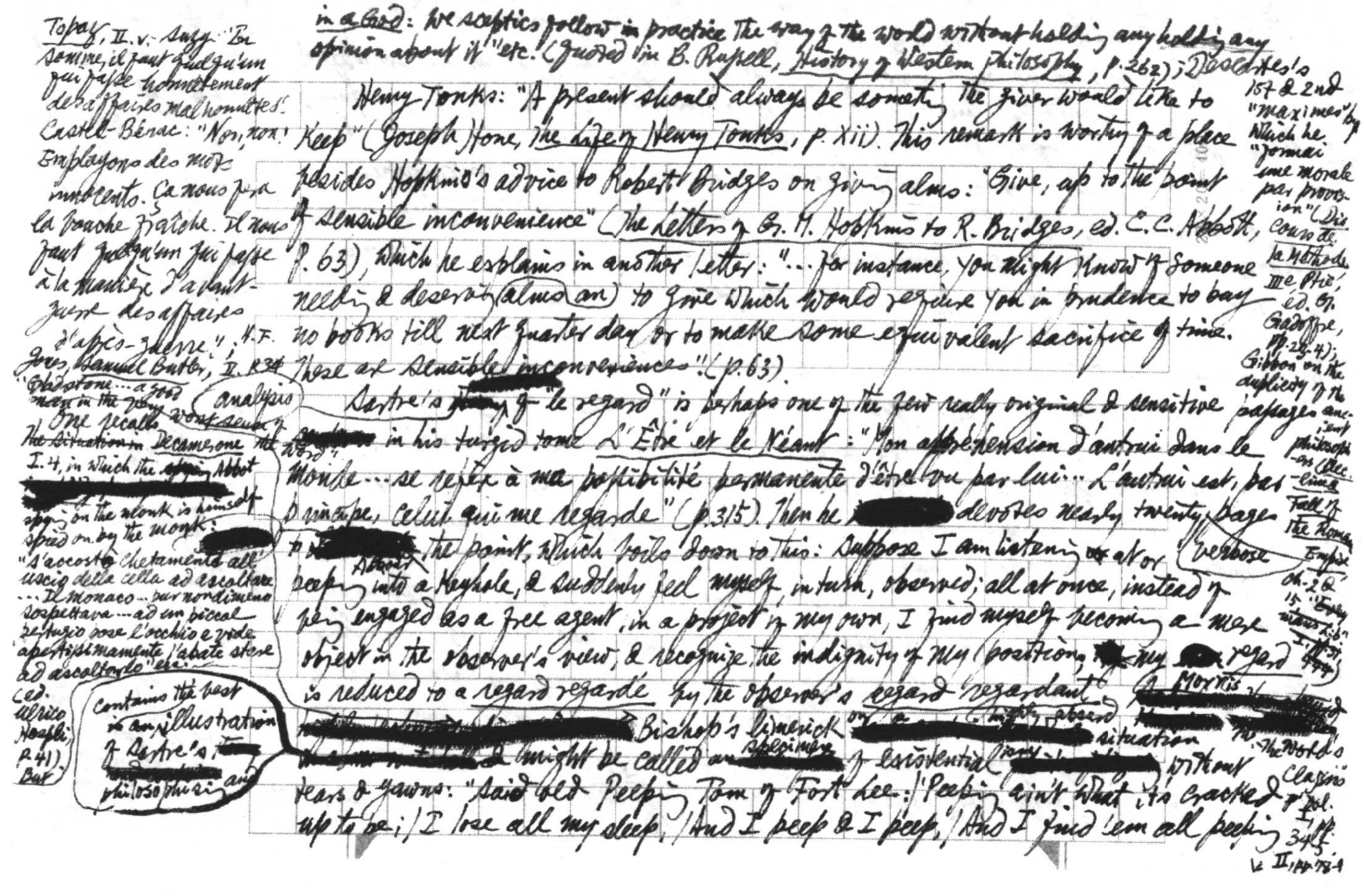
*Wellborn*: "I o'erheard you, / And the bribe he promised … / … / … I'll give you a yoke of oxen / Worth all his poultry." *Greedy*: "… / Come near, nearer, rascal, / And now I view him better, did you e'er [illegible] see / One look so like an archknave?" etc. (*Plays*, ed. F. Cunningham, p. 413; ~~*Six Elizabethan Plays*~~, "The World's Classics," pp. 571-2). Cf 水浒传九回："那差拨不见他把钱出来，变了面皮，指着林冲骂道：…我看这贼配军满脸都是饿纹，一世也不发迹！…'差拨见了银子，看着林冲笑道：'林教头！…虽然目下暂时受苦，久后必然发迹。据你的大名，这表人物，必不是等闲之人，久后必做大官'"；儒林外史三回："胡屠户骂一个狗血喷头道：像你这尖嘴猴腮，也该撒抛尿自己照照…"；"我每常说，我的这个贤婿，才学又高，品貌又好，就是城里头那张府周府这些老爷也没有我女婿这样一个体面的相貌"。

When Peter Schlemihl learns from bitter experience that human activity is vain & proper respect must be paid to the actually happened event, the child of necessity which surpasses any accomplished deed, his sad remark, "Ich habe erstlich diese Notwendigkeit verehren lernen, und was ist mehr als die getane Tat, das geschehene Ereignis, ihr Eigentum!" (A. Chamisso, *Peter Schlemihls wundersame Geschichte*, § VII, "Nelson's German Texts," p. 44) ~~may~~ can be given a Hegelian twist & turned into a definition of freedom. See 第二〇八則, to (Cicero, Pindar,) Epictetus, Ariosto, Montesquieu, Goethe & others quoted there, the following may be added. Campanella: "Senno senza Forza de' Savi": "Tal che sforzati i savi a viver come / gli stolti usavan, per schifar la morte, / ché 'l più gran pazzo avea le regie some, / vissero ~~sol~~ col senno a chiuse porte, / in pubblico applaudendo in fatti e nome / all'altrui voglie

nebeneinander unmöglich, weil sie Bausch- und Bogen-Seelen haben" (Werke, hrsg. X. Zahlschitta, I, 840)

Jules Renard, Journal, éd. NRF, p. 15: "Elle a une façon d'être bonne, bien méchante". cf. the famous Italian epitaph given in G. Fumagalli, Chi l'ha detto?, 9a ed., p. 705: "Qui giace un Cardinale, Che fe' più mal che bene; Il ben lo fece male, Il mal lo fece bene"; Hugo: Littérature et Philosophie Mêlées, éd. Albin Michel, p. 231: "Lemercier fait du bon et du mauvais, mais il fait mieux le mauvais que le bon"; Montesquieu, Cahiers 1716-1755, éd. Bernard Grasset, p. 79: "Je disais d'un homme: 'Il fait le bien; mais il ne le fait pas bien'"; Rivarol: "Sur 10 personnes qui parlent de nous, 9 en disent du mal et souvent la seule personne qui en dit du bien le dit mal", Marcel Pagnol,

forse innate e forte" (Opere di G. Bruno e di T. Campanella, a cura di A. Guzzo e R. Amerio, p. 799); Leopardi: "La libertà, il più bello ed utile pregio di una lingua, deriva della lingua tedesca, e proporzionatamente ancora nell'inglese, dall'imperfezione: laddove nell'italiana, unica fra le moderne, deriva o sta colla perfezione… E nell'italiano e ne' savi reggimenti, la perfetta legislazione e la libertà non solo si compatiscono, ma scambievolmente si favoriscono. Nel tedesco la libertà sarebbe incompatibile colla legge, e non sussiste che in virtù della non esistenza o imperfezion della legge" (Zibaldone, a cura di F. Flora, I, pp. 1228-9); Coleridge: "What we must, let us love to do. It is a noble chemistry that turns Necessity into Pleasure" (The Notebooks of S. T. Coleridge, ed. Kathleen Coburn, I, §41). Heidegger also speaks of transforming historical necessity into resolution (Entschlossenheit) (Marjorie ~~Greek~~ Grene, Martin Heidegger, p. 33). Campanella's poem, in particular, is prophetic & has a significance for contemporary intellectuals, though [redacted] it was written before the Orwellian 1984 [redacted] & contains the naive belief in the security [redacted] of closed ~~rooms~~ windows & barred doors. What Campanella means is [redacted] somewhat similar to the moral pointed by Kafka's ape: "My way out could not be reached through flight… If I became like human beings the bars of my cage would be taken away" etc. ("A Report to an Academy", In the Penal Settlement, tr. by E. Muir, p. 176). But being only an ape, he lacks the ability to make [redacted] restriction mentale of Campanella's savi (cf. Donne, Ignatius his Conclave on the Jesuit improvement upon the Machiavellian "liberty of dissembling & lying" — "the doctrine of Mentall Reservation" (Complete Poetry & selected Prose, by J. Hayward, p. 385)). Campanella's savi are the descendants of the Greek sceptics; of Sextus Empiricus's treatise Arguments against Belief



Topaze, II.v: Suzy: "En somme, il faut quelqu'un qui fasse honnêtement des affaires malhonnêtes." Castel-Bénac: "Non, non! Employons des mots innocents. Ça nous fera la bouche fraîche. Il nous faut quelqu'un qui fasse à la manière d'avant-guerre des affaires d'après-guerre."; H.F. Jones, Samuel Butler, II. 434: "Gladstone ... a good man in the worst sense of the word".

One recalls ~~the situation in~~ Decamerone I.4, in which the ~~[illegible]~~ Abbot [redacted] spying on the monk is himself spied on by the monk: "s'accostò chetamente all'uscio della cella ad ascoltare ... Il monaco ... pur nondimeno sospettava ... ad un piccol pertugio pose l'occhio e vide apertissimamente l'abate stare ad ascoltarlo" etc. (ed. Ulrico Hoepli, p.41). But

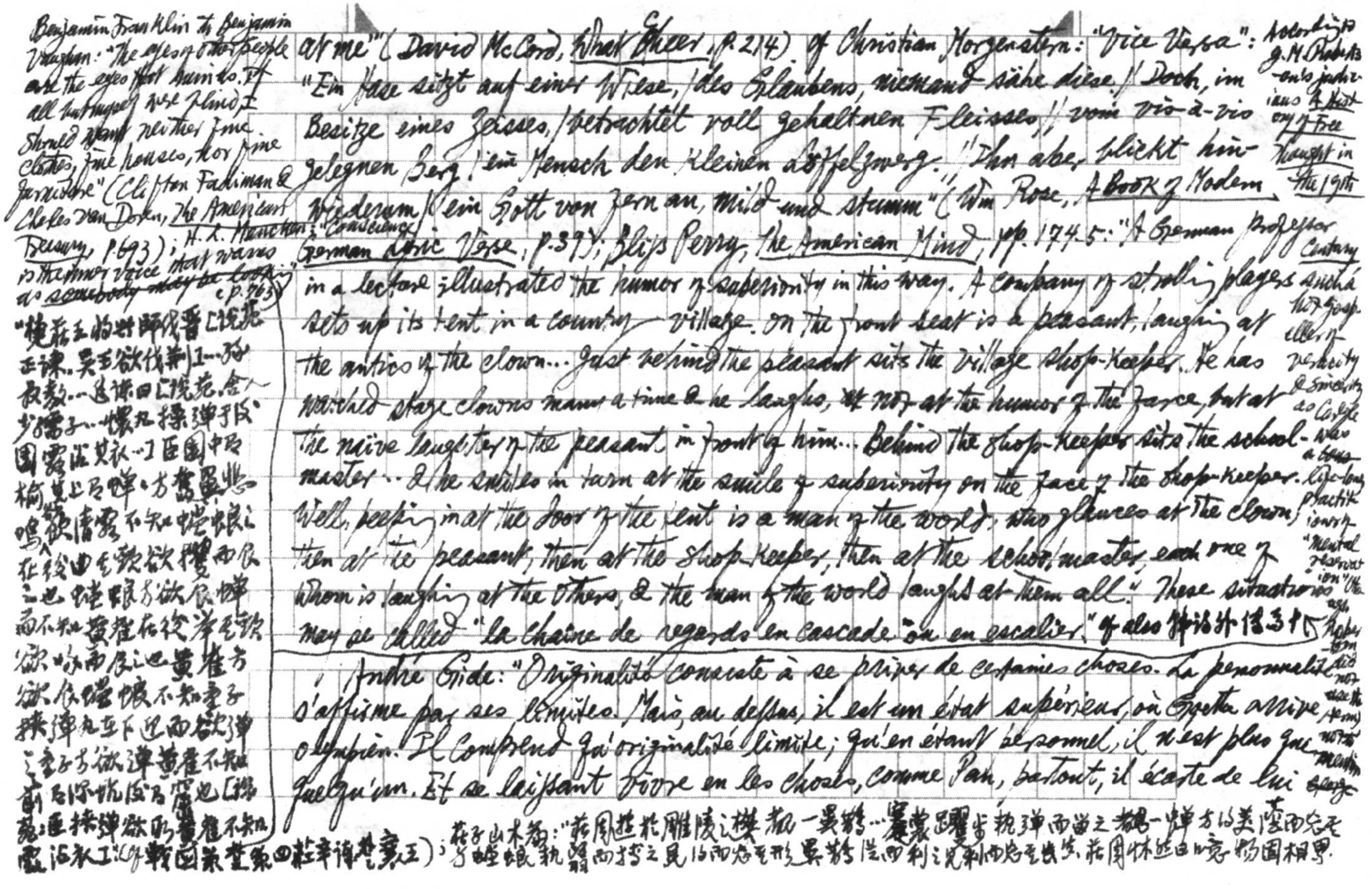
in a God: We sceptics follow in practice the way of the world without holding any ~~holding~~ any opinion about it" etc. (Quoted in B. Russell, History of Western Philosophy, p.262); Descartes's 1st & 2nd "maximes" by which he "formai une morale par provision" (Discours de la Méthode, IIIe Ptie, éd. G. Gadoffe, pp.23-4); Gibbon on the duplicity of the ancient philosophers (Decline & Fall of the Roman Empire, ch.2 & 15: "Everyman's Lib." I, 31, 444)

Henry Tonks: "A present should always be something the giver would like to keep" (Joseph Hone, The Life of Henry Tonks, p. xii). This remark is worthy of a place besides Hopkins's advice to Robert Bridges on giving alms: "Give, up to the point of sensible inconvenience" (The Letters of G.M. Hopkins to R. Bridges, ed. C.C. Abbott, p.63), which he explains in another letter: "... for instance, you might know of someone needing & deserving alms ~~an~~ to give which would require you in prudence to buy no books till next quarter day or to make some equivalent sacrifice of time. These are sensible inconveniences" (p.63).

Sartre's ~~[illegible]~~ analysis of "le regard" is perhaps one of the few really original & sensitive passages [redacted] in his turgid tome L'Être et le Néant: "Mon appréhension d'autrui dans le monde ... se réfère à ma possibilité permanente d'être vu par lui ... L'autrui est, par principe, celui qui me regarde" (p.315). Then he [redacted] devotes nearly twenty pages verbose to [redacted] about the point, which boils down to this: Suppose I am listening ~~[illegible]~~ at or peeping into a keyhole, & suddenly feel myself, in turn, observed; all at once, instead of being engaged as a free agent in a project of my own, I find myself becoming a mere object in the observer's view, & recognize the indignity of my position, [redacted] my [redacted] regard is reduced to a regard regardé by the observer's regard regardant. [redacted] Morris [redacted] Bishop's limerick [redacted] situation [redacted] might be called a specimen [redacted] of existential [redacted] without tears & yawns: "Said old Peeping Tom of Fort Lee: / 'Peeping ain't what it's cracked up to be; / I lose all my sleep, / And I peep & I peep, / And I find 'em all peeping

contains the best ~~is an~~ illustration of Sartre's [redacted] philosophising and

The World's Classics, vol. I, pp. 34ff. & II, 144, 384



Benjamin Franklin to Benjamin Vaughan: "The eyes of other people are the eyes that ruin us. If all but myself were blind, I should want neither fine clothes, fine houses, nor fine furniture" (Clifton Fadiman & Charles Van Doren, *The American Treasury*, p. 693); H. L. Mencken: "Conscience is the inner voice that warns us somebody may be looking" (p. 763)

"楚莊王將興師伐晉（說苑正諫：吳王欲伐荊）……孫叔敖……遂諫曰（說苑：舍人少孺子……懷丸操彈于後園，露沾其衣……）'臣園中有榆，其上有蟬，方奮翼悲鳴，欲飲清露，不知螳螂之在後，曲其頸欲攫而食之也。螳螂方欲食蟬而不知黃雀在後，舉其頸欲啄而食之也。黃雀方欲食螳螂，不知童子挾彈丸在下，迎而欲彈之。童子方欲彈黃雀，不知前有深坑，後有窟也'（[illegible]挾彈欲彈黃雀不知[illegible]露沾衣[illegible]戰國策楚策四莊辛謂楚襄王）；莊子山木篇："莊周遊於雕陵之樊，覩一異鵲……蹇裳躩步，執彈而留之。覩一蟬方得美蔭而忘其身，螳螂執翳而搏之，見得而忘其形；異鵲從而利之，見利而忘其真。莊周怵然曰：噫！物固相累。"

at me'" (David McCord, *What Cheer*, p. 214). Cf. Christian Morgenstern: "Vice Versa": "Ein Hase sitzt auf einer Wiese, / des Glaubens, niemand sähe diese. // Doch, im Besitze eines Zeisses, / betrachtet voll gehaltnen Fleisses // vom vis-à-vis gelegnen Berg / ein Mensch den kleinen Löffelzwerg. // Ihn aber blickt hinwiederum / ein Gott von fern an, mild und stumm" (Wm Rose, *A Book of Modern German Lyric Verse*, p. 39); Bliss Perry, *The American Mind*, pp. 174-5: "A German professor in a lecture illustrated the humor of superiority in this way. A company of strolling players sets up its tent in a country village. On the front seat is a peasant, laughing at the antics of the clown... Just behind the peasant sits the village shop-keeper. He has watched stage clowns many a time & he laughs, not at the humor of the farce, but at the naïve laughter of the peasant in front of him... Behind the shop-keeper sits the school-master... & he smiles in turn at the smile of superiority on the face of the shop-keeper. Well, peeping in at the door of the tent is a man of the world, who glances at the clown, then at the peasant, then at the shop-keeper, then at the school-master, each one of whom is laughing at the others, & the man of the world laughs at them all." These situations may be called "la chaîne de regards en cascade" ou "en escalier." Cf. also 韓詩外傳卷十

According to J. M. Robertson's judicious *A History of Free Thought in the 19th Century* such a hot gospeller of veracity & sincerity as Carlyle was a life-long practitioner of "mental reservation" (the [illegible] Robertson [illegible] did not use the term [illegible])

André Gide: "Originalité consiste à se priver de certaines choses. La personnalité s'affirme par ses limites. Mais, au dessus, il est un état supérieur, où Goethe arrive olympien. Il comprend qu'originalité limite; qu'en étant personnel, il n'est plus que quelqu'un. Et se laissant vivre en les choses, comme Pan, partout, il écarte de lui

Somerset Maugham, A Writer's Notebook, p.59: "If forty million people say a foolish thing it does not become a wise one, but the wise man is foolish to give them the lie."

⇓

Cf E. Westermarck, Early Beliefs & Their Social Influence, p. 76-7

二說相反又精神而不違！

(1893 "Feuillets")

Samuel Rogers, George Eliot & Macaulay (Vol. I, pp. 7, 105, 108, II, p.527), who all dared not "speak out" but followed Aristotle's inculcation of "caution".

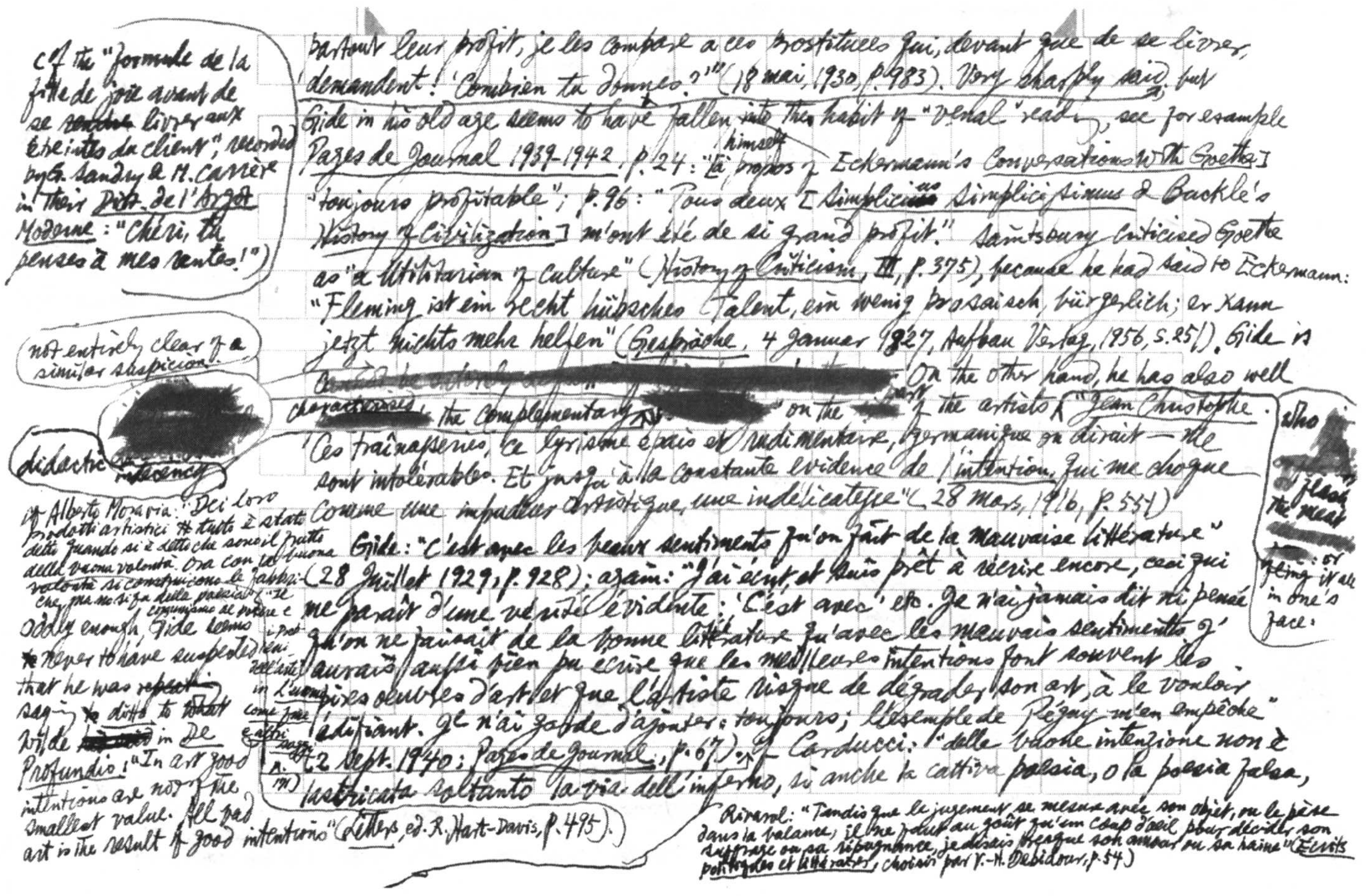
toutes limites, jusqu'à n'avoir plus que celles mêmes du monde. Il devient banal, supérieurement" (*Journal*, Bib. de la Pléiade, p.42) This *banalité supérieure* is nothing else [redacted] the "negative capability" & "lack of identity" (*Letters*, ed. H.E. Rollins, I, p.193, p.387), see 第六八四則. (If Gide's ~~T~~ reading in English literature had included Keats, he would have [redacted] mentioned him, together with Blake & Browning, among those in whose works "j'ai trouvé… plutôt une autorisation qu'un éveil" (pp.729, 781, 782, 785, 859) (The entry on Oct. 30, 1917 quotes *Keats's remark* "Better be imprudent moveables than prudent fixtures" — p.635) [redacted] at second-hand, most probably).

requisite [redacted] of the poet by Keats

Gide: "C'est presque toujours par vanité qu'on montre ses limites — en cherchant à les dépasser" (*Journal*, 27 juillet, 1922, p.738). Cf Leopardi, *Zibaldone*, ed. F. Flora, II, p.1290: "Il più certo modo di celare agli altri i confini del proprio sapere, è di non trapassarli mai" (Also *verbatim* ~~in~~ as no. 86 of *Pensieri* with the word "mai" omitted, *Opere*, a cura di S. Solmi, I, p.741).

Gide: "Ce qui prouve que son appétit n'était pas très vif, c'est qu'il prétendait préférer 'rien', dès qu'il ne pouvait obtenir l'exquis. Montaigne blâme le souci du choix chez les jeunes; il préfère les voir plutôt un peu gloutons, que gourmets" (26 juillet, 1924, p.787). cf Coleridge, *Lectures & Notes on Shakespeare*, ed T. Ashe, p.81: "It would be hopeless symptom, as regards genius, if I found a young man with anything like perfect taste." Schopenhauer, *Aphorismen zur Lebensweisheit*, Kap. 6: "An einem jungen Menschen ist es, in intellektueller und auch in moralischer Hinsicht, ein schlechtes Zeichen, wenn er im Thun und Treiben der Menschen sich recht zu finden weiß: … es kündigt Gemeinheit" (*Sämtl. Werk.*, hrsg. P. Deussen, Bd. IV, S.533).

Gide: "Ce besoin de chercher partout et sans cesse un enseignement, une leçon — m'est insupportable… Les grandes oeuvres ne nous instruisent point tant, qu'elles ne nous plongent dans une sorte d'hébétude presque amoureuse. Ceux qui cherchent



partout leur profit, je les compare à ces prostituées qui, devant que de se livrer, demandent: 'Combien tu donnes?'" (18 mai, 1930, p. 983). Very sharply said, but Gide in his old age seems to have fallen himself into the habit of "venal" reading, see for example Pages de Journal 1939–1942, p. 24: "[à propos of Eckermann's Conversations with Goethe] 'toujours profitable'; p. 96: "Tous deux [~~Simplicius~~ Simplicissimus & Buckle's History of Civilization] m'ont été de si grand profit." Saintsbury criticised Goethe as "a Utilitarian of culture" (History of Criticism, III, p. 375), because he had said to Eckermann: "Fleming ist ein recht hübsches Talent, ein wenig prosaisch, bürgerlich; er kann jetzt nichts mehr helfen" (Gespräche, 4 Januar 1827, Aufbau Verlag, 1956, S. 251). Gide is [redacted] On the other hand, he has also well characterised, the complementary [redacted] on the part of the artists. "Jean Christophe." 'Ces traînasseries, ce lyrisme épais et rudimentaire, germanique on dirait — me sont intolérables. Et jusqu'à la constante évidence de l'intention, qui me choque comme une impudeur artistique, une indélicatesse" (28 mars, 1916, p. 551)

Gide: "C'est avec les beaux sentiments qu'on fait de la mauvaise littérature" (28 Juillet 1929, p. 928); again: "J'ai écrit, et suis prêt à récrire encore, ceci qui me paraît d'une vérité évidente: 'C'est avec' etc. Je n'ai jamais dit ni pensé qu'on ne faisait de la bonne littérature qu'avec les mauvais sentiments. J'aurais aussi bien pu écrire que les meilleures intentions font souvent les pires œuvres d'art et que l'artiste risque de dégrader son art, à le vouloir édifiant. Je n'ai garde d'ajouter: toujours; l'exemple de Péguy m'en empêche" (2 Sept. 1940; Pages de Journal, p. 67). Cf Carducci: "delle buone intenzione non è lastricata soltanto la via dell'inferno, sì anche la cattiva poesia, o la poesia falsa,

Rivarol: "Tandis que le jugement se mesure avec son objet, ou le pèse dans la balance, il ne faut au goût qu'un coup d'œil pour décider son suffrage ou sa répugnance, je dirais presque son amour ou sa haine" (Écrits politiques et littéraires, choisis par Y.-H. Dubidour, p. 54)

Cf the "formule de la fille de joie avant de se ~~[illegible]~~ livrer aux étreintes du client", recorded by G. Sandry & M. Carrère in their Dict. de l'Argot Moderne: "Chéri, tu penses à mes rentes!")

not entirely clear of a similar suspicion.

[redacted]

didactic ~~[illegible]~~ insistency

Cf Alberto Moravia: "Dei loro prodotti artistici tutto è stato detto quando si è detto che sono il frutto della buona volontà. Ora con la buona volontà si costruiscono le fabbriche, ma non si fa della poesia" ("Il comunismo al potere e i problemi dell'arte" in L'uomo come fine e altri saggi, p. 191)

Oddly enough, Gide seems never to have suspected that he was ~~repeating~~ saying ditto to ~~what~~ Wilde [redacted] in De Profundis: "In art good intentions are not of the smallest value. All bad art is the result of good intentions" (Letters, ed. R. Hart-Davis, p. 495).

Who [redacted] flaunts the meaning [redacted]: or fling it all in one's face.

E. E. Kellett, *Fashion in Literature*, p. 87: "Criticism comes in later to *justify* taste: but it is not *itself* taste."
Ramon Fernandez: "On Classicism": "Pseudo-classical sensibility is nothing but an intellectual pretence of feeling" (Melvin Rader, *A Modern Book of Esthetics*, 1st ed., 1935, p. 224); cf. Santayana, *The Sense of Beauty*: "As people who have no sensations, & do not know why they judge, are always trying to show that they judge by universal reason" (*op. cit.* 3rd ed. 1964, p. 45).

o la poesia pedagogica o utilitaria o socialistica d'oggi, o la poesia romantica a velleità popolaresche di venti o trent'anni fa, ~~che~~ che son tutt'uno" (*Opere*, Ed. Nazionale, XIX, p. 90, quoted in N. Busetto, *G. Carducci*, 1958, p. 326).
Gide: "Ce qu'ils veulent, c'est un critère qui leur permette de ne pas avoir de goût pour juger" (quoted in Raymond Bayer, *Traité d'Esthétique*, p. 244). cf. Charles Maurras on Brunetière's lack of taste (Croce, *La Poesia*, 5ª ed. pp. 308-9;

and direct literary experience: "Faute d'yeux, cet homme avisé s'est enquis de bonnes lunettes; faute de jambes, il s'est procuré des béquilles. Traditions. Il a essayé de remplacer le goût et le jugement dont il était privé par les meilleurs des principes qu'il pût trouver" ("Bons et Mauvais Maîtres", in *Oeuvres Capitales*, III, p. 521).

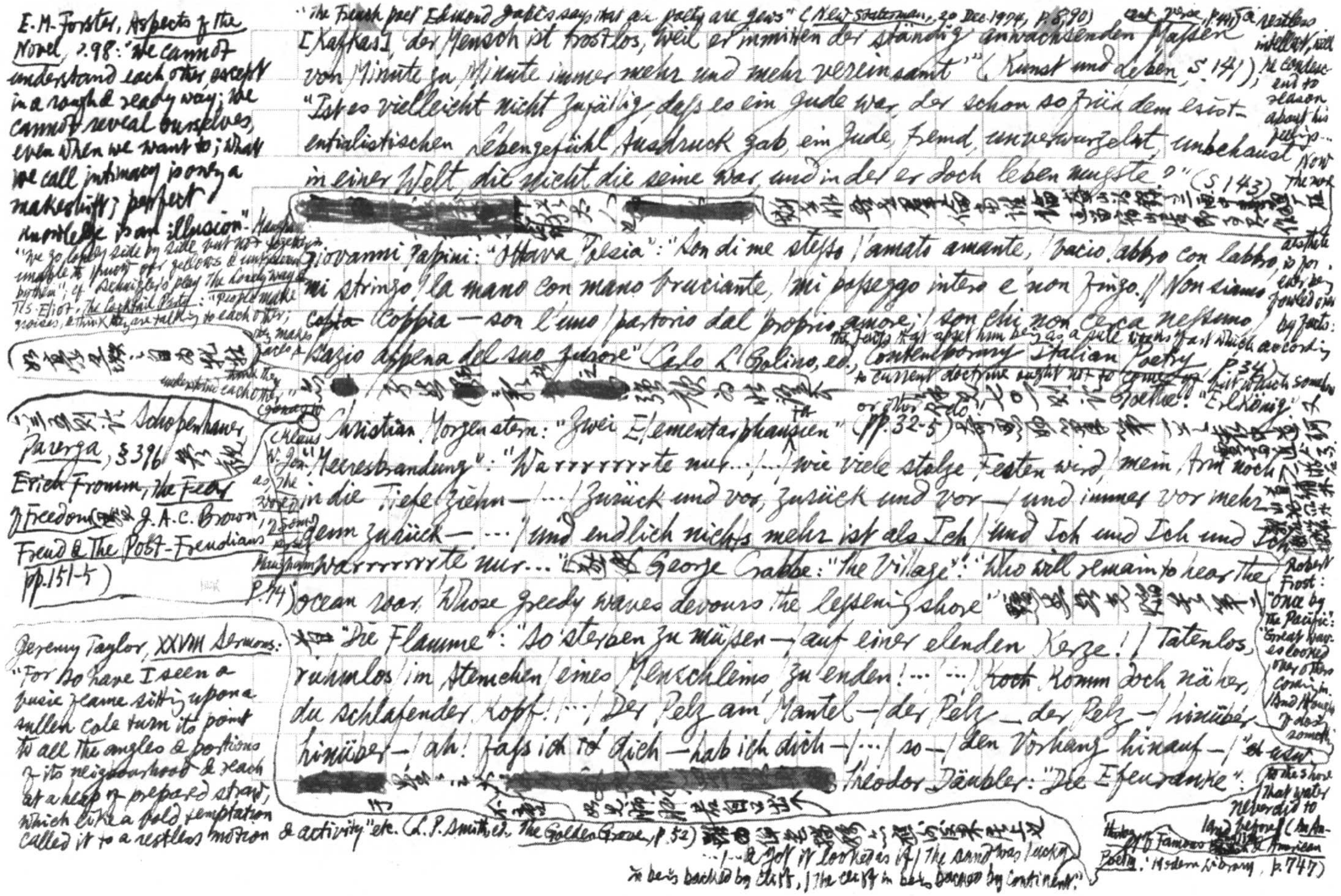
It was Quintilian who first drew the distinction between the learned & the vulgar: "Docti rationem artis intelligunt, indocti voluptatem".

七六、七讀 Wm. Rose, *A Book of Modern German Lyric Verse* 其有佳
篇要予常選[redacted]每得前諸家全
集證詠三兒於曾花插上在桃李載 Richard Beer-Hofmann: "Schlaflied für Mirjam": "Blinde — so gehn wir und gehen allein, / Keiner kann Keinem Gefährte hier sein — / … / Was ich gewonnen gräbt *mit* mir man ein, / Keiner kann Keinem ein Erbe hier sein —" usw. (p. 21) 參 Hermann Hesse: "Im Nebel": "Seltsam, im Nebel zu wandern! / Leben ist Einsamsein. / Kein Mensch kennt den andern. / Jeder ist allein" (p. 95); Alfred Wolfenstein: "Städter": "Nah wie Löcher eines Siebes stehn / Fenster beieinander, drängend fassen / Häuser sich so dicht an, dass die Strassen / Grau geschwollen wie Gewürgte ~~sein~~ sehn // … // Unsre Wände sind so dünn wie Haut, / Dass ein jeder teilnimmt, wenn ich weine, / Flüstern dringt hinüber wie Gegröhle: // Und wie stumm in abgeschlossner Höhle / Unberührt und ungeschaut / Steht doch jeder fern und fühlt: alleine (p. 154) 唐群而獨猶有 [illegible]西史[illegible]所謂 "The Lonely Crowd" 也[redacted] Fritz Strich: "Franz Kafka und das Judentum": "Die Heimatlosigkeit und Fremdheit in dieser Welt, die Ungeborgenheit, die Unbehaustheit und die unerbittlich kalte Einsamkeit, aus der es keinen Ausweg, keinen Durchbruch gibt. 'Ja,' so heisst es in einem Gespräch

Philipp Reclam jun. Leipzig, s. 533

The phrase about the lame man's crutches recalls Lessing's famous passage in the *Hamburgische Dramaturgie*, "Nachspiel" (Cambridge Plain Texts, ~~II~~ II, ~~779~~): "Ich bin ein Lahmer, den eine Schmähschrift auf die Krücke unmöglich erbauen kann. Doch freilich; wie die Krücke dem Lahmen wohl hilft, sich von einem Orte zu andern zu bewegen". According to J. G. Robertson, *Lessing's Dramatic Theory*, p. 132, this is perhaps an allusion to a passage in Young's *Conjectures on Original Composition*: "For Rules, like Crutches, are a needful aid to the Lame, tho' an Impediment to the Strong". cf. Robert Lloyd: "Shakespeare: An Epistle to Mr Garrick" (on the classicists with their "pomp of rules" & "pedantry of schools"): "Which rules like crutches, ne'er become of any use but to the lame" (*The Oxford Bk of 18th*

cf. Clive Bell, *Old Friends*, p. 69 (on Roger Fry): "The pure unscientific aesthete is a sensationalist. He feels first; only later, if he happens to be blest — or cursed — with



E.M. Forster, Aspects of the Novel, p.98: "We cannot understand each other except in a rough & ready way; we cannot reveal ourselves, even when we want to; what we call intimacy is only a makeshift; perfect knowledge is an illusion." Hampshire: "We go lonely side by side but not together, unable to know our fellows & unknown by them"; cf. Schnitzler's play The Lonely Way & T.S. Eliot, The Cocktail Party: "People make noises, & think they are talking to each other; they make faces & think they understand each other."

[illegible]

"The French poet Edmond Jabès says that all poets are Jews" (New Statesman, 20 Dec. 1974, p. 890) cf. [illegible] p.41 5a [Kafkas] 'der Mensch ist trostlos, weil er inmitten der ständig anwachsenden Massen von Minute zu Minute immer mehr und mehr vereinsamt'" (Kunst und Leben, S. 141); "Ist es vielleicht nicht zufällig, dass es ein Jude war, der schon so früh dem existentialistischen Lebensgefühl Ausdruck gab, ein Jude, fremd, unverwurzelt, unbehaust in einer Welt, die nicht die seine war, und in der er doch leben musste?" (S. 143)

[redacted] [illegible] [redacted] [illegible]

Giovanni Papini: "Ottava Poesia": "Son di me stesso / amato amante, / bacio labbro con labbro, / mi stringo la mano con mano bruciante, / mi passeggio intero e non fingo. // Non siamo ~~Coppia~~ Coppia — son l'uno / partorito dal proprio amore; / son chi non cerca nessuno / bacio appena del suo fulgore" (Carlo L. Golino, ed., Contemporary Italian Poetry, p. 34)

[redacted] [illegible] [redacted] [illegible] [redacted] [illegible] Goethe: "Erlkönig" [illegible]

Christian Morgenstern: "Zwei Elementarphantasien" (pp. 32-5) [illegible] "Meeresbrandung": "Warrrrrrrrrte nur... / ... / wie viele stolze Festen wird / mein Arm noch in die Tiefe ziehn — / ... / Zurück und vor, zurück und vor — / und immer vor mehr denn zurück — ... / und endlich nichts mehr ist als Ich / und Ich und Ich und Ich / Warrrrrrrrrte nur..." [illegible] George Crabbe: "The Village": "Who will remain to hear the ocean roar, / Whose greedy waves devour the lessening shore" [illegible]

[illegible] "Die Flamme": "So sterben zu müssen — / auf einer elenden Kerze! / Tatenlos, ruhmlos im Stümchen eines Menschleins zu enden! ... ... / ~~Doch~~ Komm doch näher, du schlafender Kopf! ... / Der Pelz am Mantel — / der Pelz — der Pelz — / hinüber — hinüber — ah! / fass ich dich — hab ich dich — / ... / so — / den Vorhang hinauf — / usw." [redacted] [illegible] [redacted] Theodor Däubler: "Die Efeuranke": [illegible]

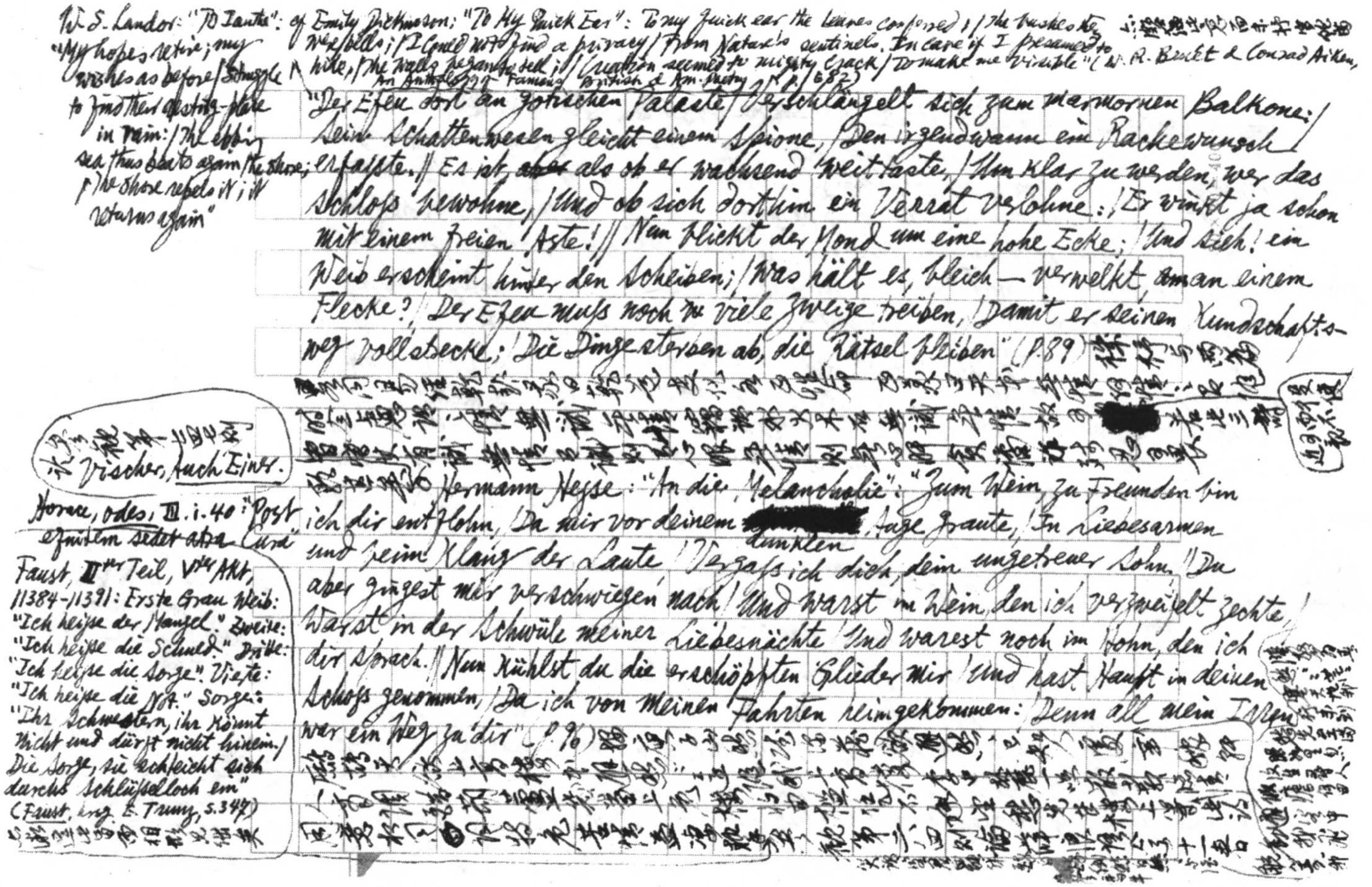
Robert Frost: "Once by the Pacific": "Great waves looked over others coming in, / And thought of doing something to the shore / That water never did to land before" (An Anthology of Famous English & American Poetry, Modern Library, p. 747) [illegible] "... / ... the cliff it looked as if / The sand was lucky in being backed by cliff, / The cliff in being backed by continent."

restless intellect, will he condescend to reason about his feelings... Now the [illegible] aesthete is for ever being fowled on by facts: the facts that upset him being as a rule [illegible] which according to current doctrine ought not to come [illegible] but which somehow or other do!

[illegible] Schopenhauer, Parerga, §396 [illegible] Erich Fromm, The Fear of Freedom ([illegible] J.A.C. Brown, Freud & The Post-Freudians, pp. 151-5)

(Klaus W. Jonas, The World of Somerset Maugham, p. 74)

Jeremy Taylor, XXVIII Sermons: "For so have I seen a fusic flame sitting upon a sullen cole turn its point to all the angles & portions of its neighbourhood & reach at a heap of prepared straw, which like a bold temptation called it to a restless motion & activity" etc. (L.P. Smith, ed. The Golden Grove, p. 52) [illegible]



W. S. Landor: "To Ianthe": "My hopes retire; my wishes as before / Struggle to find their resting-place in vain: / The ebbing sea thus beats against the shore; / The shore repels it; it returns again" ^ cf Emily Dickinson: "To My Quick Ear": To my quick ear the leaves conferred; / The bushes they were bells; / I could not find a privacy / From Nature's sentinels. In cave if I presumed to hide, / The walls began to tell; / Creation seemed a mighty crack / To make me visible" (W. R. Benét & Conrad Aiken, An Anthology of Famous British & Am. Poetry, p. 682)

[illegible]

"Der Efeu dort am gotischen Palaste / Verschlängelt sich zum marmornen Balkone; / Sein Schattenwesen gleicht einem Spione, / Den irgendwann ein Rachewunsch erfasste. // Es ist, ~~aber~~ als ob er wachsend weiter taste, / Um klar zu werden, wer das Schloss bewohne, / Und ob sich dorthin ein Verrat verlohne: / Er winkt ja schon mit einem freien Aste! // Nun blickt der Mond um eine hohe Ecke; / Und sieh! ein Weib erscheint hinter den Scheiben; / Was hält es, bleich — verwelkt, ~~am~~ an einem Flecke? / Der Efeu muss noch zu viele Zweige treiben, / Damit er seinen Kundschaftsweg vollstrecke; / Die Dinge sterben ab, die Rätsel bleiben" (p. 89) [illegible]

[illegible] [redacted] [illegible]

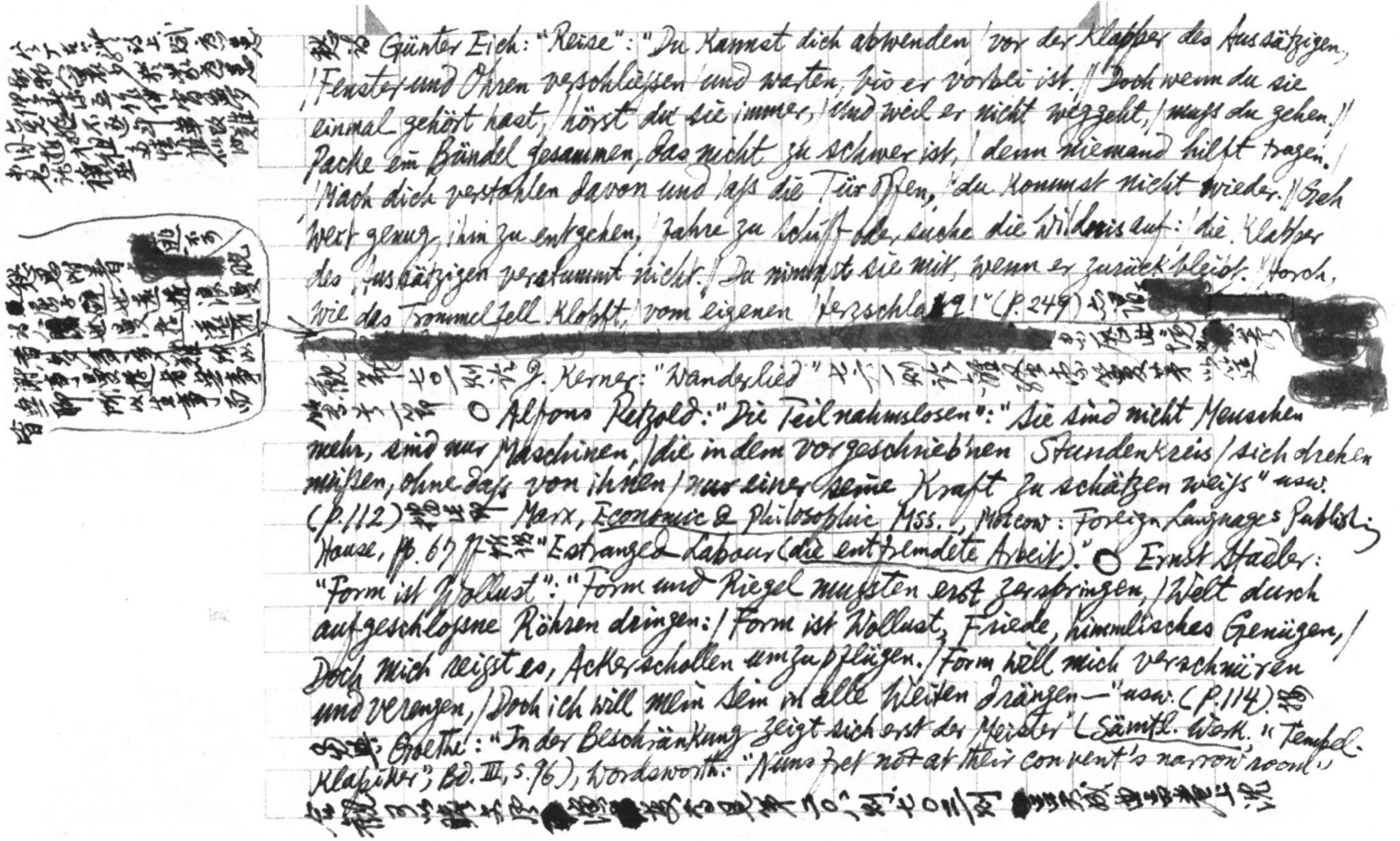
[illegible] Hermann Hesse: "An die Melancholie": "Zum Wein, zu Freunden bin ich dir entflohn, / Da mir vor deinem [redacted] dunklen Auge graute, / In Liebesarmen und beim Klang der Laute / Vergass ich dich, dein ungetreuer Sohn. / Du aber gingest mir verschwiegen nach / Und warst im Wein, den ich verzweifelt zechte, / Warst in der Schwüle meiner Liebesnächte / Und warest noch im Hohn, den ich dir sprach. // Nun kühlst du die erschöpften Glieder mir / Und hast Haupt in deinen Schoss genommen, / Da ich von meinen Fahrten heimgekommen: / Denn all mein Irren war ein Weg zu dir" (p. 96) [illegible]

[illegible]

[illegible] 又 Vischer, Auch Einer.

Horace, Odes, III. i. 40: "Post equitem sedet atra Cura"

Faust, II$^{ter}$ Teil, V$^{ter}$ Akt, 11384–11391: Erste Graue Weib: "Ich heiße der Mangel." Zweite: "Ich heiße die Schuld." Dritte: "Ich heiße die Sorge." Vierte: "Ich heiße die Not." Sorge: "Ihr Schwestern, ihr könnt nicht und dürft nicht hinein. / Die Sorge, sie schleicht sich durchs Schlüsselloch ein" (Faust, hrsg. E. Trunz, S. 347) [illegible]



公丁在六十八詩上，賦為意；鄉邦合寡少，我常思意；但主深互作伴，當無夢；竟施不逐斗華政雜；因遊天祖未情稚仙地；東老論禪亟

魏慕附著遨遊浪漫[redacted]遊（不可）晚
[redacted]屬子避世遨遊遠遊
論人[redacted]避世之憂者遠遊
者欲事勞事難所以
謝事遣憂遊者無事
無聊所以生事而
皆

魏詩 Günter Eich: "Reise": "Du kannst dich abwenden / vor der Klapper des Aussätzigen, / Fenster und Ohren verschließen / und warten, bis er vorbei ist. // Doch wenn du sie einmal gehört hast, / hörst du sie immer, / und weil er nicht weggeht, / mußt du gehen. // Packe ein Bündel zusammen, das nicht zu schwer ist, / denn niemand hilft tragen. / Mach dich verstohlen davon und laß die Tür offen, / du kommst nicht wieder. // Geh weit genug, ihm zu entgehen, / fahre zu Schiff oder suche die Wildnis auf: / die Klapper des Aussätzigen verstummt nicht. / Du nimmst sie mit, wenn er zurückbleibt. // Horch, wie das Trommelfell klopft, vom eigenen Herzschlag!" (P. 249) 此語[redacted]

[redacted]

[illegible]

觀第七〇一則論 J. Kerner: "Wanderlied" 七六八則論離鄉[illegible]

參第十一節 ○ Alfons Petzold: "Die Teilnahmslosen": "Sie sind nicht Menschen mehr, sind nur Maschinen, / die in dem vorgeschrieb'nen Stundenkreis / sich drehen müssen, ohne daß von ihnen / nur einer ~~seine~~ Kraft zu schätzen weiß" usw. (P. 112) 擬出於 Marx, Economic & Philosophic Mss., Moscow: Foreign Languages Publishing House, pp. 67 ff. 論 "Estranged Labour (die entfremdete Arbeit)." ○ Ernst Stadler: "Form ist Wollust": "Form und Riegel mußten erst zerspringen, / Welt durch aufgeschlossne Röhren dringen: / Form ist Wollust, Friede, himmlisches Genügen, / Doch mich reißt es, Ackerschollen umzupflügen. / Form will mich verschnüren und verengen, / Doch ich will mein Sein in alle Weiten drängen—" usw. (P. 114) 按 參觀 Goethe: "In der Beschränkung zeigt sich erst der Meister" (Sämtl. Werk. "Tempel-Klassiker", Bd. III, S. 96), Wordsworth: "Nuns fret not at their convent's narrow room".

合觀可以睹文學[redacted]變[redacted]異，可見第二〇八則、七〇三則[redacted]宋元戲曲考卷上論

[redacted]

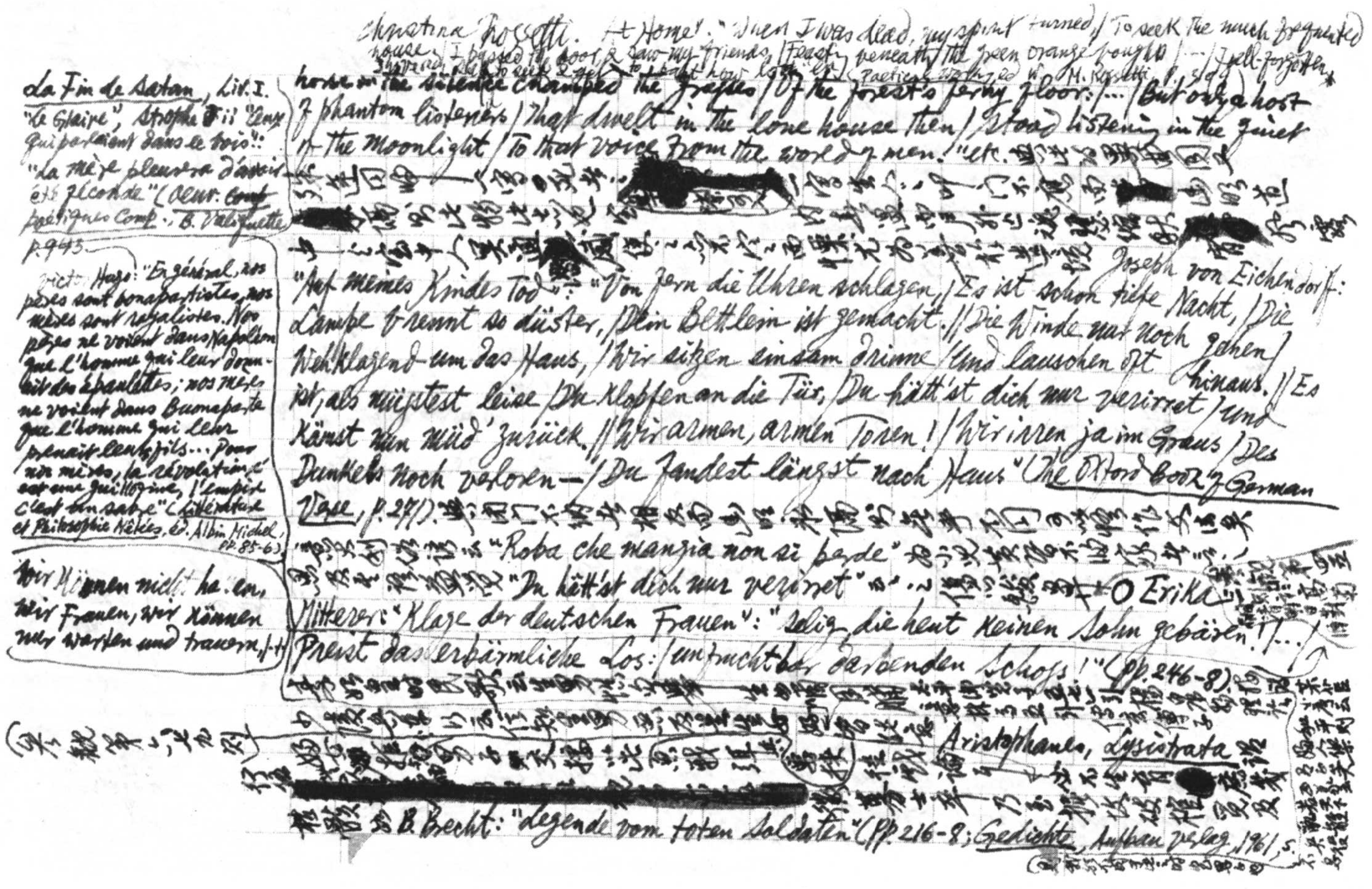
歸併記沈寧庵之寧律協而詞不工，湯若士聞之曰彼惡知曲意哉，予意所至，不妨拗折天下人嗓子（玉茗堂尺牘三答孫俟居，弟在此自謂知曲意者，筆懶韻落，時時有之，正不妨拗折天下人嗓子）即此句 ○ Max Hermann-Neisse: "Rast auf der Flucht": "Lass mich das Leben noch schmecken, / eh die Vernichtung uns trifft: / Gaskrieg, Marter, Verrecken, / Bombe, tückisches Gift. / … / Heut lass zum letzten Male / arglos und froh mich hier sein, / fülle die gläserne Schale / mir mit Abschiedswein! / Wird sie geleert zerscherben, / war ich doch göttlich zu Gast, / Gönne vor Kampf und Sterben / mir diese lindernde Rast!" (pp. 132-3) 漢魏樂府所謂 "Carpe diem", "post mortem nulla voluptas" 之（參觀 The Oxford Book of English Verse, ed. 1900, pp. 354-5, Thomas Jordan: "Coronemus nos Rosis antequam marcescant"; p. 576, Abraham Cowley: "The Epicure"; etc.）歌詠，詩之古而新[redacted]者也，此亦詩為教切如 Wm. K. Pfeiler, German Literature in Exile, pp. 69-71 論 Hermann-Neisse 處亦未舉此詩篇 ○ Armin T. Wegner: "Der Zug der Häuser" (pp. 136-7) 即 Verhaeren 之 "les villes tentaculaires" 也；參觀 Georg Heym: "Der Gott der Städte" (pp. 138-9), "Die Dämonen der Städte" (pp. 139-140), Alfred Wolfenstein: "Städter" (p. 154) 參觀 ○ Friedrich Schnack: "Busch" (p. 153) 參觀第七四九則論 Pascal, Pensées, VI. 347 ○ Heinrich Lersch: "Im Schützengraben": "… Es wächst wie Gras und Baum / der Menschheit strebend Volk sich hin zum Licht; / zwei gleiche Bäume stehn zusammen nicht, / der eine frisst des andern Licht und Raum" (p. 157) 參觀 Hardy "In a Wood": "Even the rank poplars bear / Lothly a rival's air, / Cankering in black despair / If overborne" (~~F. L. Lucas, Eight Victorian Poets~~ The Oxford Book of 19th Century Eng. Verse, p. pp. 873, 980) 參觀 Joseph de Maistre 語 "Dans le vaste domaine de la nature vivante, il règne une violence manifeste, une espèce de rage prescrite qui arme tous les êtres depuis l'immense Catalpa jusqu'à la plus humble graminée, combien de plantes meurent et combien sont tuées!"

[redacted]

參觀第七八九則說少陵獨立（空外一鷙鳥）詩

Cf. Emily Dickinson: "Of all the Sounds ~~def~~ despatched abroad" (Thomas H. Johnson, Emily Dickinson, p.115)

in mutua funera." Déjà, dans le règne végétal, on commence à sentir la loi." etc. (Les Soirées de Saint-Pétersbourg, 7e Entretien, "Classiques Garnier", II, p.25). Carl Zuckmayer: "Der Baum": "Ein Baum wuchs auf aus einem Bruch im Sumpf, / Wo es nach Pilz und bittrem Laube roch. / Erst brach ein Trieb aus längst verfaultem Stumpf, / Auf dem Flechte wie ein grauer Aussatz kroch, // Dann schoss ein wildes Heer von Trieben hoch, / Und war ein Kampf nach Licht und eine Schlacht um Erde. / Wer starb, verfaulte bald, dass seine Leiche noch / Zu Trank und Speise für die andren ~~wü~~ werde" usw. (p.214) 當因根相連，枝彼此相纖 [illegible] 更讀 [illegible] [redacted] ○ Werner Bergengruen: "Ballade vom Winde" (pp.175-9) [illegible] [redacted] [illegible] [redacted] [illegible] "Preist den Wind! Gott gab dem Winde / oberhalb der Erdenrinde / alles in sein Eigentum, / alle Meere, alle Länder, / gab ihm Masken und Gewänder." (p.175) [illegible] ——— ○ Werner Bergengruen: "Die Ausgeschlossenen": "Wie früh fällt die braune / Dämmerung des Herbst ein! / Die Toten stehen am Zaune / und starren in den Feuerschein. // Sie spüren, dass hinter den Scheiben / die uralte Herdzeit beginnt. / Draussen im feuchten Treiben / Rascheln Blätter im Wind. // Das Fensterglas ist ~~ver~~ vergittert, / die Ritze geschlossen mit Kitt, / Und das Frösteln der Toten zittert / in allem Lebenden mit" (pp.181-2). 按 Walter de la Mare: "The Listeners": "Is there anybody there?" said the Traveller, / Knocking on the moonlit door; / And his



Christina Rossetti. "At Home": "When I was dead, my spirit turned / To seek the much frequented house. / I passed the door, & saw my friends / Feasting beneath the green orange boughs / … / I, all-forgotten, shivered, sad to stay & yet to part how loth" etc. (Poetical Works, ed. W. M. Rossetti, p. 3[illegible]) * horse in the silence champed the grasses / Of the forest's ferny floor; … / But only a host of phantom listeners / That dwelt in the lone house then / Stood listening in the quiet of the moonlight / To that voice from the world of men." etc. [illegible] [redacted] [illegible] [redacted] [illegible] [redacted] [illegible]

Joseph von Eichendorff: "Auf meines Kindes Tod": "Von fern die Uhren schlagen, / Es ist schon tiefe Nacht, / Die Lampe brennt so düster, / Dein Bettlein ist gemacht. // Die Winde nur noch gehen / Wehklagend um das Haus, / Wir sitzen einsam drinne / Und lauschen oft hinaus. // Es ist, als müsstest leise / Du klopfen an die Tür, / Du hätt'st dich nur verirrt / Und kämst nun müd' zurück. // Wir armen, armen Toren! / Wir irren ja im Graus / Des Dunkels noch verloren — / Du fandest längst nach Haus" (The Oxford Book of German Verse, p. 271). [illegible] "Roba che mangia non si perde" [illegible] "Du hätt'st dich nur verirrt" [illegible] "O Erika" [illegible]

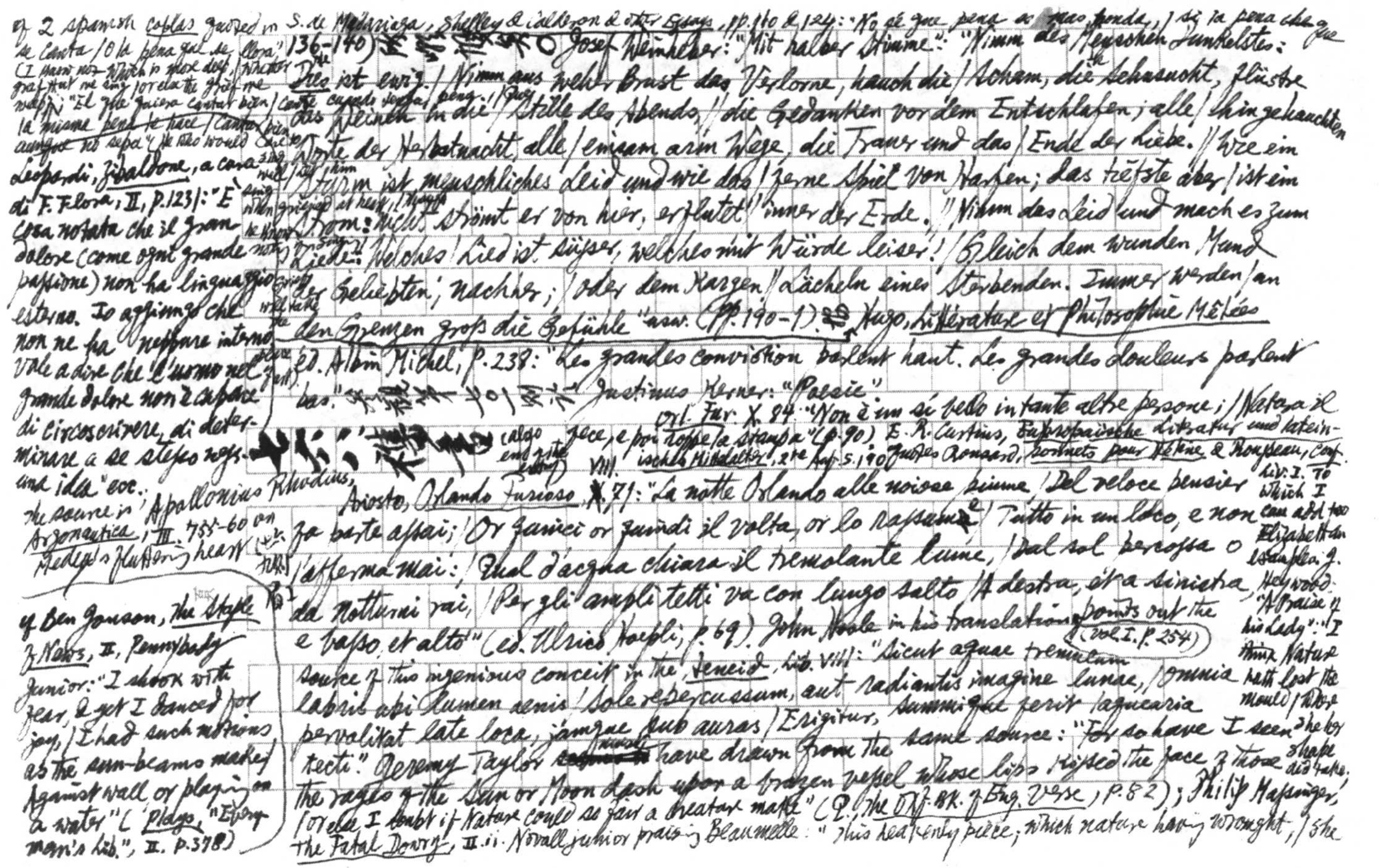
Mitterer: "Klage der deutschen Frauen": "Selig, die heut keinen Sohn gebären! / … / Preist das erbärmliche Los: / unfruchtbar darbenden Schoss!" (pp. 246-8). [illegible] Aristophanes, Lysistrata [illegible] [redacted] [illegible] B. Brecht: "Legende vom toten Soldaten" (pp. 216-8; Gedichte, Aufbau Verlag, 1961, 5. [illegible]

La Fin de Satan, Liv. I. "Le Glaive", Strophe ii "Ceux qui parlaient dans le bois": "La mère pleurera d'avoir été féconde" (Oeuvr. ~~Comp~~ poétiques Comp.: B. [illegible] p. 943.

Victor Hugo: "En général, nos pères sont bonapartistes, nos mères sont royalistes. Nos pères ne voient dans Napoléon que l'homme qui leur donnait des épaulettes; nos mères ne voient dans Buonaparte que l'homme qui leur prenait leurs fils… Pour nos mères, la révolution c'est une guillotine, l'empire c'est un sabre" (Littérature et Philosophie mêlées, éd. Albin Michel, pp. 85-6).

Wir können nicht hassen, wir Frauen, wir können nur warten und trauern, p. 4

（參觀第六七九則）



136–140) [illegible] ○ Josef Weinheber: "Mit halber Stimme": "Nimm des Menschen Dunkelstes:
Dies ist ewig. / Nimm aus weher Brust das Verlorne, hauch die / Scham, die Sehnsucht, flüstre
das Weinen in die / Stille des Abends, / die Gedanken vor dem Entschlafen; alle / hingehauchten
Worte der Herbstnacht, alle / einsam am Wege, die Trauer und das / Ende der Liebe. // Wie ein
Sturm ist menschliches Leid und wie das / ferne Spiel von Harfen; das tiefste aber / ist ein
Strom: nicht strömt er von hier, erflutet / innen der Erde. // Nimm das Leid und mach es zum
Liede: Welches / Lied ist süsser, welches mit Würde leiser! / Gleich dem wunden Mund
der Geliebten; nachher; / oder dem kargen / Lächeln eines Sterbenden. Immer werden / an
den Grenzen gross die Gefühle" usw. (pp. 190–1). [illegible] Hugo, *Littérature et Philosophie Mêlées*
ed. Albin Michel, p. 238: "Les grandes convictions parlent haut. Les grandes douleurs parlent
bas." ~~[illegible] 七〇一則 [illegible]~~ Justinus Kerner: "Poesie"
*Orl. Fur.* X. 84: "Non è un sì bello in tante altre persone; / Natura il

七六八 ~~[illegible]~~ [illegible] VIII fece, e poi roppe la stampa" (p. 90). E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Auf. S. 190 [illegible] Ronsard, *Sonnets pour Hélène* & Rousseau, *Conf.* liv. I. To which I can add two Elizabethan examples. J. Heywood: "A Praise of his Lady": "I think Nature hath lost the mould / Where she her shape did take;

Ariosto, *Orlando Furioso*, ~~X~~ VIII. 71: "La notte Orlando alle noiose piume / Del veloce pensier
fa parte assai; / Or quinci or quindi il volta, or lo rassegna / Tutto in un loco, e non
l'afferma mai: / Qual d'acqua chiara il tremolante lume, / Dal sol percossa o
da' notturni rai, / Per gli ampli tetti va con lungo salto / A destra, et a sinistra,
e basso et alto" (ed. Ulrico Hoepli, p. 69). John Hoole in his translation (vol. I. p. 254) points out the
source of this ingenious conceit in the *Aeneid*, Lib. VIII: "Sicut aquae tremulum
labris ubi lumen aenis / Sole repercussum, aut radiantis imagine lunae, / Omnia
pervolitat late loca, jamque sub auras / Erigitur, summique ferit laquearia
tecti." Jeremy Taylor ~~[illegible]~~ must have drawn from the same source: "For so have I seen
the rayes of the Sun or Moon dash upon a brazen vessel whose lips kissed the face of those
/ Or else I doubt if Nature could so fair a creature make" (Q. *The Oxf. Bk. of Eng. Verse*, p. 82); Philip Massinger,
*The Fatal Dowry*, II. ii. Novall junior praising Beaumelle: "This heavenly piece, which nature having wrought, / She

of 2 spanish *coplas* quoted in S. de Madariaga, *Shelley & Calderon & other Essays*, pp. 110 & 124: "No sé qué pena es más honda, / si la pena que
se canta / o la pena que se llora" (I mean not which is more deep, / whether grief that we sing or else the grief we weep); "El que quiera cantar bien / la misma pena le hace / cantar bien aunque no sepa" (He who would sing well / sing when grieved at heart; / though he know not to sing / grief will make him sing)

Leopardi, *Zibaldone*, a cura di F. Flora, II, p. 123: "È cosa notata che il gran dolore (come ogni grande passione) non ha linguaggio esterno. Io aggiungo che non ne ha neppure interno, vale a dire che l'uomo nel grande dolore non è capace di circoscrivere, di determinare a se stesso nessuna idea" ecc.; the source is Apollonius Rhodius, *Argonautica*, III. 755–60 on Medea's fluttering heart [illegible]

補

of Ben Jonson, *The Staple of News*, II, Pennyboy Junior: "I shook with fear, & yet I danced for joy, / I had such motions as the sun-beams make / Against wall or playing on a water" (*Plays*, "Everyman's Lib.", II. p. 378)

lost her needle, & did then despair, / Even to work so lively & so fair!" (Plays, ed. F. Cunningham, p. 363) — in IV. i the parasite Tymer goes even one better: "Lest thou, dear lord, Narcissus like, should'st doat / upon thy self, & die; / & rob the world of nature's copy, that she works form by" (p. 374)

waters that lodged with its bosome, but being turned back & sent off with its smooth pretences or rougher waftings, it wandered about the room & beat upon the roof & still doubled its heat & motion: so is a sickness & a sorrow entertained by an unquiet & a discontented man" (Holy Dying, in The Golden Grove: Selected Passages from Jeremy Taylor, ed. L. P. Smith, p. 87).

Orlando Furioso, XXVIII. 73: "[Il Re Astolfo e Iocondo disson tra loro:] 'Provate mille abbiamo, e tutte belle, / Né di tante una è ancor che ne contraste; / Se provian l'altre, fian simili anch'elle, / Ma per ultima prova costei baste: / Dunque possiamo creder che più felle / Non sien le nostre, o men de l'altre caste; / E se non, come tutte l'altre sono, / Che torniamo a godercile fia buono" (p. 307). Cf. Donne's "Song": "If thou beest borne to strange sights, / Things invisible to see, / Ride ten thousand daies & nights, / Till age snow white haires on thee, / Thou, when thou return'st, wilt tell mee / All strange wonders that befell thee, / And sweare / No where / Lives a woman true, & faire" (Complete Poetry & Selected Prose, ed. J. Hayward, p. 4).

Schriften, hrsg. J. Minor, Jena, 1923, Bd III. S. 68-9.

Novalis, Fragmente, IV, § 332: "Schlaf. Analogon des Todes... Man ist morgens jung und abends alt. Jeden Abend muss unser Testament finden und unsere Sachen in Ordnung."

Jeremy Taylor, The Great Exemplar, Pt III: "...so is the age of every day a beginning of death, & the night composing us to sleep bids us go to our lesser rest; because that night, which is the end of the preceding day is but a lesser death" (The Golden Grove, p. 257). Cf. Donne, Devotions III: "Every nights bed is a Type of the Grave" (Complete Poetry & Selected Prose, p. 510). George Herbert: "Mortification": "When boyes go first to bed, / They step into their voluntarie graves, / Sleep binds them fast; only their breath / Makes them not dead" (Works, ed. F. E. Hutchinson, p. 98); Paulus Gerhardt: "Abendlied": "Der Leib eilt nun zur Ruhe, / Legt ab das Kleid und Schuhe, / Das Bild der Sterblichkeit" (The Oxford Book of German Verse, p. 28); Schopenhauer, Parerga und Paralipomena: "Aphorismen zur Lebensweisheit", Kap. 5: "So ist denn endlich auch das Einschlafen ein täglicher Tod und jedes Erwachen eine neue Geburt" (Sämtliche Werke, hrsg. P. Deussen, IV, S. 481); Gustav Janouch: "Conversations with

Boswell, The Ominous Years, ed. C. Ryskamp & F. A. Pottle, p. 190: "I had kept my bad humour all night with a strange obstinacy ... after I went to bed, my wife got the better of my bad humour by asking me to be friends before I fell asleep. 'For,' said she, 'the consequence of sleep is uncertain.' I was struck with the awful reflection that I might not awake again in life, & that it would be shocking to die in such a frame." Macbeth, II. ii: "Sleep... the death of each day's life" (Complete Works, ed. G. L. Kittredge, p. 1123);

Ch. Fr. Hebbel: "Der Schlaf": "Alles wird uns Genuss, so schön ist das Leben gerundet, / Selbst der Tod, denn der ~~Tod~~ Schlaf ist der genossene Tod" (Werke, hrsg. Th. Poppe, Iter Theil, S. 175); Hugo: "Le Cimetière d'Eylau" (La Légende des siècles, XLIX. 6): "Dormir, c'est essayer la mort" (Œuvres Poétiques Complètes, éd. F. Bouvet, p. 591).

Kafka: "Perhaps my insomnia only conceals a great fear of death. Perhaps I am afraid that the soul — which in sleep leaves me — will never return" (W. Phillips & P. Rahv, ed., The Partisan Anthology, p.132). To supplement 第一一七則 à propos 永樂大典卷四九〇絳字、卷二六〇三臺字引大藏一覽出纏偈頌：「一盞孤燈照夜臺，上林剔了轉明來；三魂七魄空中去，天曉知他來不來」。全金元詞271頁馬鈺[illegible]：「[illegible]上林[illegible]，訓來朝，[illegible]」Jan Struther, Mrs Miniver: "How brave, how trustful people are, to dare to go to sleep!"

Inferno, I.60: "dove 'l sol tace" (La Divina Commedia, a cura di N. Sapegno, p.8). Is there a conscious literary reminiscence in "Das Nachtlied" in Also sprach Zarathustra, IIter Teil: "O Schweigsamkeit aller Leuchtenden! Viel Sonnen kreisen im öden Raume: zu allem, was dunkel ist, reden sie mit ihrem Lichte, mir schweigen sie" (Alfred ~~[illegible]~~ Kröner Verlag, S.154-5)? XX.13-5: [the wizards & fortune-tellers with twisted bodies] "ché dalle reni era tornato il volto, ed in dietro venir li convenia, perché 'l veder dinanzi era lor tolto" (p.229). Cf. Dumas père's simile for his nostalgia for the Ancien Régime: "Moi, je suis le mouvement, Dieu me garde de prêcher l'immobilité. L'immobilité, c'est la mort. Mais je vais comme un de ces hommes dont parle Dante, dont les pieds marchent en avant — c'est vrai — mais dont la tête est tourné du côté de ses talons" (Mille et un fantômes, préface, quoted in H. Clouard, A. Dumas, p.144). V.121-3: "Nessun maggior dolore / che ricordarsi del tempo felice / nella miseria" (p.67); cf. the ~~song~~ snatch of song given in Du Maurier, Trilby, "Everyman's Library", p.130: "Félicité passée / Qui ne peut revenir, / Tourment de ma pensée, / Que n'ai-je en la perdant, perdu le souvenir!"; Pascoli: "Allora": "Allora... in un tempo assai lunge / felice fui molto; non ora: / ma quanta dolcezza mi giunge / da tanta dolcezza d'allora" (The Penguin Book of Italian Verse, p.322).

(Étienne Durand: "Qu'un plaisir perdu / Triste est ce souvenir" C.A.J. Steele, Three Centuries of Fr. Verse, p.119);

In her memoir of Mme de Staël prefixed to Dix Années d'Exil (Bibliothèque Charpentier, p.174), Mme Necker de Saussure recalls: "Certaines strophes lyriques lui donnaient un

cf. for contrast, C. Coccioli: "Il sole mi rombava negli orecchi come un cane selvaggio nelle notti di luna" (A. Provenzal, Dizionario delle Immagini, p.833)

cf. IIIter Teil, "Von der Seligkeit wider Willen": "zur Stunde, da alles Licht stiller wird... vor Glück ist alles Licht jetzt stiller worden" (S.235).

IV.88-9: "...quand'io vidi un foco, / ch'emisperio di tenebre vincia" (p.49). Cf. Decamerone, VIII.7: "et egli veggendo lei con la bianchezza del suo corpo vincere le tenebre della notte... la notte passata con la sua bianchezza vinceva le tenebre" (ed. Ulrico Hoepli, pp.507 & 515). Vincere le tenebre is good, but emisperio is even better & aroused the admiration of Emerson: "How many millions would have looked at candles, fires, & planets, all their days, & never noticed this measure of their illuminating force, 'of conquering a hemisphere of the darkness'" (The Heart of Emerson's Journals, ed. Bliss Perry, p.282). For "vincere", cf. Michelangelo: "Tal ch'ogni verme assai ne [i.e. la notte] rompe o poco"; "ch'una lucciola sol gli può far guerra" (Sonnets, ed. J.A. Symonds, pp.46 & 47); Saint-Amant, Moyse sauvé: "ces miracles volans, ces astres de la terre / Qui de leurs rayons d'or font aux ombres la guerre" (J. Rousset, Anthologie de la poésie baroque française, I, p.146).

Emil Staiger's theory that the lyrical mood defies verbalization & consequently a lyric poem is at best only a pis aller, is really a sophisticated version of Mme de Staël's boutade: "In der Sprache nämlich als Organ der Erkenntnis setzen wir uns mit allem Dasein auseinander und stellen bestimmte Zusammenhänge der Dinge her. Die lyrische Stimmung dagegen wurde als Ineinander charakterisiert, das keiner Zusammenhänge bedarf, weil alles bereits in der Stimmung geeinigt ist. Jedes einzelne Wort stellt fest und ordnet die vergänglichen Erscheinungen in ein Dauerndes ein. Das lyrisch Gestimmte aber gleitet, sobald es festgestellt, ist es ernüchtert... Drum, weil sogar die reinste lyrische Art, ein Lied, schon Dichtung ist, kann selbst ein Lied die Idee des Lyrischen nie auf ausschliesslich realisieren. Es besteht aus Wörtern, die immer zugleich Begriffe sind; aus Sätzen, die immer zugleich einen objektiven Zusammenhang bedeuten" (Grundbegriffe der Poetik, 5te Aufl., S. 76-7)

plaisir tout à fait indépendant de leur signification, et après les avoir pompeusement récitées, elle s'écriait: 'Voilà de la poésie! Ce que j'aime là-dedans, c'est qu'il n'y a pas une idée.'" Even more sharply than Verlaine's "De la musique avant toute chose", this remark stands in contrast to the Classicist ideal formulated by Boileau: "Mon vers, bien ou mal, dit toujours quelque chose." Curiously enough, I ~~do not know of~~ any one [redacted]

have not seen this quoted by

The [redacted] movement towards "la non-conceptualité de l'art", which consists in substituting "au type du binôme pictura-poësis celui de ~~pictura~~ poésie-musique" (G. Morpurgo-Tagliabue, L'Esthétique contemporaine, tr. Marcelle Bouvrette Sesne, p.175) [redacted]

[redacted] characteristic exclamation. Cf 七三0則 on Goethe, Spruchweisheit in Vers und Prosa, in Sämtl. Werk., "Tempel-Klassik", III, S. 368; 七三三則 on Croce's identification of "intuizione" with "espressione".

Goethe, Ueber Wahrheit und Wahrscheinlichkeit der Kunstwerk: "...Wortspiele dieser Art selbst ein Bedürfniss des Geistes anzeigen, der, da wir das, was in uns vorgeht, nicht geradezu ausdrücken können, durch Gegensätze zu operiren, die Frage von zwei Seiten ~~da~~ zu beantworten und so gleichsam die Sache in die Mitte zu fassen sucht" (G. F. Senior & C. V. Bock, Goethe the Critic, p.18). To supplement 第二三七則 on 二程's "扶醉漢" & Schopenhauer's "das Gesetz der Pendelschwingung". Cf Pascal, Pensées, §353 & 567 (quoted in 第七七一則))

Anatole France, La Vie littéraire, 1ère série, p.402: "Quels que soient nos doutes philosophiques, nous sommes bien obligés d'agir dans la vie comme si nous ne doutions." [redacted] With disarming candour, Hume admits [redacted]: "I am first affrighted & confounded with that forlorn solitude, in which I am plac'd in my philosophy... When I turn my eye inward, I find nothing but ignorance doubt &... Where am I, or what?" (Treatise, Bk. I, Pt iv, sect. 7, ed. L.-A. Selby-Bigge, p.264); and yet: "I dine, I play a game of backgammon, I converse, & am merry with my friends; & when after three or four hours' amusement I would return to these

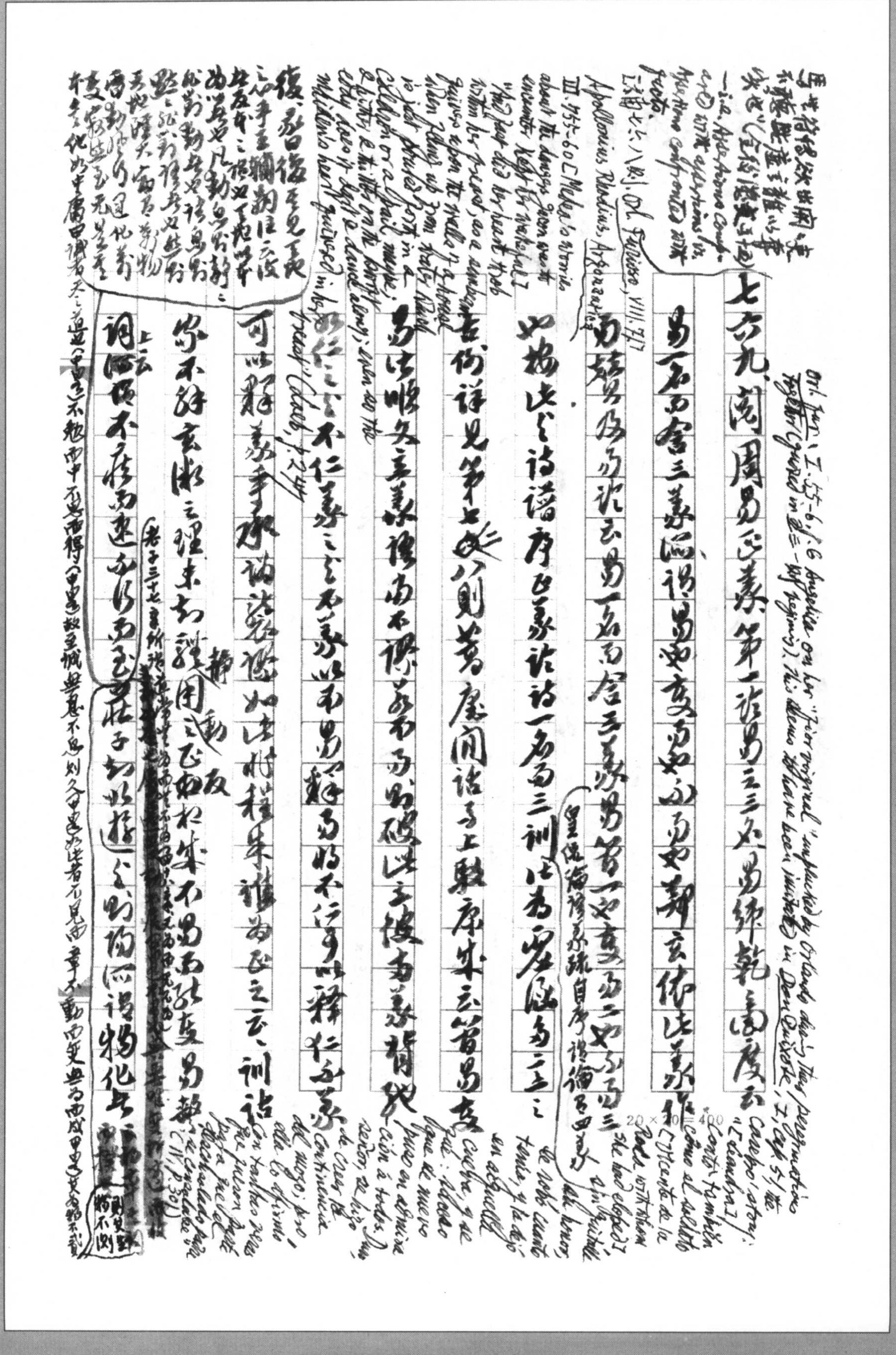
Cf Rasselas, ch. 8, Imlac: "Inconsistencies cannot both be right, but, imputed to man, they may both be true" (ed. G. B. Hill, p.58). De Quincey, "Notes from the Pocket-book of a Late Opium-Eater": "Most proverbs are hemispheres, as it were, & they imply another hemisphere with an opposite pole; & the two proverbs jointly compose a sphere — i.e. the entire truth. Thus, one proverb says 'Fortune favours fools'; but this is met by its anti-proverb — 'Sapiens dominabitur astris.' Each is true, as long as the other co-exists; each becomes false if taken exclusively" (Collected Writings, ed. D. Masson, X, p.

speculations, they appear so cold & strained & ridiculous that I cannot find in my heart to enter into them any farther" (ib., p. 269). Kierkegaard has such armchair philosophizing in his mind when he writes in his journal: "Usually the philosophers ... exist in quite different categories for everyday purposes from those in which they speculate, & console themselves with categories very different from those which they solemnly discuss." "In relation to their systems most systematizers are like a man who builds an enormous castle & lives in a shack close by" (Journals, tr. Dru, p. 150) (A.). For another instance, the pessimists Leopardi & Schopenhauer, for all their praise of death as the sole liberator, bloodthirstily clung to life (cf. [illegible] on Leopardi's poem "Bruto Minore"); as Samuel Butler succinctly puts it: "To live is like to love — all reason is against it & all healthy instinct for it" (The Notebooks, ed. H. F. Jones, p. 227). Cf. Leonard Nelson, Socratic Method & Critical Philosophy, tr. Thomas K. Brown III, p. [illegible]: "But if, on the conclusion of our debate, one of the skeptics failed to find his overcoat beside the door where he had hung it, he would hardly reconcile himself to the unfortunate loss of his coat on the ground that it simply confirmed his philosophical doubt of the permanence of substance" etc.; p. 10: "Indeed, we observe that philosophers whose systems differ most radically are of one mind in using the same principles as soon as they turn from doctrine to its application. How could the determinist, who denies the responsibility of man, ever pass an ethical judgment in daily life? If he is cheated, he might at most lament his misfortune, but he would have no grounds for moral indignation. Or has one ever found that the skeptic, who calls the assumption of a causal relation between phenomena an illusion, has stopped being interested in the causes of the events he observes, especially of those that touch him personally?" There is therefore more logical cogency than has been suspected in Dr Johnson's refutation of Berkeley by "striking his foot with mighty force against a large stone till he rebounded from it" (cf. H. F. Hallett's article in Mind, LVI, no. 22, pp. 137 ff.). Cf. the joke told by Bertrand Russell against the Viennese Circle: "At a certain period, when his finances were not flourishing, Hempel, so the fable avers, entered a cheap restaurant .... He ordered beef ... the food came & he took a mouthful ... He summoned the restaurateur & said, 'This is horse flesh, not beef.' The restaurateur replied, 'Pardon me, but the scientists of my culture-circle include the sentence this is beef among those that they accept' ..." (Encounter, No. 64, p. 9); 桓譚新論："公孫龍謂白馬非馬，人不能屈，後乘白

436) Cf. Metaphysica to Hegel, Geschichte der Philosophie, S. 108)

F. Rolfe, Hadrian the Seventh ("The Phoenix Lib." p. 252) William II: "My damned mother used to gurze on English proverbs which says that Onlookers see most of the game." Hadrian VII: "The English proverbs, which are positive, have their corresponding negative — 'Absence makes the heart grow fonder' — 'out of sight out of mind'. Your Majesty's proverb is contradicted by 'only the toad under the harrow has counted the spikes'."

(A.) This is precisely the criticism Diderot made of the philosophy of Berkeley & Hume in his article "Philosophie pyrrhonienne" in the Encyclopédie: "L'homme un et vrai n'aura point deux philosophies, l'une de cabinet, et l'autre de société; il n'établira point dans la spéculation des principes qu'il sera forcé d'oublier dans la pratique ... Occupons-nous de quelque chose de plus important, ou si nous n'avons que de ces frivolités à dire, dormons et digérons" (Oeuv. comp., ed. J. Assézat, XVI, pp. 491-2).



Orl. Fur. I. 55-6, 6 Angelica on her "fior virginal" "unplucked" by Orlando during their peregrinations together (quoted in [illegible]). This seems to have been imitated in Don Quixote, I, cap 51, [illegible]

七九、閱周易正義第一論易之三名 易緯乾鑿度云

易一名而含三義、謂易也、變易也、不易也、鄭玄依此義作

易贊及易論云易一名而含三義 [illegible]

如[illegible]詩譜序[illegible]詩一名而三訓 [illegible]

[illegible]詳見第七則 [illegible]

[illegible]

[illegible]不仁[illegible]以而易[illegible]不行[illegible]以釋仁[illegible]

可以釋[illegible]如[illegible]云、訓詁

[illegible]理[illegible]用之[illegible]不易而[illegible]易靜

詞[illegible]不[illegible]莊子[illegible]物化[illegible]

Apollonius Rhodius, Argonautica, III. 755-60 [illegible]

Orl. Furioso, VIII, 77 [illegible]

[illegible] (CW, P. 301)

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一不化者必於子天瑞篇語：有生不生，有化不化，不生者能生生，

文子微明[illegible]三十輻各以其力旋，[illegible]有[illegible]，咸曲車有[illegible]，然後能致遠，[illegible]，[illegible]近[illegible]有[illegible]也

不化者能化化。生物者不生，化物者不化。[illegible]（而）

（中略）故有生者，有生生者；有形者，有形形者；有聲者，有聲聲者；有色者，有色色者；有味者，有味味者。生之所生者死矣，而生生者未嘗終；形之所形者實矣，而形形者未嘗有；聲之所聲者聞矣，而聲聲者未嘗發；色之所色者彰矣，而色色者未嘗顯；味之所味者嘗矣，而味味者未嘗呈。

謂逝者如斯而未嘗往也，盈虛者如彼而卒莫消長也

Heraclitus, *Fragments*, No. 83: "By changing it rests" (*Hippocrates & Heraclitus*, "The Loeb Classical Library", IV, p. 497); St. Augustine, *Confessions*, I. iv: "Unchangeable, yet all changing" (*immutabilis, mutans omnia*) ("Harvard Classics", VII, p. 7); Daniel von Czepko, *Sexcenta Monodisticha Sapientum*: "Es regt sich alles zwar, doch er bleibt unbewegt" (Max Wehrli, *Deutsche Barocklyrik*, 3te Aufl., S. 170); Hölderlin, *Hyperion*: "Wie der Sternenhimmel bin ich still und bewegt"

皆此意也。Alphonse Karr: "Plus ça change, plus c'est la même chose" (D. P. Scales, *Alphonse Karr: sa vie et son oeuvre*, p. 106); Ronald A. Knox: "Plus c'est la même chose, plus ça change" — a remark still waiting to be made by someone" (*Let Dons Delight*, p. iii)

雖嘲諷之事，其理亦相發明。M. R. Cohen, *The Meaning of Human History*, pp. 58 & 63: "Inertia is the first law of social change.... We could not well say that a man grows older or wiser if nothing persists in him so that he was the identical person before & after the change. As abstract categories change & persistence, discontinuity & continuity, are mutually exclusive, but every concrete real existence involves both." 足以解易[illegible]

蓋中外先哲[illegible]物理無不有[illegible]一而[illegible][illegible]中[illegible]不測[illegible] uniformity of Nature [illegible] Emergent [illegible]

參觀七五則論老子[illegible]之動 乾 三義[illegible]易[illegible]易[illegible]

又繫詞：爲道也屢遷，變動不居[illegible]不可爲典要，唯變所適[illegible]率其辭而揆其方，既有典常。即不易[illegible]

○泰　乾下坤上　三三　按楊瑀山居新語云：陳鍊以[illegible]字題以級緣，又取[illegible]筆[illegible]曰：「中心[illegible]白[illegible]而上眼[illegible][illegible]如自出而下豎三便皆單[illegible]成一泰」[illegible]封也[illegible]輯錄[illegible]五[illegible][illegible]人中[illegible]趙[illegible][illegible][illegible]數稿[illegible]十五[illegible]此[illegible][illegible][illegible]

按天地是象，水地中生木升之法，宛寓言之旨，言象如卦象[illegible][illegible]

今案[illegible]中[illegible][illegible][illegible][illegible]之難，實無法象[illegible][illegible][illegible][illegible]謂之[illegible]也

擬議之辭上云聖人以見天下之賾而擬諸其形容象其物宜

是即謂言象，即Vico所謂"universali fantastici"（*Scienza* ~~Nu~~ *Nuova*, §209, in *Opere*, a cura di F. Nicolini, p.453；詳見第七三則）陳騤文則卷上

丙云：易之有象以盡其意，詩之有比以達其情，文之作也，可無喻乎？博[illegible]

○[illegible]每[illegible]周易[illegible]象與詩[illegible]比喻[illegible][illegible]

則確如Themistius所謂"It is in our power to imagine not merely things that can be but those that cannot be"（Jacopo Mazzoni, *Della Difesa della "Commedia" di Dante*, Bk. I, ch. 67 引見 Allan H. Gilbert, *Literary Criticism: Plato to Dryden*, p.386）Giraldi Cinthio所謂"There is nothing marvellous in that which happens often or naturally, but rather in what appears to be impossible and yet is announced to have happened if not in truth, at least in fiction"（*Discorsi intorno al comporre dei romanzi, delle commedie, e delle tragedie*, §56 見同書 p.270）者；易象

則"things that can be"而[illegible][illegible]乃"things that cannot be"也。○噬嗑[illegible][illegible]

[illegible] symbol [illegible] icon [illegible]）　[illegible]第七七九則

○乾[illegible]人乎[illegible][illegible]

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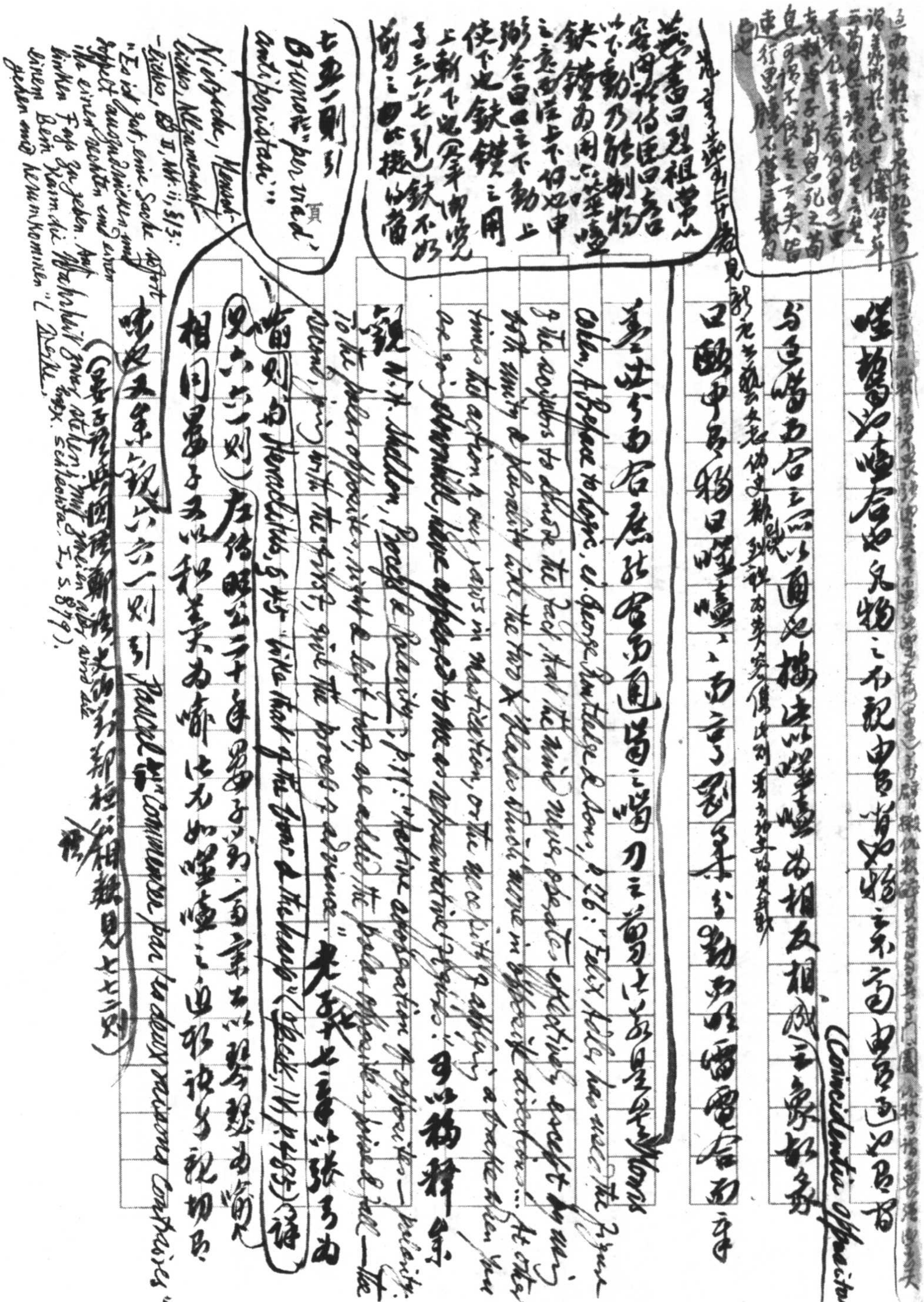


[illegible]

嘒嘒鳴如嘒嘒者也，夫物之不觀中者，皆如物之本而中者迺以為皆 (Coincidentia Oppositorum)

與魚鳴為吞之而以通之。推此以嘒嘒為相反相成之象數

說見新元[illegible]藝苑文論[illegible]

口蹶中為物曰嘒嘒之為言了[illegible]來于勤而嘒雷電合而平

蓋此言與吞為嘒而通嘒之嘴刀之[illegible] Monas

Cohen, A Preface to Logic, ed. George Routledge & Sons, p. 76: "Felix Adler has used the figure of the scissors to denote the fact that the mind never operates effectively except by way of unity & plurality like the two blades which move in opposite directions … At other times the action of our jaws in mastication, or the necessity of applying [illegible] as in [illegible], like opposed to the [illegible] representative [illegible]." 可以鉤稽

W. H. Sheldon, Process & Polarity, p. 17: "[illegible] application of opposites — to the poles opposite, right & left, up, are added the poles opposite, joined & all — second, with the first, give the process of advance." 老子第七十七章以張弓為

前則為 Heraclitus, § 51: "like that of the bow & the harp" (Diels, IV, p. 485) 詩

見六六一則 左傳昭公二十年晏子論和同，以琴瑟專壹為喻

相同晏子亦以和羹為喻，比尤如嘒嘒之出形證于視切矣。

嘒嘒又第鈔六六一則引 Pascal: "communion par les deux raisons contraires" （晏子論和與同[illegible]相[illegible]見七七六則）

若書曰：烈祖常以容問諸侍臣曰：古以下動乃能制物，鐵鑴為用，嘒嘒之意，上下切如申。鄉老曰：以言下動上，使下之鐵鑴之用，上動下也。第三六七則鐵不如[illegible]前之四以撰[illegible]

七五一則引 Bruno's "per mid.," and peristasi"

Nietzsche, Menschliches, Allzumenschliches, II, iii, § 13: "Es ist gut, eine Sache sofort zweimal auszudrücken und ihr einen rechten und einen linken Fuss zu geben. Auf einem Bein kann die Wahrheit zwar stehen; mit zweien aber wird sie gehen und herumkommen" (Werke, hrsg. K. Schlechta, I, S. 879).

文睽、象曰：天地睽而其事同也，男女睽而其志通也，萬物睽而其事類也。[illegible]君子以同而異。[illegible]天地男女萬物[illegible]乖[illegible]睽[illegible]有同[illegible]以同而異[illegible]乖[illegible]

[illegible]

六七八、歸引 Goethe "durch Gegensätze zu operieren" 乃大易之道。九二：枯楊生稊，老夫得其女妻，无不利；象曰：老夫女妻，過以相與也。九五：枯楊生華，老婦得其士夫，无咎无譽；象曰：枯楊生華，何可久也，老婦士夫，亦可醜也。[illegible]

明王文祿《海沂子》[illegible]

恒之六五云：恒其德，貞，婦人吉，夫子凶；象曰：婦人貞吉，從一而終也，夫子制義，從婦凶也。[illegible] "die doppelte Moral" (Introduction à la France nouvelle, p. 118)

(I. Bloch, Die Prostitution, Bd. I, S. 214, 454)

[illegible]

就該從一而終，男子便許[illegible]

"Nam in viro [illegible]"

"The world [illegible]"

10 [illegible] 第五三 則論 Aristotle [illegible] (p. 32)

[illegible]

翁一家言卷八《花心動》詞云：十分男兒心硬，九同[illegible]……則被其比我略多時辰……陰情多在閑花柳……籍口不傷春節……劉灑前生多缺……恨男女同情……女戒……以致紛紛……祖有男兒……周公姬[illegible]……Bruno, *Candelaio*, Act. iii, sc. viii: "Ai giovanetti le giovanette, a' giovani le giovane, e più vecchi de le giovanette; il vecchio contentarsi delle più stantive; ... e fatto vecchio Bonifaccio:" ... "Questo, come intendete per i vecchi, perché non intendete per le vecchie?" Bonifaccio: "Perché le donne son per gli uomini, no gli uomini per le donne" (*Opere di G. Bruno e di T. Campanella*, a cura di A. Guzzo e di R. Amerio, p. 121)

○睽：彖曰：二女同居，其志不同行。（火動而上，澤動而下。）（君奭）正義：睽而[illegible]……（革彖亦曰：二女同居，其志不相得。）按咸彖曰：咸，感也，二氣感應以相與，止而說，男下女。注云：凡感之為道，不能感非類者也，故引取男女以明同類之義也。異而同類，同類則不感，異同……難兩造同性則不能和。晏子論和與同異，謂以水濟水。參同契中篇云：二女共室，顏色甚姝，令蘇秦通言，張儀結媒，使為夫妻，弊髮腐齒，終不相知，猶和膠補釜，以鹵塗瘡，去冷加冰，除熱用湯，飛龜舞蛇，愈見乖張。此即睽象詞鋪陳耳。（即大過象枯楊生華之說……）

○損象曰：君子以懲忿窒欲。正義曰：懲者息其既往，窒者閉其將來，忿欲皆有往來，懲窒互文而相足也。[illegible]梅沖達此等處妙得修辭之奧，左傳……

繫辭上：以言乎遠則不禦，以言乎邇則靜而正。正義：言乎邇則近也……不禦……知近既靜正，則遠亦靜正也。

[illegible]

宣公十四年申舟曰鄭昭宋聾，正義云：鄭昭言其目明，則宋不明也；宋聾言其耳闇，則鄭不闇也。耳目各舉一事而對以相反。又十二年隨武子曰：貴有常尊，賤有等威，禮不逆矣。正義云：言貴者常尊，賤者云賤者當卑，而云賤者等威者，欲像求互文，要貴賤俱有尊、卑，於貴遂屬威於賤者，互相足明耳。皆所謂互文相足之法，提舉一處互~~互~~事見明。○姤，女壯，勿用取女。初六，羸豕孚蹢躅。正義云：此女性甚淫壯，故不可與之長久。羸豕謂牝豕也，孚猶務躁也。不貞之陰，失其所牽，其為淫醜，若羸豕之孚務蹢躅也。按蓋以豕為淫獸之象也。左傳定公十四年野人歌云：既定爾

20×20=400

Aulus Gellius, *Noctes Atticae*, XIX.ii 论食色五官为尤耽于食色（cupidines in cibos atque in Venerem prodigas）最为丑陋（incontinentes）（intemperantes）此二欲为人禽所同（solae sunt communes hominibus cum beluis）尤其鄙，若兽相类（sunt hominis cum beluis communes）（cum bestiis atque animalibus communes）（"The Loeb Classical Library", III, pp. 356-8）豕之馋谣特标而出，洞[illegible]猪八戒之食肠色胆兼全[illegible]三三郎[illegible]封豕[illegible]贪婪之[illegible]无厌

墨猪画[illegible]文跋 史记李斯[illegible]本纪 秦二年[illegible]会稽刻石云（太平广记卷三二六[illegible]张[illegible]相[illegible]猪[illegible]）

夫为寄豭，索隐云：言夫淫他室，皆可笑。按西游记中猪八戒（[illegible]）

猪八戒好色，一变大玃，娶高老之女，古说（见六九五卷论焦氏易）

妹坤之剥（[illegible]）由来[illegible]（[illegible] Havelock Ellis, *Studies in the Psychology of Sex*, p. 86 [illegible] in Greek the word χοῖρος [illegible] a pudendum [illegible] Romans [illegible] *porcellus* [illegible]）（又按老子二十九章[illegible]甚[illegible]）

〇革象曰革，水火相息，注云：息者，生变之谓也。（又按 *Hebraisms*, I, 538 [illegible] XIII.581 [illegible]）（[illegible] Teil [illegible]）相合相生

息之误[illegible]云[illegible]不可[illegible]处以[illegible]其变[illegible]于[illegible]

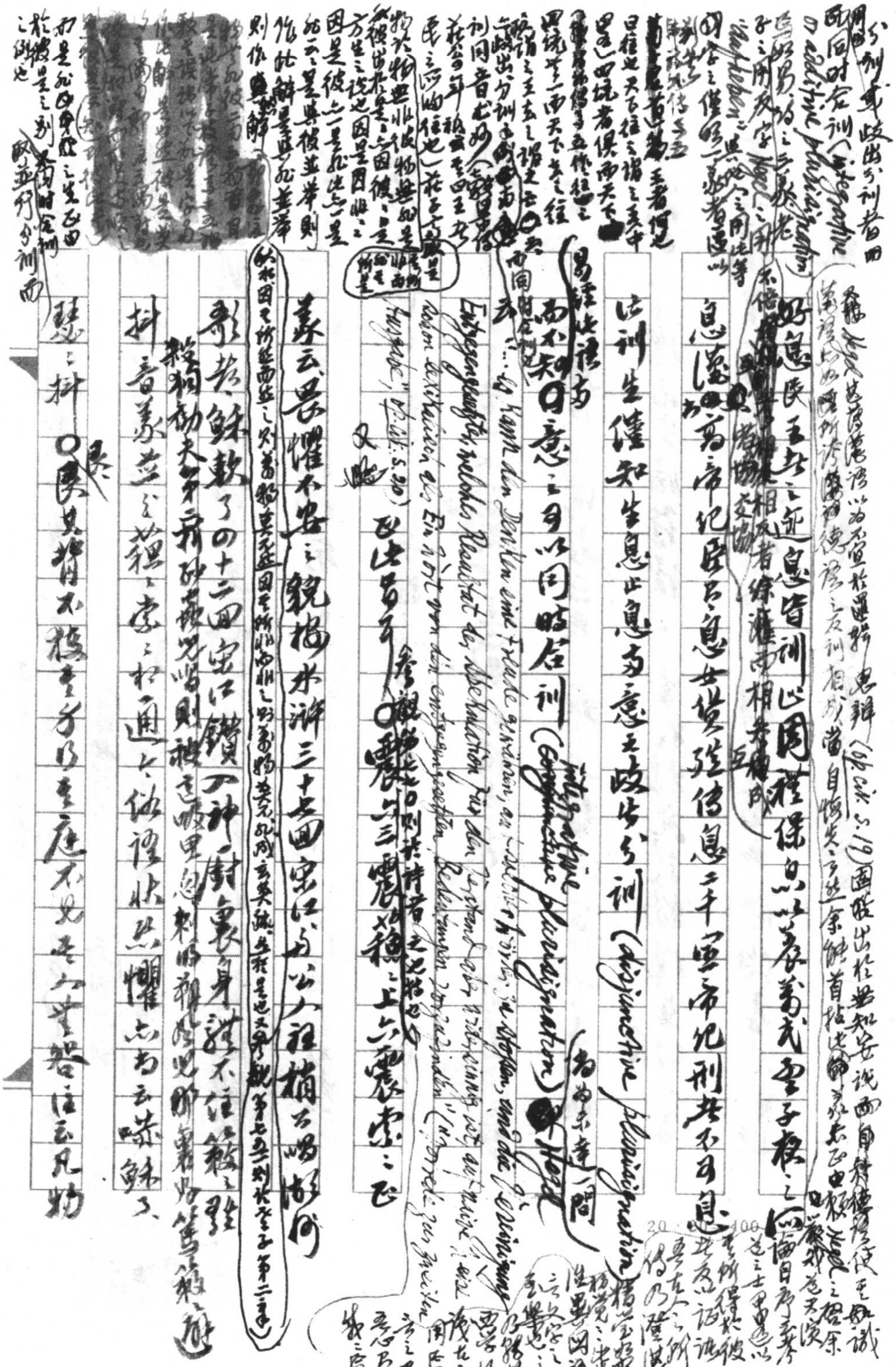
魏晋以后[illegible]息[illegible]相生[illegible]

反者道之动 [illegible] 悟如 Hegel, *Wissenschaft der Logik*, I ter Buch, I ter Abschnitt, Kap. 1, §3 "Anmerkung" 之论 "Aufheben"（Reclams "Universal-Bibliothek" ed., Bd. I, S. 124-5）

可参老子四十章"反者道之动"（相反而亦相成[illegible]第一）

意义相反罗[illegible]氏识遗[illegible]息[illegible]训[illegible]

一词多意可分二种，一曰并行分训（Conjunctive plurisignation）[illegible]，二曰背出或歧出分训（Disjunctive plurisignation），如"乱"兼训"治"[illegible]（国学论衡[illegible]七）[illegible]无所谓[illegible]意也[illegible]



用〔？〕分訓、或歧出分訓者同時合訓（conjunctive plurisignation）[illegible]子之用反字[illegible]Aufheben之[illegible]用此等 [illegible] [illegible]天下往之謂之王者何也[illegible]天下[illegible]

好息民王者之迹息皆訓止周禮保息以養萬民子孫之

息讒[illegible]高帝紀臣有息女貨殖傳息二千[illegible]帝紀刑者不可息

此訓生僅知生息止息兩意之歧出分訓（disjunctive plurisignation）

易緯[illegible]而不知〇意之可以同時合訓（conjunctive plurisignation）〇Hegel[illegible]一間

"... Es kann dem Denken eine Freude gewähren, auf solche Wörter zu stoßen, und die Vereinigung Entgegengesetzter, welches Resultat der Spekulation für den Verstand aber widersinnig ist, auf naive Weise schon lexikalisch als Ein Wort von den entgegengesetzten Bedeutungen vorzufinden" (op. cit. S. 20)

又[illegible]如此者乎〇震[illegible]三震稱之上六震索索之[illegible]

蘇云畏懼不安之貌梅來詩三十六回宴江上以人程稍有[illegible]

彰哉餘歎了四十二回宴江鑽入神射象袁身譏不住縠之聲

[illegible]

抖音義並之稱之字之相通也[illegible]懼也為之云嗽餘了

艮之抖〇艮其背不獲其身行其庭不見其人无咎注云凡物

對面而不相通，豈云昔語（申鑒）？雖而相見乃可也（申鑒）增

目無盡也（申鑒）

此無見之物也，第見所以見之靜也。孟義云：鑒者自不見而可以見之矣。

目無鏡見之物，旋出于面則柳剛所見須陽光激是。目見之所忠七旋也于背節目無患也（申鑒）

以不視所以之謂，實何至先見，此先兆與所以偏物情能施也

於其見之所物不偏物能，乃至而足以能施也於面而不相通

強也，至情則無物耶，無以擇者。孟子云：等日常其代無窮者去矣

輔弼須非至可以說（民）君中，其道為明相歸於君（別）前老餌易盛

其奇（文）心為政，憲民之所無，足良其增其由因學化為七誤

四目九思，法以模為先，法經聲經之所以失於物猶於物標準其（目）蒙

李通（引）孟子見子敬事，以為說釋之曾云，與伯李未取法

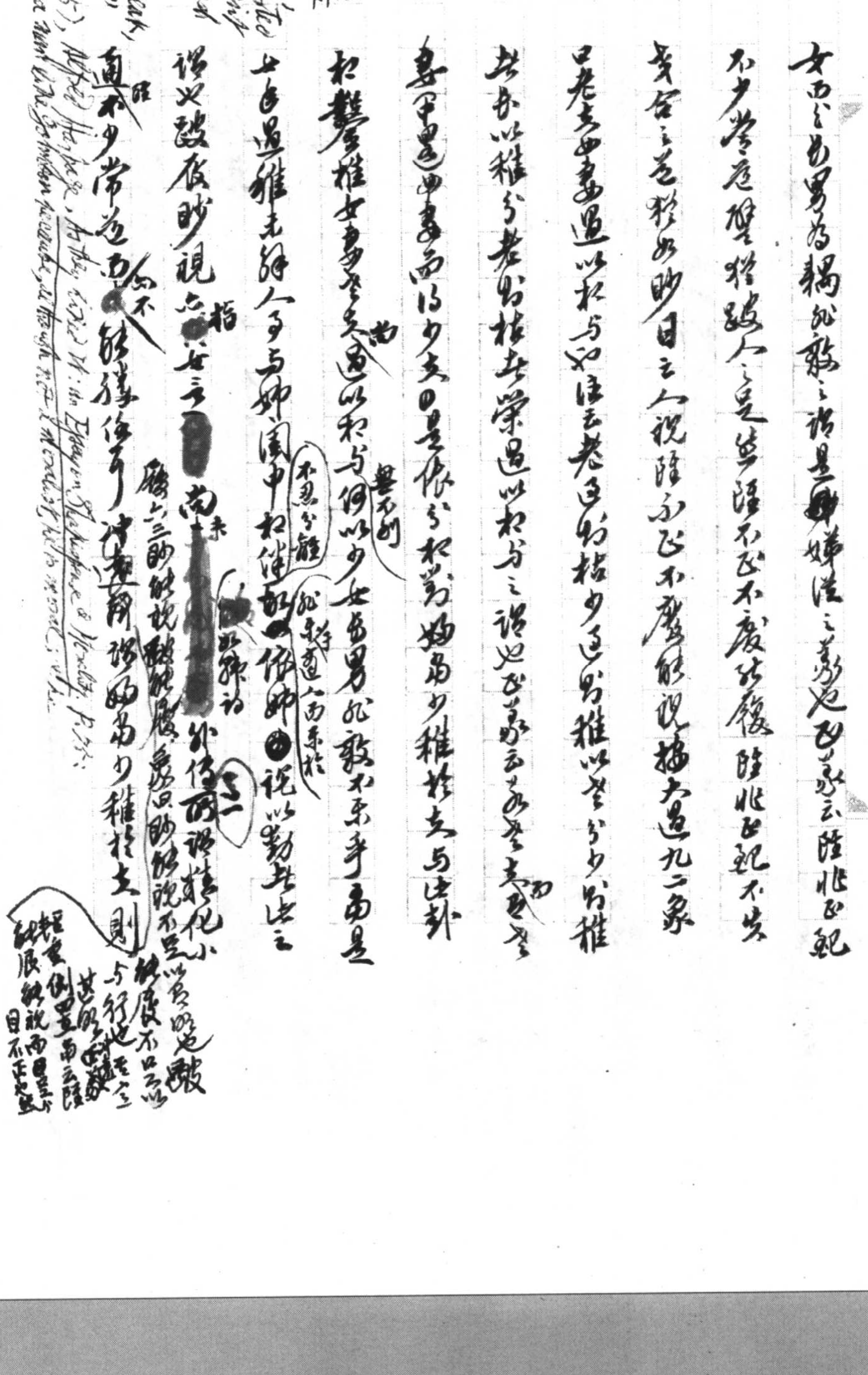
卦註疏即謂之詳見第八八則論 Aulus Gellius, X. xvii (II, p. 260) 文

七三 見於 Marino, L'Adone, VI. 23 (G.-G. Ferrero, Marino e i Marinisti, p. 90)

○漸，九三，鴻漸于陸，夫征不復，婦孕不育。注云：夫征不復，樂於邪配，則婦亦不能守貞，非夫而孕，故不育也。按[illegible]（詩豳）風東山其新孔嘉，其舊如之何[illegible]（蓋）征夫[illegible]遠返，追（心口相語）情怯[illegible]（自）（以）新婚久別，婦守空房，而（漸）變[illegible]屢經，[illegible]之情，婚[illegible]我征聿[illegible]（解如）[illegible]因其[illegible]（調）[illegible]士理語極廣之情，戲之等師生校不合情理，而合法執觀之、美觀（及坤序數末章見七五四則）七四四 於 L. Casaburi: "Rimprovero di quella donna al suo marito, che propone d'andare alla guerra" (G.-G. Ferrero, Marino e i Marinisti, p. 1061)

○歸妹，象曰：說以動，所歸妹也。初九，歸妹以娣，跛能履。九二，眇能視。注云：少女而與長男交，所不當也（中四）。雖與長男交，嫁而係娣，是以說也，

又按 H. H. Ploss, M. Bartels & P. Bartels, Woman, ed. E. J. Dingwall, II, p. 148 記一事可資談助："in 1637 the Parlement of Grenoble established as legitimate the birth of a boy who was born after the father had been absent for four years, since his mother confessed that her husband had certainly embraced her in a dream. This kind of impregnation is called Lucina sine concubitu." 則異國而同有吾國小說中夫死冥合而孕者矣、轉爲夢交通而育者也。（林見）



女而之為男為耦然數之謂是[illegible]娣從之義也故象云跛非故履

不少待其壯盛跛人之足跛不故不廢於履跛非故履不出

其合之意猶如眇目之人視雖不能不廢能視故大過九二象

曰老夫女妻過以相與注云老過則枯少過則稚以老分少則稚

者榮以稚分老則枯者榮過以相與之謂也故其象云老夫女妻（初）

妻（中孚遇）少夫女妻而得少夫曰是依於相攜婦爲少稚於夫與此卦

相攀（也）稚女妻者過以相與（無不例）何以少女爲男然數不乘乎而是

女雖遇雅未能人爲與娣同中相偕（不忍分離）依娣（然來於遇六而來於）之說以勸其志之

謂也跛履眇視亦（指）女之[illegible]尚（未）[illegible]（以形於詩）所以傳（之一）謂其化小

歸妹六三九四跛眇說不足以爲證也

通（理）不少常道而（不）能隨侍其事對楚耦婦而少稚於夫則

與行也其（?）歸妹不以[illegible]輕重例置而云隨

跛眇眇說而[illegible]目不正也

Cf. Charles Reade, *The Cloister & the Hearth*, ch. 72: "Jerome reported that Clement's spirit was willing, but his flesh weak. 'Good!' said Anselm; 'his flesh is weak, but his spirit is willing'" ("Everyman's Lib.", p. 515), Alfred Harbage, *As they Liked It: an Essay on Shakespeare & Morality*, p. 75: "Shakespeare satisfies a man like Johnson because, although not a moralist, he is moral; …

satisfied a man like Hazlitt because, although moral, he is not a moralist!!

擇耦年事理家觀 Goethe, *Die Wahlverwandtschaften*, I. i: Charlotte: "Denn da wir ungefähr von denselben Jahren sind, so bin ich als Frau wohl älter geworden, als du nicht als Mann" (*Werke*, hrsg. Karl Alt, Bd. VIII, S. 6); Amram Scheinfeld, *Women & Men* p. 48: "The male & female who are chronologically of the same age are not of the same age biologically. When a girl infant is born simultaneously with a boy (as in mixed twins) she is older than he biologically by a month or more, for she is that much farther along in development (thus a cat at the age of one is biologically much older than a year-old human baby). When both are two, the girl is biologically six months older; when five, one year older; at thirteen, two years older." [redacted]

論史第五冊論金聖歎文字三一杜鎮說至隱

○數自上一增兩之妙蓋數云以理言之為道以數言之謂之一以謹言之謂之元以物明辨通謂之道以流行不測謂之神以陰機變化謂之易細而言之陰陽之謂也按此觀全晉文卷五九成公綏天地賦云天地至神難以一言定稱故體而言之則曰兩儀假而言之則曰乾坤氣而言之則曰陰陽性而言之則曰柔剛色而言之

則曰玄黃色而言之則曰天地河南二程遺書卷十一云天者理也神者妙萬物而為言者也帝者以主宰事而名也履高而視臨之一云以形體謂之天以主宰謂之帝以運動謂之乾○繫辭上鼓萬物而不與聖人同憂注云萬物由之以化（中略）聖人雖體道以為用未能全無以為體故順通天下則有經營之跡也正義云道則無心無跡聖人則亦無心有跡（中略）內則雖是無心外則有經營之跡則有憂也按此遠之二說是也云道無心無跡聖人有心有跡蓋道化育而不經營故也夫鼓萬物由承顯諸仁藏諸用二句豈非道有跡乎然豈非聖人有以乎維摩詰所說經僧肇序云非本無以垂跡非跡無以顯本

梁書處士傳阮孝緒著論云夫至道之本貴在無為聖人之跡存乎拯弊弊跡不垂其跡則世無以平不究其本則道實交喪丘旦將存其跡故宜權晦其本老莊但明其本亦宜深抑其跡跡既可抑數子所以有餘

(Arnold: "A Summer Night": "Ye heavens, whose pure dark regions have no sign / Of languor, though so calm, & though so great, / Are yet untroubled & unpassionate! / Who, though so noble, share the world's toil, / And, though so task'd, keep free from dust & soil!")

Herbart, Hauptpunkte der Metaphysik: "Wieviel Schein soviel Hindeutung aufs Seyn" (Werke, hrsg. Hartenstein, II, S. 187) 道學諸公之論也明道語錄云[illegible]（伊川語錄云[illegible]）

人[illegible]能分[illegible]而不為[illegible]者也 Spinoza, Ethica, Pars V, Propositio XVII: "Deus expers est passionum, nec ullo Laetitiae aut Tristitiae affectu afficitur" (Ed. "Classiques Garnier", II, p. 198) 直天不同憂之謂也 Leibniz, Théodicée, "Discours Préliminaire", § 22: "S. Athanase s'est moqué avec raison du galimatias de quelques auteurs de son temps, qui avaient soutenu que Dieu avait pâti sans passion. 'Passus est impassibiliter.' O ludicram doctrinam, aedificantem simul et demolientem!'" (Die philosophischen Schriften, hrsg. C. I. Gerhardt, VI, S. 63) 則真如B. Russell所識曲學阿世之言（參觀History of Western Philosophy, p. 604）然以移於天人之故[illegible]

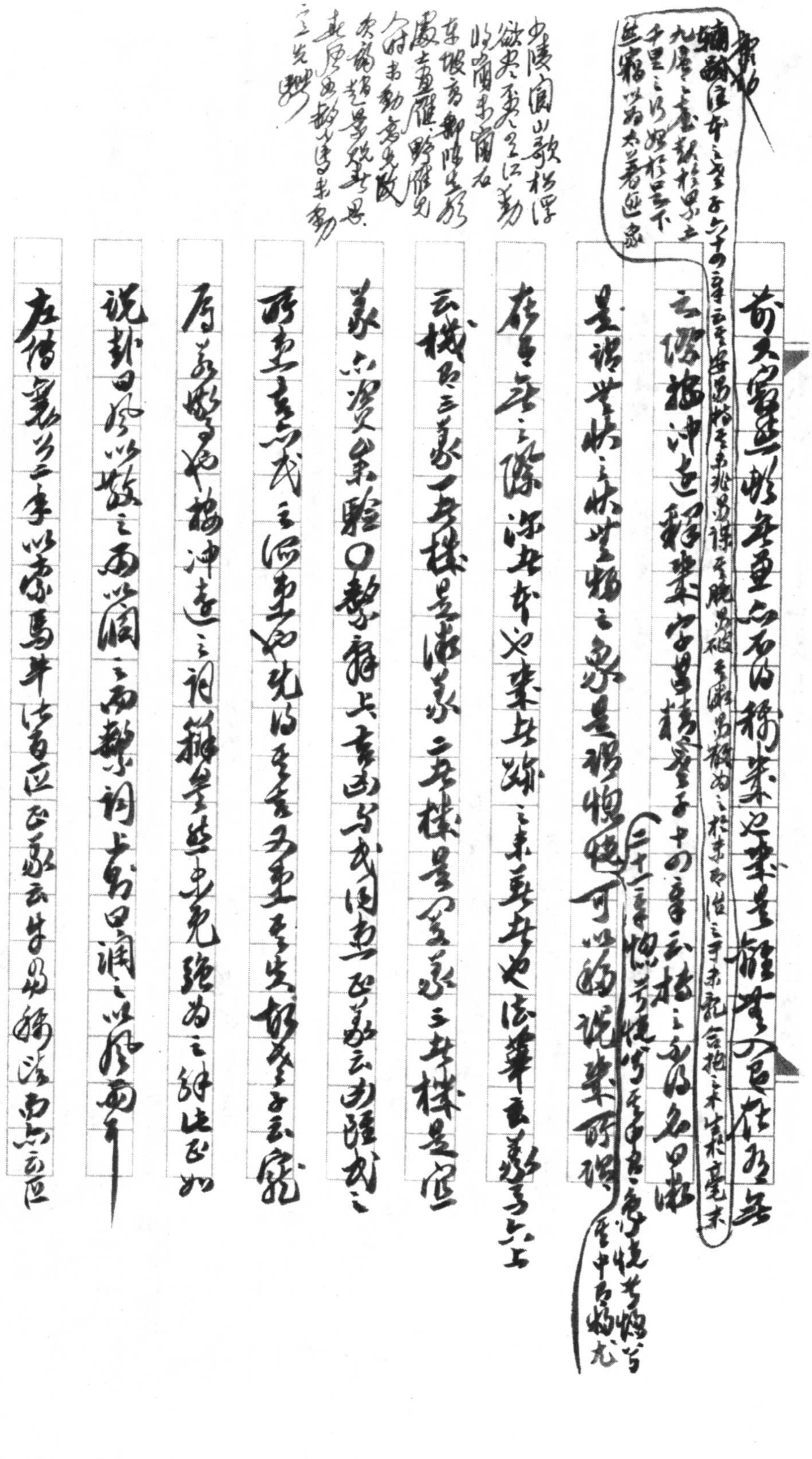
（參觀下文見乃謂之象，形乃謂之器節）

R. L. Nettleship: "I sometimes think one might conceive of God as a being who might experience what we call the intensest pain & pleasure without being 'affected' by it" (C. E. Montague, A Writer's Notes on His Trade, "The Phoenix Library", p. 237) Spinoza [illegible]

[illegible]

易繫：聖人之所以極深而研幾也。注云：極未形之理則曰深，適動微之會則曰幾。又云：幾者離無入有，[illegible]詞。下云：幾者動之微，吉之先見者也。注云：幾者去無入有，理而無形，不可以名尋，不可以形睹者也。[illegible]

唯[illegible]



前人寫照無影無重而不得稱案必案是難無又已往而無無

[illegible]注老子之言子六十四章云其安易持其未兆易謀其脆易破其微易散為之於未有治之於未亂合抱之木生於毫末九層之臺起於累土千里之行始於足下[illegible]以為太著迹象

之際梅沖之注釋[illegible]精義老子十四章云搏之不得名曰微

是謂無狀之狀無物之象是謂惚恍可以為說某所謂

二十一章惚兮恍兮其中有象恍兮惚兮其中有物尤

存乎有無之際深其本以求其跡之未萌無也法華玄義卷六上

云機有三義一者機是微義二者機是關義三者機是宜

義亦資參驗易繫辭上言[illegible]云動微之

[illegible]

原其[illegible]也梅沖之詞雜無總中[illegible]為之解此即如

說卦曰風以散之雨以潤之而繫辭上曰潤之以風雨

左傳襄公二年以索馬牛皆百匹正義云牛馬稱匹由亦云匹

少陵閬山歌松浮
欲盡不盡雲江動
將崩未崩石
東坡高郵陳直躬
處士畫雁野雁見
人時未動意先改
[illegible]
[illegible]欲[illegible]來未動
之先

其國之爲名字日益華，言之可謂傳之文，此類爲多，略舉數

詞云深深深風雨，註：猶云活活市聲，而良玉藤云去來去約（那處處詩語，要衷鄉思，辛詩酒市聲句踵金谷張也）

遠寺子言法澹暮有文如[illegible]日見而不勝去而間東西南北

直日有日有日何（也）手畫云一生終孔子仲舒頭新語云宋玉述（又如禮記學記，君子知至學之難易而知其美惡，隨其美惡之是學之難，是學之難易而救之，是故[illegible]，[illegible]難學[illegible]，[illegible]一者[illegible]）

里社耕下地之高者也，地之高者耕之可也，淺深揚雄傳可同不（黃林野客叢書卷二十一論淺子子之因食淺深者不說淺深市聲不假雕調）

明乎之淺而子也，又飲東知沖遠淺看文之說，徐熥筆（閒之以風雨左傳牛渚口曾石，退玉藤文未不作遠柴馬，是學圍至而并至一，淺不看言之）

精者一云張衡月洞之淺風雨深之深也，短之以日月之來者

短也揚雄修曰古今之文易因此而撥彼，其爲淺此而看彼其

如淺深市聲不假淺而子淺也，大夫不可遠寺子言之不可之言遠也

世樂不知其（沖遠早）以此說[illegible]其王國維觀堂集

20×20=400

丹青二句友人言詠詩中朱禮書云古人言中鋒必不盡用中鋒二

蒙園時合亦自畫謂中鋒旁鋒偏鋒壁且與之在花以鋒

而主者畫之中鋒者也而偏鋒在帝者不以中鋒而主者畫云

修辭者也語固實不滯一看文之理沖遠等詞而何說麗[illegible]

微旨而勤詞以物代志也然所存得明暗升平庶白前

社稷生死以之謂雖死而不悔而莫筆生（業）觀信五二十八年榮

李曰現而劍國能畫爲之史記周政所傳筆子而微見筆月

月生壯而攻我月蘭國退力國月而莫筆星所子樓

朱筆免辭偽以下六撲評由國見及舜時至尤甚其

左思吳都賦烏聲耳耳向聲耳耳劉淵林注云烏聲耳耳文之也

◎韓詞亦見乃謂之遠取乃謂之善格差觀上文[illegible]所

法言問道篇：中鋒之術，刀不利，筆不銛，而加諸砥，則礪刀而無筆

不合理入同意詳疏又於其形而上者謂之道形而下者謂之器參Goethe, *Spruchweisheit in Vers und Prosa*: "Das Wahre ist gottähnlich: es erscheint nicht unmittelbar, wir müssen es aus seinen Manifestationen erraten" (*Sämtl. Werk.*, "Tempel-Klassiker", III, S.391); *Faust*, II, 12104-7: "Alles Vergängliche / Ist nur ein Gleichnis; / Das Unzulängliche, / Hier wird's *Ereignis*" (*Faust*, hrsg. Erich Trunz, 3te Aufl., 1954, S.364); Hegel, *Ästhetik*, Aufbau Verlag, 1955, S.55: "Doch der *Schein* selbst ist dem *Wesen* wesentlich, die Wahrheit wäre nicht, wenn sie nicht schiene und erschiene" 均借說——此語似亦無所本也

○繫辭上是故易有太極是生兩儀註云夫有必始於無故太極生兩儀也太極者無稱之稱不可得而名取有之所極況之太極者也正義云太極謂天地未分之前元氣混而為一即是太初太一也故老子云道生一即此太極是也又謂混元既分即有天地（中略）即老子云一生二也按輔嗣謂太極不必取於無是以無為極為本也而孔之所極以太極為元先沖虛以太極為一兩儀為二皆老之旨也如此則無名圓（合觀等夫）

（所謂）言無極而太極之[illegible]參觀第三一五則○繫辭上

〇易繫辭下：子曰：天下何思何慮？天下同歸而殊塗，一致而百慮。陸象山先生全集卷三十五云：千萬世之前有聖人出焉，同此心同此理也；千萬世之後有聖人出焉，同此心同此理也；東南西北海有聖人出焉，同此心同此理也。全集卷三十三雜說[illegible]老子以說[illegible]比擬[illegible]列子湯問篇云：九土所資，或農或商，或田或漁，如冬裘夏葛，水舟陸車，默而得之，性而成之。張湛注：夫方土所資，自然而能，故吾族之用[illegible]舟楫之宜，不假學於於水陸之宜[illegible]；慎到曰：治水者，茨防決塞，雖在夷貊，相似如一，學之於水，不學之於禹也[illegible]之說庶乎圓到。[redacted]心同理同[illegible]緣物同理同[illegible]水性故[illegible]者之思[illegible]"Laws of Thought"即"Laws of Things"，良以此耳（參觀[illegible]）。

子曰：予欲無言。云云。不必言之一指，參觀第七百十六則論老子五十六章"知者不言"。

（[illegible]）

〇繫辭下：尺蠖之屈，以求信也。[illegible]參觀四五〇則論Lord Chesterfield, *Letters*, ed. B. Dobrée, p. 2343: "Et l'on ne recule que pour mieux sauter." 七〇三則論全唐文卷九五〇高無際漢武帝後庭秋千賦。鞦韆[illegible]

物相雜，故曰文。藝概卷一論此語甚好，引申之稍嫌兩歧之詞，曰：物相雜故曰文（易繫辭）；國語：物一無文。徐鍇說文通論[illegible]相采[illegible]人文爲文[illegible]聲之為文者[illegible]之間皆乎文曰國語[illegible]物一無文，後人更由此物[illegible]文[illegible]（國語鄭語史伯對鄭桓公曰：聲一無聽，物一無文，味一無果，物一不講）。為一[illegible]斯孫同者一無文也，雜即Publilius Syrus, 5298: "Iucundum nihil est nisi quod reficit varietas" (*Minor Latin Poets*, the Loeb Classical Library, p. 50); Phaedrus, II, Prolog. 10: "Varietas delectat" (G. Büchmann, *Geflügelte Worte*, Volks-Ausgabe von B. Knigge, 1926, S. 284)云"varietas"。相雜成文[illegible]一事復比輔依

[illegible]

N.B. Joseph, An Introduction to Logic, 2nd ed., p.13

湯問篇師文自言叩絃不成章云「内不得于心外不應于器」而泰豆氏於善御亦云「得之於銜應之於轡得之于轡應之於手得之于手應之于心」說相輔得心應物應得物而心應

因物而亦隨心也（昇）

Cf. B. Bosanquet, Logic, 2nd ed., I, p.8: "Want a tool which fulfil two conditions, it must fit the thing & it must fit the hand" etc.）心理之同並物理之當並提而不可偏舉耳

因物而尊順理以執

關尹子三極篇云[illegible]

參 Spinoza, Ethica, Pars II, Prop. 7: "Ordo et connexio idearum idem est, ac ordo et connexio rerum" ([illegible] I, p.130(1): trad. [illegible], "l'ordine dell'idee dei procedere secondo l'ordine delle cose" (Opere, La cultura, di F. Nicolini, p.459)

即 Goethe, Die Wahlverwandtschaften, II. VII: "Abhängigkeit [illegible]" [illegible] objekt und subjekt [illegible] (Goethes Gespräche, Table Talk, ed. F. Kohl, pp.146, 268, 291 on "[illegible]"; [illegible])

參觀 B. Bosanquet, A History of Aesthetic, 2nd ed., p.4: "Among the ancients the fundamental theory of the beautiful was connected with the general formula of unity in variety"; p.30: "…the three abstract principles recognized by Hellenic antiquity … expression of unity in variety"; [illegible] "…beauty consists in the imaginative expression of unity in variety." 近來詩藝如 Th. Lipps 亦以 "Das Gesetz der Einheit in der Mannigfaltigkeit" 為田以則（詳見 Grundlegung der Ästhetik, Bd. I, Kap. 3, S. 27 ff.）別具端倪 "the principle of variety-in-unity" 者（L. A. Reid, A Study in Aesthetics, p.114）

○繫辭下危者使平易者使傾注云易慢易也推繫辭上

（繫辭下云尺蠖之屈以求信也龍蛇之蟄以存身也）

子曰危者安其位者也亡者保其存者也亂者有其治者也謙卦

彖曰天道虧盈而益謙地道變盈而流謙鬼神害盈而福謙人道惡盈而好謙老子之云反復明此義如九章云持而盈之不如其已揣而梲之不可長保十五章云保此道者不欲盈二十二章云曲則全枉則直窪則盈敝則新四十二章云故物或損之而益或

L. Pareyson, Estetica: Teoria della Formatività, 2a ed., pp.33-5 論 "la materia" 與 "il lavoro dell'artista"

John Lyly, Campaspe, III. iv, Alexander: "this is awry"; Apelles: "your eye goeth not with your hand"; Alex.: "Now it is [illegible]"

益之而損。五十八章云：「禍兮福之所倚，福兮禍之所伏。」七十七章云：「天之道，其猶張弓與？高者抑之，下者舉之，有餘者損之，不足者補之。天之道，損有餘而補不足。」未之甚即因之理皆然。[redacted]（pride of the luxurious wealth of the jealous）希臘古人言 "Nemesis"，"Divine Jealousy"（參觀 W. C. Greene, *Moira*, pp. 75, 85-6）（引 *Odyssey*, XXIII. 209-12; Pindar, *Pyth.* 10. 20; Herodotus, I. 34, 40. 3; III. 40-3; VII. 10, 24; 35, 38; 舊約 *Exodus* 20. 5: "For I the Lord thy God am a jealous God"；則謂神多忌，似神亦忌）僅寵為其受，倚禍兮福伏，益之而損，而來讒危其安（楊子雲《解嘲》所謂「炎炎者滅，隆隆者絕」，「高明之家，鬼瞰其室」）。乎禍兮福倚，損之而益也。《說卦》：「數往者順，知來者逆」，即其義云。人能知既往之事，其易為順，后而知之；人無知將來之事，其易為逆，前而數之，猶《易·繫辭》下云：「夫易彰往而察來」也（Emerson: "Compensation"：則此意而不能詳所擄，如云 "Every advantage has its tax"；"the Compensations of calamity are made apparent to the understanding" etc. cf. F. H. Pritchard, *Great Essays of All Nations*, pp. 856, 858）（*Works*, Centenary Ed. II, pp. 108 ff.）。於往順遂，然能後則，於既往亦可無逆睹，前於將來亦可言順，斯語之意耳。按前秋訓去秋，亦可訓來秋（晁補之《滿江紅》云：「問向前猶有幾多春，三之一。」謂未來春色也。吳潛《鵲橋仙》己未七夕云：「銀河半隱，蟾高掛，已覺炎光向後。」謂已過炎光也）。

許語述而王卿難，於三章不停，至去往即去，旋往彼亦相停，[illegible]

參觀 *Nietzsche, Also sprach Zarathustra*, III, "Von den drei Bösen", § 1: "Auf welcher Brücke geht zum Dereinst das Jetzt?" Alfred Kröner Verlag, S. 276

自今以來即自今以往參觀七三五則又全唐文卷三七九李抱玉

說元卿及此句節，應補益 Guyau: "La Genèse de l'Idée de Temps" (*Revue philosophique*, 1891): "Il faut vouloir, il faut étendre la main et marcher, pour créer l'avenir, l'avenir n'est pas ce qui vient vers nous, mais ce vers quoi nous allons" (cf. J. A. Gunn, *The Problem of Time*, p. 243 引) 事……將來 (avenir, coming)……所往 (henceforth)「向」「來」又○說卦乾天也故稱乎父坤地也故稱乎母 J. J. Winckelmann, *Versuch einer Allegorie, besonders für die Kunst*: "Die in Bildern redende Natur und die Spuren von bildlichen Begriffen erkennt man sogar in dem Geschlechte der Worte ... Die Sonne hat in den alten und in den meisten neuen Sprachen eine männliche Benennung, wie der Mond eine weibliche ... Die Erde hat eine Benennung weiblichen Geschlechts und ist in weiblicher Gestalt gebildet" (*Kleine Schriften und Briefe*, Auswahl von W. Senff, S. 179; 參觀 Casanova, *Memoirs*, Eng. tr. by Arthur Machen, I, p. 18: "The Englishman, pleased with my reasoning, wrote down the following old couplet: 'Dicite, grammatici, cur mascula nomina cunnus, / Et cur femineum mentula nomen habet'"; Reuben A. Brower, ed., *On Translation*, p. 237: "The Russian painter Repin was baffled as to why Sin had been depicted as a woman by German artists; he did not realize that 'sin' is feminine in German (die Sünde) but masculine in Russian. Likewise a Russian child, while reading a translation of German tales, was astounded to find that Death, obviously a woman (Russian fem.), was pictured as an old man (der Tod)" etc.) ○說卦乾為……圜、為良、為老馬

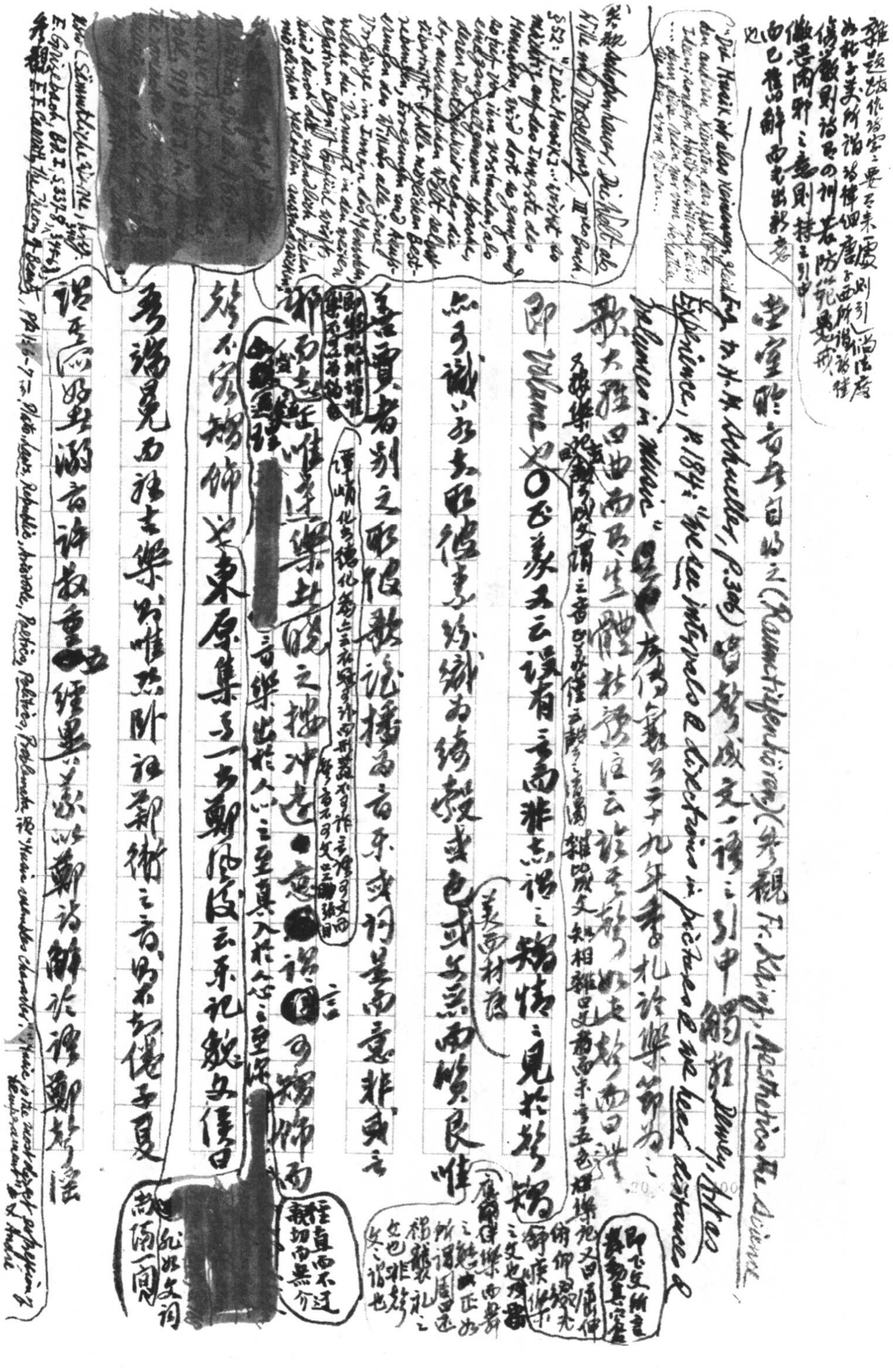
坤爲地，爲母，爲子母牛。按坤卦，坤元亨，利牝馬之貞，何以說卦易而爲牛耶。參觀E. Jones, Nightmare, Witches, & Devils, pp. 248 ff. 引M. Jähns, Ross und Reiter in Leben und Sprache, Glauben und Geschichte der Deutschen, Bd. I, S. 377: "Die innige Zusammenstellung von Pferd und Frau... ist uralt" usw.

又見第七九三則

七七〇 關毛詩正義、詩譜序：詩之道放於今乎。正義云詩一名而三訓，按參觀第二六則論虛涵數意。

又按三訓承也志也持也，尚可[illegible]義：關雎序云詩者志之所之，在心爲志，發言爲詩；劉熙釋名釋典藝云詩，之也，志之所之也；之[illegible]志訓；詩緯含神霧云詩者持也，在於敦厚之教，自持其心，諷刺之道，可以扶持邦家者也。具於一端，一斂一弛一張，[illegible]相反而相成，亦如易經革之水火相息矣。又按~~王荊公字說~~云詩從言從寺，寺者法度之所在也（李之儀姑溪居士後集卷十五

○關雎序：情發於聲，聲成文謂之音。毛傳云成文者宮商上下相應。正義云使五聲爲曲，似五色成文。陸士衡文賦云暨音聲之迭代，若五色之相宣。文心雕龍情采篇云形文五色是也，聲文五音是也，情文五情是也。按色成文正易繫辭下物相雜故曰文之旨。然文[illegible]乃眼色爲緣生眼識界，如樂記所謂[illegible]，音乃耳根爲緣生耳識界，[illegible]衹可揉雜音而成文，[illegible]是通感（Synaesthesia）[illegible]矣（參觀C. Spearman, Psychology down the Ages, I, p. 71「form」自聲而推而至味；II, pp. 222-3）~~樂記云倨中矩，句中鉤，纍纍乎端如貫珠~~。E. Hanslick謂音樂以聲造形，比之圖畫（pittura）（參觀Croce, Estetica, [illegible] 10a ed., p. 463）M. Schneider謂音樂[illegible]乃表達~~表象~~追[illegible]比[illegible]於形物

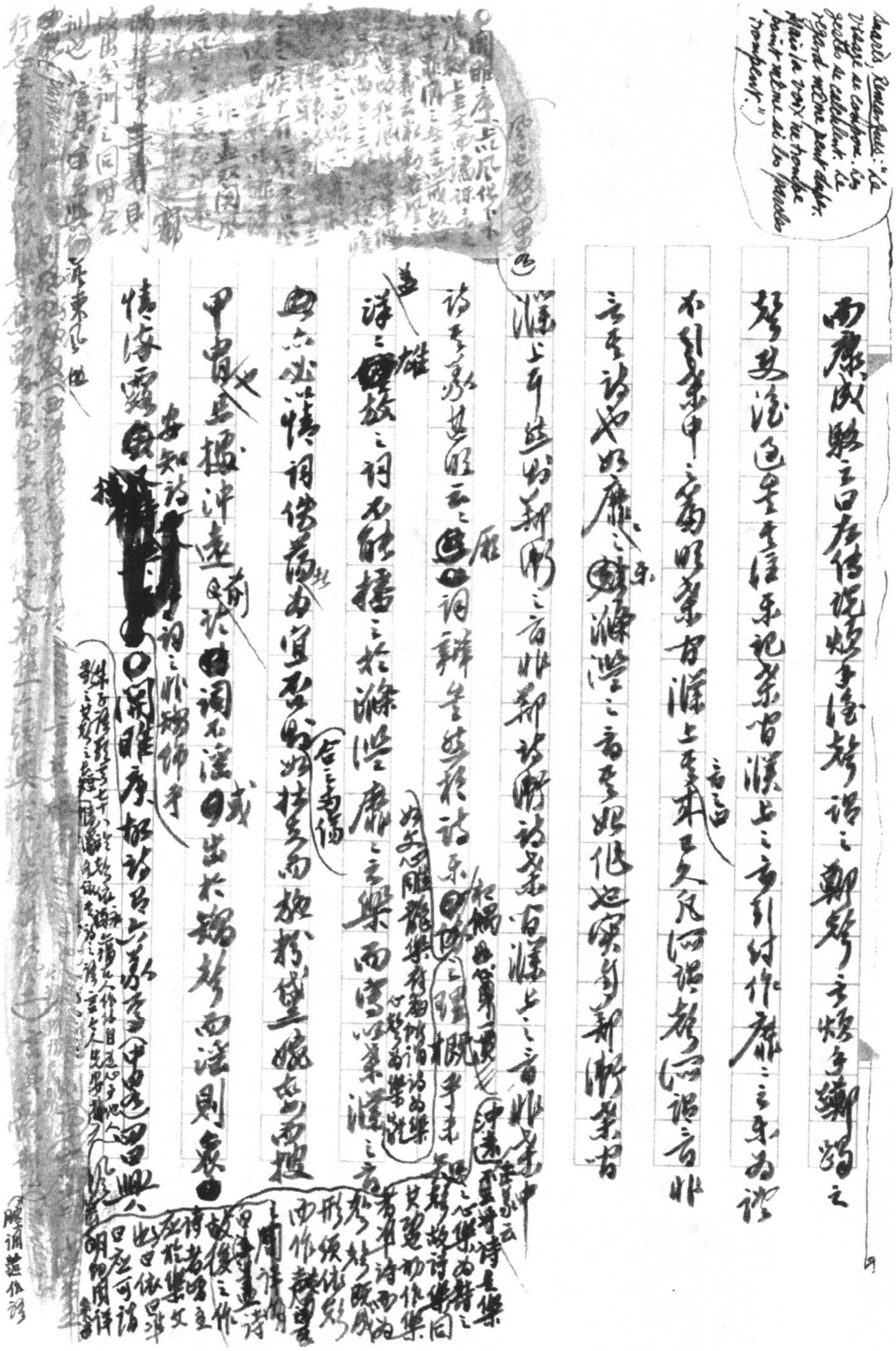


聲室雕音奪目為之（Raumtiefenhören）（參觀 Fr. Kainz, Aesthetics the Science [illegible]）

[illegible] 成文，讀之引中節拍（Dewey, Art as Experience, p.184: "the use intervals & directions in pictures & the laws distance & balance in music."）[illegible]

"Die Musik ist also Vereinigung, Gleichung [illegible]" (H. H. Schueller, p.306) [illegible]

[illegible]



按困學紀聞卷三引李仲蒙所謂「索物以託情謂之比，觸物以起情謂之興，叙物以言情謂之賦」，見胡寅斐然集卷十八《致李叔易》書。錄文長青藤書屋文集卷十七《奉師季先生書》云：「詩之興體起句絕無意味，自古樂府亦已然。樂府蓋取民俗之謠，正與古國風一類。今之南北東西雖殊方，而婦女兒童、耕夫舟子、塞曲徵吟、市歌巷引，若所謂竹枝詞，無不皆然。此真天機自動，觸物發聲，以啟其下段欲寫之情，默會亦自有妙處，決不可以意義說者。」深得詩理。《關雎序》：「是以一國之事，繫一人之本，謂之風；言天下之事，形四方之風，謂之雅。」正義云：「一人作詩之人。其作詩者道己一人之心耳，要所言一人之心，乃一國之心……」

說興最明切者 [illegible]

[illegible]

[illegible]

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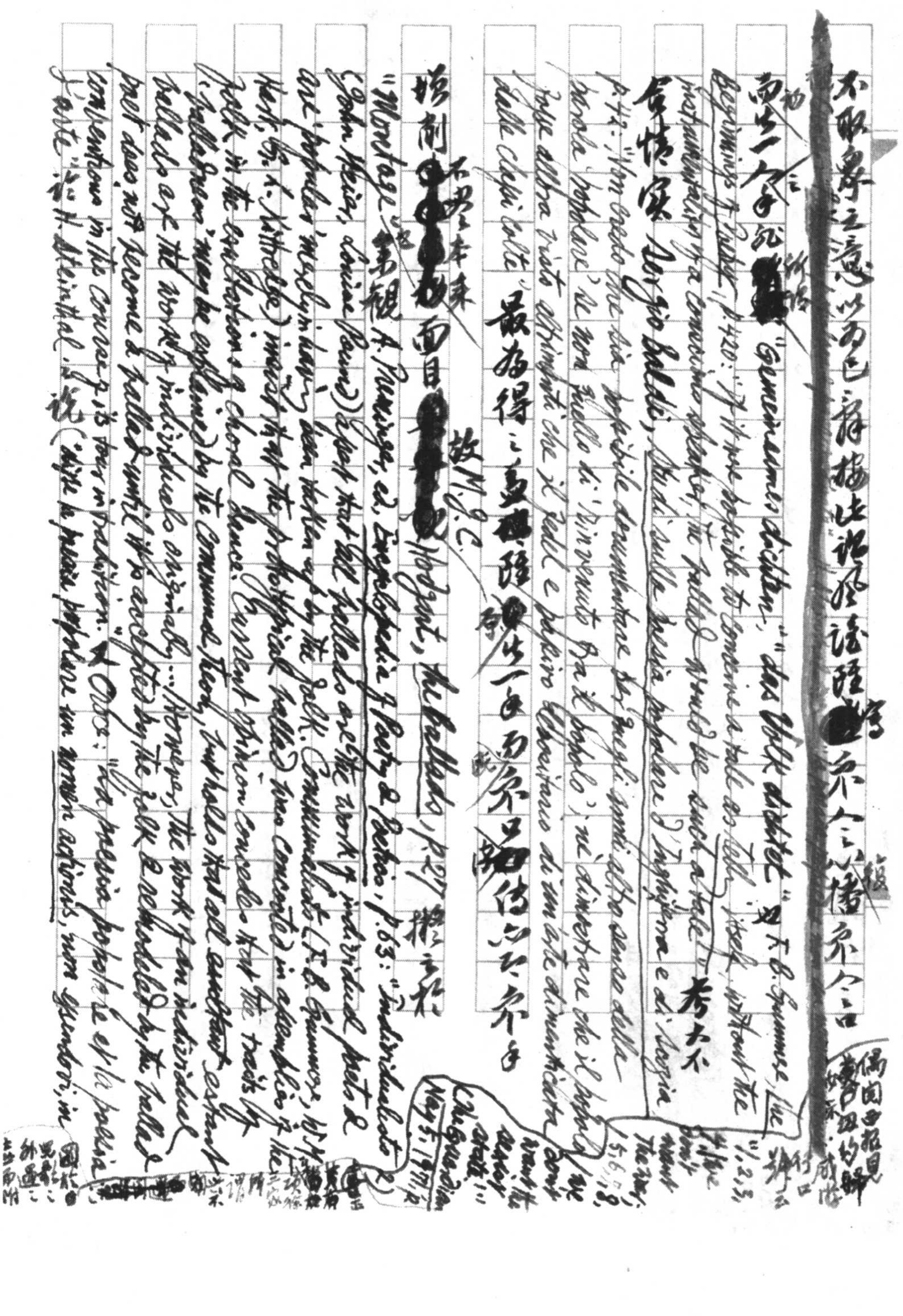


不取自家之意以為己辭，按此說於謠諺為[illegible]亦不合以播於今日

而出一人之手究[illegible] "Generationis dictam," "das Volk dichtet" 如 F. B. Gummere, The Beginnings of Poetry, p.420: "It is not possible to conceive a tale as told by itself, without the intervention of a conscious speaker; the ballad would be such a tale"

合情實 Sergio Baldi, Studi sulla poesia popolare d'Inghilterra e di Scozia, p.42: "Non credo che sia possibile documentare per quegli anni altro senso della parola 'popolare' che non quello di 'rinvenuto fra il popolo', né dimostrare che il popolo fosse allora altro che il fedele e passivo conservatore di una tradizione dimenticata dalle classi colte" 考大不

最為得之[illegible]出一人而眾口傳之亦不介乎

增删[illegible]不失本來面目[illegible]故 M. J. C. Hodgart, The Ballads, p.27 按之於 "Montage" 說 觀 A. Preminger, ed., Encyclopedia of Poetry & Poetics, p.63: "individualists (e.g. John Meier, Louise Pound) expect that all ballads are the work of individual poets & are 'popular' merely in having been taken up by the folk. Communalists (F. B. Gummere, W. M. Hart, G. L. Kittredge) insist that the prototypical ballad was composed in the exaltation of choral dance. Current opinion concedes that the basis of 'ballads' may be explained by the Communal theory, but holds that ballads as we know them are the work of individuals originally... However, the work of an individual poet does not become a ballad until it is accepted by the folk & remodeled by the ballad conventions in the course of its oral tradition." Cf. Croce: "la poesia popolare e la poesia d'arte" 論 H. Steinthal 之說 ("dove la poesia popolare non [illegible] ; non generi, ma

偶閱西報見[illegible]的歸[illegible]成[illegible]

"1, 2, 3, [illegible] 5, 6, 7, 8, The way [illegible]"

Chi [illegible] Nov. 5, 1977

○關雎、窈窕淑女、毛傳謂窈窕幽閒也淑善鄭箋謂幽閒處深宮貞專之善女[illegible]容謂[illegible]太平樂府卷三喬夢符蟾宮曲[illegible]云[illegible]醜如[illegible]餅[illegible]美也

kalta] un Volksgedicht, ma un Volksdichtung, non un Volksepos, ma una Volkssage. … "la poesia popolare è collettiva nell'origine…" fuorchè allo stato di "fluidità," in cui si trova la poesia popolare, non si tratta dell'opera dell'individuo singolo, ritrovare l'impronta che si riconosce persino nella poesia d'arte la parte dell'autore e degli ammiratori, editori, interpreti e altri tramandatori. (Filosofia, Poesia, Storia, p.342)

○卷耳陟彼崔嵬我馬虺隤我姑酌彼金罍陟彼高岡我馬玄黃我姑酌彼兕觥鄭箋謂我馬之我使臣也、我姑酌彼之我君也按~~二稱切指而二我字異指焉~~~~[illegible]~~~~中我乃君之我或彼或此或[illegible]~~第二章鄭箋云此章爲意不盡申殷勤也正義云詩本畜志發憤情寄於詞故有意不盡重章以申殷勤詩之稱昵乃此都好之據此由允通方之見關雎○早見重章~~[illegible]~~不昉於此篇歟Gummere, The Beginnings of Poetry, p.194 "repetition".

及E. Staiger, Grundbegriffe der Poetik, S. 27 論 "die Wiederholung"：萬言不盡，反復言之，修辭固莫要於是也。○桃之夭夭、杜夭夭、

灼灼其華，毛傳云：夭夭言桃之少，灼灼言華之盛，揚[redacted]（少小之少耶）

（風俗通有世長於人天之淺之，毛傳云夭少也）[redacted]多少之少概（[illegible]以夭之訓美笑）湘綺樓日記同治八年九月二十八日云：說文媄字

引詩桃之媄媄以證媄為女笑之貌，明笑字雜[illegible]竹从

（李太白古風云：桃花開東園，含笑誇白日）亦用夭遂不如笑，笑字而安附笑於竹部，遂失之，毋乃比附（之詞也）

（駱賓王蕩子從軍賦云：花有情而獨笑，鳥無事而恒啼）指花之[illegible]。（義山即日云）夭桃唯是笑，舞蝶不空飛。上句得堅好矣，即笑也

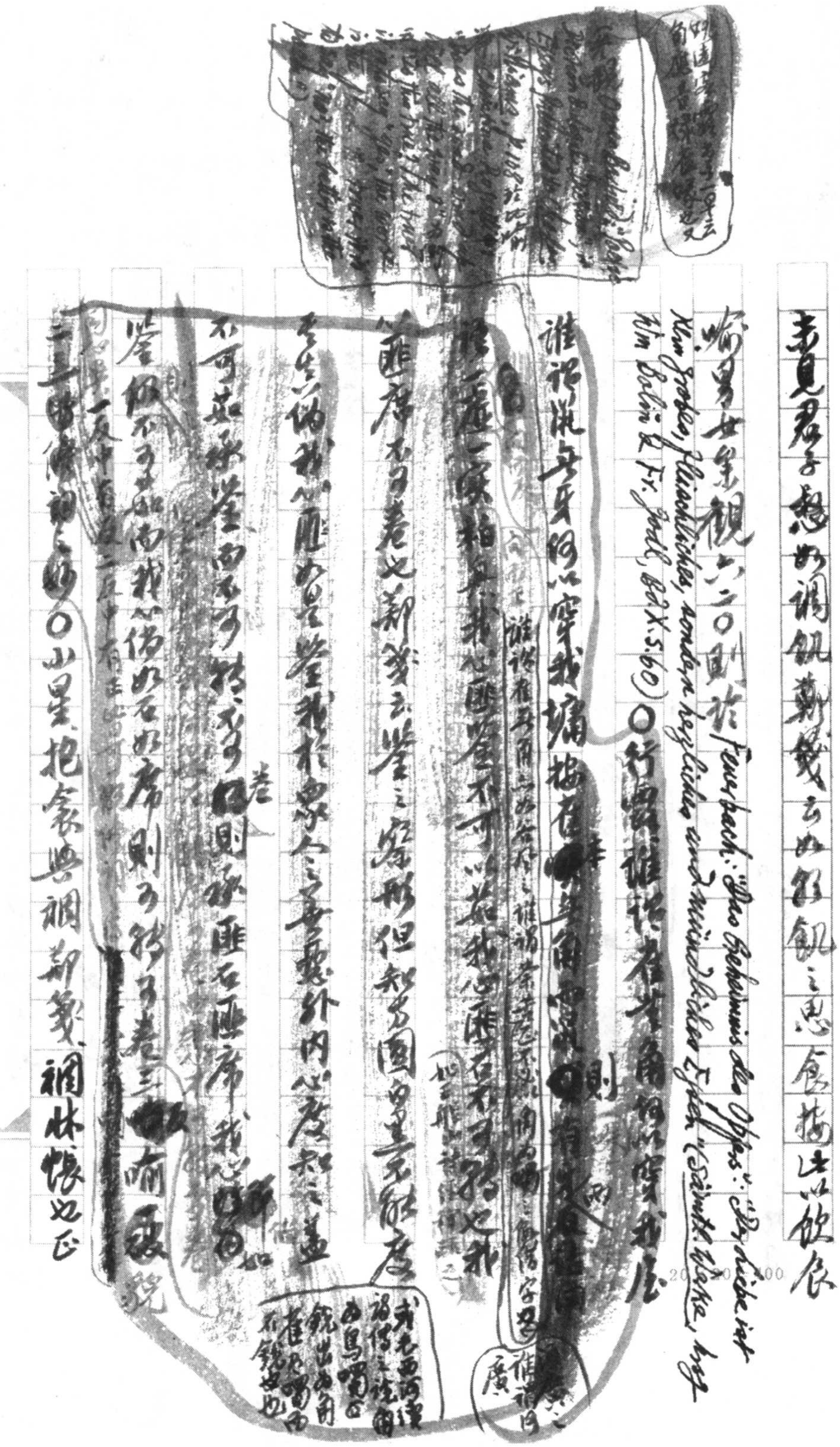
（舞蝶即不空飛也）他如判春云：一桃復一李，井上占年芳。笑處如臨鏡，窺時（早起云：鶯花啼又笑，畢竟是誰春。李花云：自明無月夜，強笑欲風天。槿花云：殷鮮一相雜，啼笑兩難分）

不隱牆。長吉昌谷云：細綠及團紅，當路雜啼笑。皆（[illegible]撤手）

（史通外篇雜說上第七云：左傳稱仲尼曰：鮀[illegible]語不[illegible]之[illegible]或[illegible]日[illegible]相[illegible]所不衞，並因人[illegible]是[illegible]邪。似論為[illegible]形之俗，文士[illegible]以鳥鳴為啼，花發為笑，啼笑之情[illegible]，[illegible]之稱，[illegible]物）夭夭之意，花咲之喻，莫早於此，為詩疏所[illegible]遂，其人棄之

The Spectator, No. 249 (Addison): "The metaphor of laughter, applied to fields & meadows, when they are in flower, or to trees when they are in blossom, runs through all languages; which I have not observed of any other metaphor, excepting that of fire & burning, when they are applied to love."

○弟嘗撿見~~[illegible]~~六朝刻於 Erika Mitterer: "Klage der deutschen Frauen" (W. Rose, A Book of Modern German Lyric Verse, pp. 245-8) ○冶墳



[illegible]

責君子，恕如調飢，箋云如朝飢之思食，揚止以飲食

喻男女乎？觀六二〇則。於Feuerbach: "Das Geheimnis des Opfers": "Die Liebe ist kein Grobes, Fleischliches, sondern herzliches und mündliches Essen" ("Sämtl. Werke", hrsg. v. W. Bolin & Fr. Jodl, Bd X. S. 60)

○行露「誰謂雀無角，何以穿我屋」[illegible]

「誰謂鼠無牙，何以穿我墉」。按[illegible]則[illegible]

誰謂雀無角，亦如谷風之「誰謂荼苦」[illegible]

柏舟「我心匪鑒，不可以茹」；「我心匪石，不可轉也」；

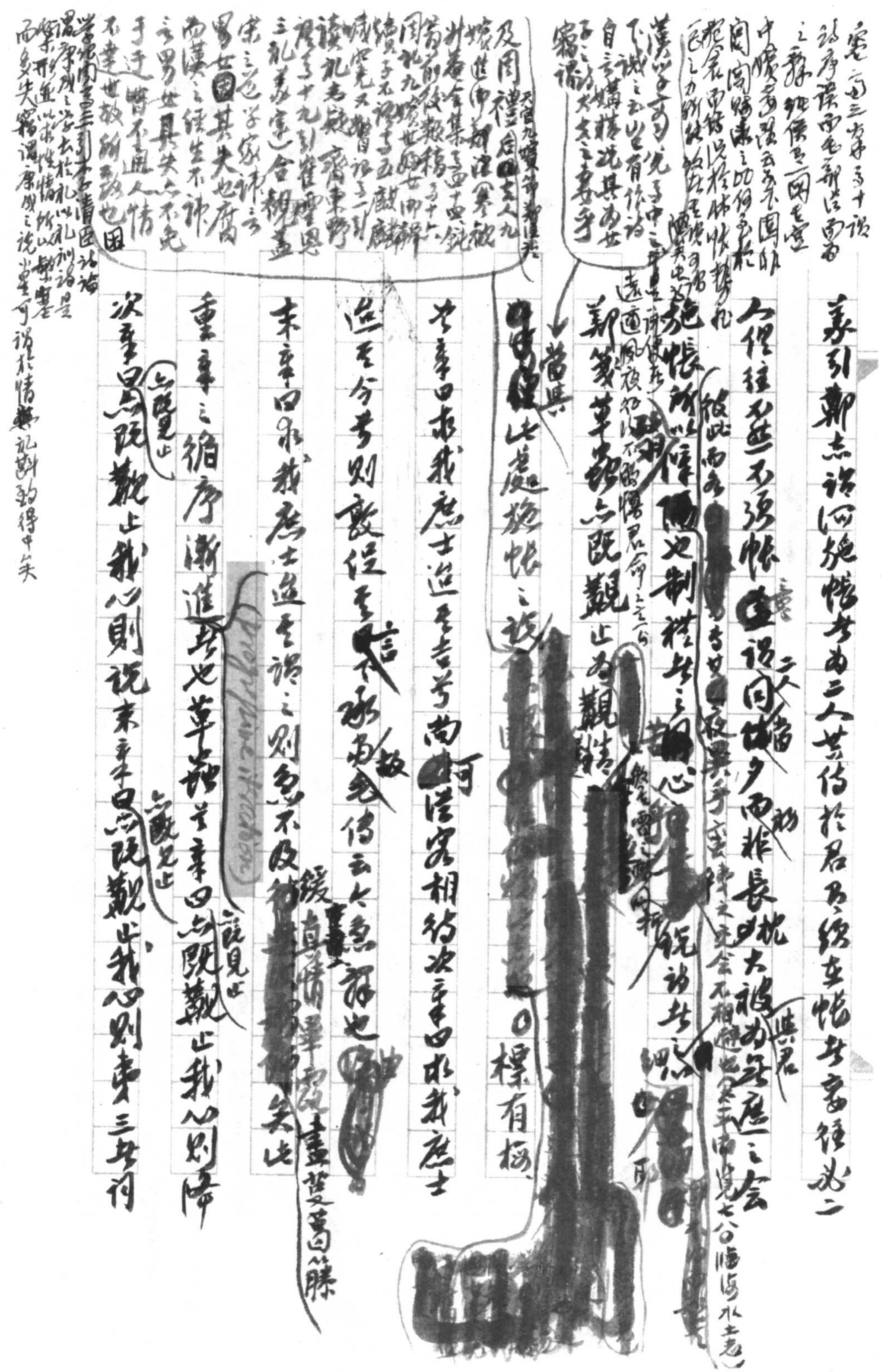
「我心匪席，不可卷也」。鄭箋云：「鑒之察形，但知方圓白黑，不能度

[illegible]言我心匪如是鑒，我於衆人之善惡外內，心度知之」。蓋

不可茹，蓋謂鑒可以茹而不可轉，不可[illegible]則……匪石匪席，我心[illegible]如

鑒[illegible]不可茹，而我心倘如石如席，則可轉可卷[illegible]喻[illegible]

一喜[illegible]〇小星「抱衾與裯」，鄭箋「裯，牀帳也」。正



寓言三女子及十語
詩序孫雨毛鄭諸儒皆
之靡非儷至兩毛皇
中唐前期元云女不圍坐
閨閣婦帷之加何求于於
服家而坐得於樽帳帷扬孔
氏之力所經始甚俊可留 灑矣也矣

漢以來言說者中之下識之去以有作詩自言嬌情說其為世子之大夫之妻妾耳寶謂

及周禮后之女人九嬪（天官九嬪等新注）進御新注（參觀升菴全集卷四十四）鈔前後數稿（卷十六）周禮九嬪世婦女御解續子不論卷五獻識究光又謂語卷二引讀禮先疑卷東野禮卷十九引崔灝思三禮義宗）合觀盡宋之道學家諱言男女固其失也腐而漢之經生不諱言男女具失亦不免于迂皆不通人情不達世故所致也困

崔述周書三卷引朱子語頁讀書記謂康成之說不去於禮以禮以禮制禮是禁以求性情所以樂塞而亦失之所謂康成之說出可謂於情樂記斷得中矣

蒹引鄭志論〈匏〉施帷裳者為二人共傳於君及綢其帷者寢帷為二

人但往至蒞不張帷[redacted]設同帳（二人）當夕而非（耦）長枕大被為（與君）庭之会

彼此兩身[redacted]方女夜罪乎安陳之交合不相避也又弄兩閨見七八日臨海水土志

施帳所以障[redacted]又制禮者之所[redacted]心（然此雷言之相折）統諸者之細[redacted]耶

遠適風夜如以不嫌傳君之命之云云

鄭箋草蟲亦既觀止為觀精

當其

[redacted]此處施帳之談[redacted]○標有梅

首章曰求我庶士迨其吉兮尚可從容相約次章曰求我庶士

迨其今兮則衰征其言不及為故急傳云女急辭也[redacted]

末章曰求我庶士迨其謂之則急不及待矣此[redacted]鍰章謂擇配畫蓋又萬回之勝

重章之循序漸進其也草蟲首章曰亦既見止亦既覯止我心則降

次章曰亦既見止亦既覯止我心則說末章曰亦既見止亦既覯止我心則夷三章詩

召南草蟲（首章）喓喓草蟲，趯趯阜螽，未見君子，憂心忡忡，亦既見止，亦既覯止，我心則降。小雅出車末章全同，而無亦既覯止一句

married [illegible]

又鄭風風雨既見君子云胡不夷，既見君子云胡不瘳，既見君子云胡不喜，與草蟲詞意正相類。[illegible]覯止即見止之重言申明，不然則是[illegible]之女溺於[illegible]之女見面不足厭意，必待合而後歡悦乎[illegible]也有其[illegible]椅[illegible]云好色不[redacted][illegible]是歌人之說不讀[illegible]以中毒情男女相悦[illegible]此歌[illegible]所以毛詩上說了一句亦既見止畢中上一句亦既覯止云[illegible]之[illegible]（[illegible]目西）

要而意顯，此重章之一意屢申者也。○野有死麕、無使尨也吠。毛傳云：貞女思開春以禮與男會（未畢），亂禮相陵則狗吠。猶明是幽期密約之詞，丁寧潛蹤花影，毋使人覺犬吠。（[illegible]唐風揚之水云既見君子云何不樂，小雅蓼蕭云既見君子我心寫兮，菁菁者莪又云既見君子我心則喜，亦此類）唐王涯宮詞云：白雪猧兒拂地行，慣眠紅毯不曾驚。深宮更有何人到，只曉金階吠晚螢。可以參（[illegible]云我覯之子，此詩明言取妻，而鄭箋不作覯精解，何耶）[redacted]

尨吠句，[illegible]高青邱宮女圖云：小犬隔花空吠影，夜深宮禁有誰來。實本王涯詞意而[illegible]來無人[illegible]出○蓋、（柏舟）睇光易及，何至以[illegible]樓[redacted]（許彥周詩話云此兒可與說詩矣）

[redacted]張子野詞（長短句云）：眼力不如人，遠上溪橋去。

與子由[redacted]詩云：登高回首坡壠隔，惟見

四庫總目子七詩經偶箋提要即引此數語而經一概未見讀之門解訓詁長經同考姚姬傳詩經提要上以此經理評之法經史之說誤遺儒解詩之說其說與此云誤太遠姑欲解詩又遠其說無以云之詩太過云鄰諸大遠不足遺史記之不足以例古太遠則文之大謬以詩說識小詩矣又按萬氏陳氏之意實經之於頌平甫詩欲詩關雎序條引此說家語子四

烏帽蒼浪沒詩邊鬢毛衰。陳去非絕對逸前諱風應評（陳簡齋讀風應補遺則全[illegible]）

而作（考證秦漢八十四讀誤且以猶做今人一做底語者）~~偶然得閒~~（時要）萬氏先生詩經偶箋（自序）云：六書君子知詩之

為經而不知詩之為詩，不如廢也。既以其為俗學，則老生之云云（論）

余謂言籀既不改作經讀，只以讀古詩者之法讀之

先是陶冶性靈，其力風趣，多戴陳二氏之評，出法即此（張子野虞美人云：眼力不知人遠，上江樓。願氏詩佳子野南鄉子云：春水一篙殘照闊，遙遙。送是眼力注不分明之。作何人上漢樓而遠）

首節如懷如夢蝶果朱超是，初席中無此云廟舟（三月不如情三更一業花云：漸轉漸遠任屋子漸何處誤中情此意）

已四浪張快漸通至傳東坡共游春光猶然王孝

請高何遠祗云三解繼君已矣黃君猶得三觀前無云

東坡詩見時說起行（傳必主之中先見必唯見必於夢之原由為我點汝帶骨）李子野東坡先生詩（考證別藉武云長嘗以此別且借未誠）

真道左緯送許左丞至白沙為舟人誤詩以寄之（歲月中永樂大）

與子一萬四千三（百八十寄字引）云：水盡道人獨自沙上月黃昏句子野眼力

云[illegible][illegible]底践[illegible]瞻胎[illegible]換肯（井望）[illegible]燕燕于飛下上其音

毛傳云之言讀感激於方云小指雄雌曰雄雌于飛下上其音

毛傳云宜於小大其頸也此于以下[illegible]自[illegible]（猿例）其比

嘴之法一表[illegible]裹表己表述全篡之若下上至音即此至

表則表裏~~表~~（翁）非以西賦二語之間並相表述標暨之○鱗風（非複句之也）

鷗鳳昌泰毛傳云鐘錦詩云西風搖焦理學訓下云

王彥孫先生何之如鐘紐日平鐘寓且爭知鐘[illegible]作既

風如是說詩之鳥不遠之語而毛公解作鐘日風生之人間之

○鱗風寢之不霖聽之則嗟鄭箋云大保人墟云今居家此

參觀 Cymbeline, I. iii, Imogen: "I would have broke mine eyestrings, crack'd them but / To look upon him, till the diminution / Of space had pointed him sharp as my needle; / Nay, followed him till he had melted from / The smallness of a gnat to air, & then / Have turn'd my eyes & wept" (Complete Works, ed. G. L. Kittredge, p. 1336) 吾國詩之合麤溯，然西詩之力透紙背，同一[illegible]也一例

; Gray: "Ode on the Pleasure Arising from Vicissitude": "And lessening from the dazzled sight, / [the sky-lark] Melts into air & liquid light")

古之遺禮，以按娘先子春三宋高勿限古事卷四仕考比見第三〇則論揖安奎見西國圓第二折〇擊鼓：「死生契闊（契闊，勤苦也），與子成說；執子之手，與子偕老。」鄭箋云：「從軍之士與其伍約（死也生也，相與處勤苦之中，我與子成相說愛之恩，志在相存救也），偕老者，庶幾俱免於難。」正義云：「言國人從軍之志，欲相與從生死契闊而不相離，相與成男女之數，相扶持俱老。」按王說是。又鄭說謬甚。此蓋征人念家室之詞，語戰死而不能與歸也。次章曰：「不我以歸，憂心有忡」；不得生還，返遺骸猶冀歸也。三章曰：「于以求之，于林之下。」此章謝成室之時，死生相守，異之年年[illegible]（而生離死別，遠適年長居者）[illegible]，未必能信。末章語終相應，[illegible]故曰：「于嗟闊兮，不我活兮；于嗟洵兮，不我信兮。」逖聽東山末章

亦比而相贅聯（見七六九則論易讖卦）若生義存焉上云契

合也闊離也與死生對言偕老即偕死此詩時之案說文甚詳

（洵信也信申也）

死者謂死已契無有也吾死而已生無有也故曰言之者信而偕

老之類則不由中也人人通以契闊為隔遠之意皆解詩語

玉臺新詠卷之一蘇武詩結髮為夫婦恩愛兩不疑（中略）征役在戰場相見未有期（中略）生當復來歸死當長相思即所謂死生契闊

誤釋契闊甚多如張文虎舒藝室餘筆卷三云王肅說契

擊鼓之

風三之事以勞詩平典未之家謂劉之詞杜詩新婚別深得

文選卷夢外集卷（全唐文三九七）云日日觀瞻君自初相北段

九里如解○谷風燕比卿如兄也小序謂刺夫婦失道也小

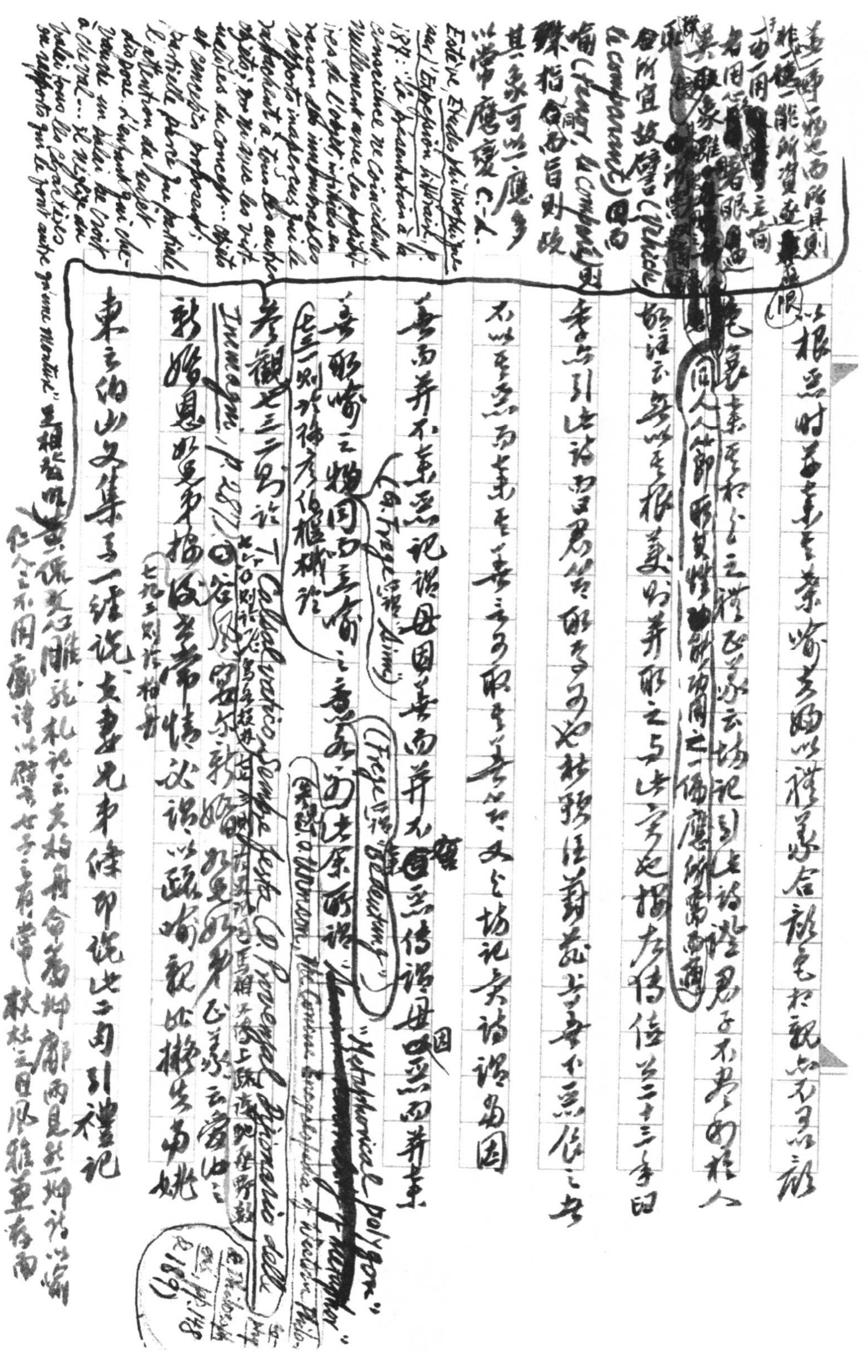
谷之一婦且晒樂罅喪剛者余老就生契闊不可問天概方便的各契闊即用鄭箋勤苦之義

雅亦有谷風小序謂刺朋友道絕與此二詩謂之相棄換曰是之

○谷風行道遲遲中心有違不遠伊邇薄送我畿毛傳畿門內也送我者於門內望見之甚言行者道遲之人至於門則前路行遠心之徘徊指行道之遲乃棄婦自況見不忍遽去之狀毛傳失之鄭箋識高多矣順逆推尋遲以顯案子云在家兒女之心雖行路遑唐中光未同此來楊慎云李後作別不勝情則毛傳之意也○

同篇宴安不必橫生分別○谷風采葑采菲無以下體毛

傳云此二菜者上下可食然而其根有美時有惡時采之者不



曾子問正義以夫婦爲兄弟之義云云，昔無友明小雅黃鳥云（小雅以鳥之得時感己之衰亦立此物同而感異之雖僅擬題目之粗未探文心之本然頗有會於此矣）

箋云：周官大司徒十有二教，其三曰聯兄弟，注云：聯猶合也，兄弟謂

昏姻嫁娶也，是謂夫婦爲兄弟也，夫婦而謂之兄弟者，鄭注云：執

禮而行兄弟之道，何休亦云因其危可存兄弟之序救此之道

之，稱伯仲之倫而不爲闕，見其原。古人重無膺，故以兄弟爲

夫婦，其夫婦若以人倫而言，骨肉之親重於室家之好，新婚而

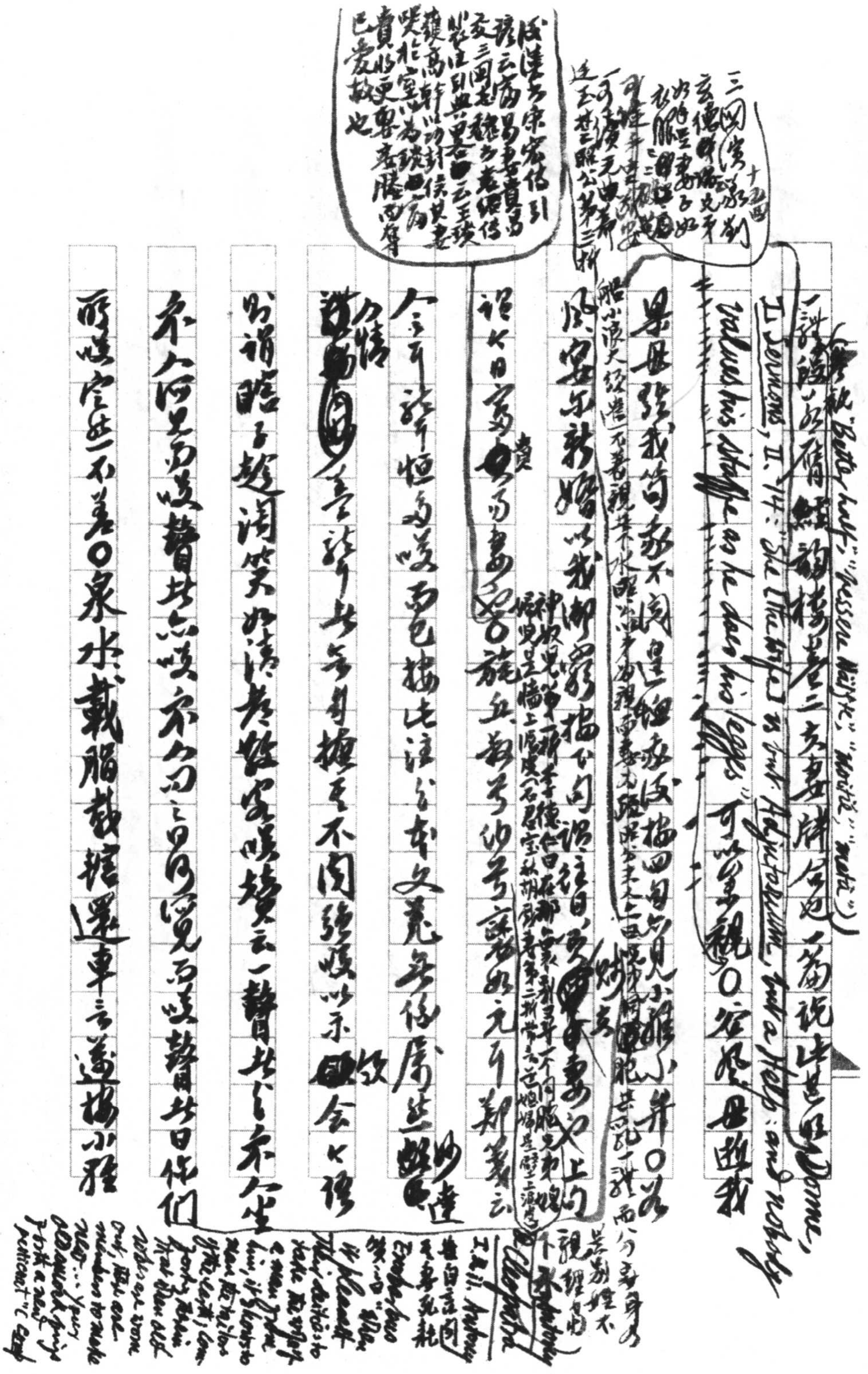
曰如兄如弟，以結髮而（如逑）同枝，正是以親喻疏也。文選

蘇若七首之十八常得志兄弟論云：若以骨肉遠而爲疏，則

手足豈以肢之同判合近而爲重，則衣裳爲無厲之親亦（梁書劉勰傳晚隱判合辛此泯滅）

謂兄弟爲親於夫妻，判即半，①即牉，判合謂合其半而成

（小雅常棣以兄弟與妻帑相較而終之曰宜爾室家樂爾妻帑亦兼之意[illegible]彩[illegible]子讀）



三國[illegible]劉玄德[illegible]

成[illegible]宋[illegible]引[illegible]云[illegible]三國志[illegible]云王[illegible]侯[illegible]高[illegible]以功封侯[illegible]已[illegible]故也

一評[illegible]（"Betty lady"、"Pressenti Maître"、"Monsieur"、"Madame"）[illegible]二字[illegible]一篇說此[illegible]Donne, II. Sermons, II. 114: "She (the wife) is truly Adjutorium, but a Help; and nobody values his staffe as he does his leggs" 可[illegible]○容[illegible]邀我

果然[illegible]我笑[illegible]不[illegible]四[illegible]見小[illegible]井○為

船小浪大[illegible]不[illegible]

風[illegible]安[illegible]新婚以我[illegible]

語[illegible]日[illegible]

今[illegible]

[illegible]

所謂瞎子趁鬧笑[illegible]云一聲[illegible]不[illegible]坐

不[illegible]

所嘆空[illegible]不[illegible]○泉水載船載[illegible]還車[illegible]小雅

[illegible]

史記田敬仲完世家淳于髡曰：豨膏棘軸，所以為滑也，然而不能運方穿

何人斯云：「爾之亟行，遑脂爾車。」左傳哀公三年云：「校人乘（史記田敬仲完世家淳于髡曰豨膏棘軸）（其諺曰：'The creaking wheel gets the grease'）

馬，巾車脂轄。」疏謂牛油之易者曰'Axle grease'，即潤轄之脂也（Lett Wordsworth, d. 9 J. Xi. Hedge, 1. (290) 甚言擬為彩碾破西易新之）（淮南子說山訓：……脂之……故不……之）

昌黎送李愿歸盤谷序云：膏吾車兮秣吾馬

Ben Jonson, Bartholomew Fair, II. i. Ursula 論肥婦 "She'll make excellent geer [i.e. matter, stuff] for the coach-makers here in Smithfield, to anoint wheels and axletrees with" ("Complete Plays," "Everyman's Lib.", II, p. 204) 西

Byron, Don Juan, XIII. 46: "The postboys have no reason to disparage / their fee; but ere the watered wheels may hiss hence, / the ostler pleads for a small reminiscence" ("Don Juan," ed. T. G. Steffan & W. W. Pratt, III, p. 379; notes in IV, p. 247: "referring to the custom of pouring water in the axles & rims of carriage wheels to keep them tight & prevent them from smoking")

邶風泉水○泉水：思須與漕，我心悠悠，駕言出遊，以寫我

又按衛風竹竿云：淇水滺滺，檜楫松舟，駕言出遊，以寫

我憂。曰舟曰駕，如[illegible]，[illegible]到老，雖不足喜遊（思北堂[illegible]）（日出東門詩（日出東門步，北尋東城路，城門抱關卒，咄哉我出有來，我行無所求，駕言寫我憂））

[illegible]輪神[illegible]○北風：莫赤匪狐，莫黑匪烏。鄭箋云：狐

色赤，烏色黑，喻衛之君臣皆為惡也。按：俗謂天下烏

鴉一般黑耶。按此○靜女：匪女之為美，美人之貽。鄭箋云（自牧歸荑，洵美且異）

二：非美此女，乃美此人之遺於我者，指謂其所遺物，以人重耶

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解爲物重移人（葉）（華）移於婦女（[illegible]類例如照），蓋不知女即汝字假高也（古檜風隰有萇楚「樂子之無知」，呼萇楚曰汝，呼楚之曰子）。亦見錫予十於杜詩滑稽，誰造汝等句而識少陵知此解物我也（施鴻保讀杜詩說卷十八說[illegible]，君度此說與此可合觀）。參觀第四九八則。鄭夾漈遺稿有一《雲龍潭》絕句：「春多廖出空濛上，石他年來訪由爲家，木石有情（而）如詩合」，之於爾汝，此 Martin Buber 所謂 Ich-Es 變而爲 Ich-Du 者之間，即 "Begegnung"、"Zwiesprache" 也（*I and Thou*, Eng. tr., p. 4: "All real living is meeting"; *Between Man & Man*, Eng. tr., p. 19: "There is genuine dialogue—no matter whether spoken or silent—where each of the participants really has in mind the other or others in their present and particular being"; Philip Wheelwright, *The Burning Fountain*, p. 81 論 "Compenetrative Imagination" 云: "Where the entire self is given up to a single impression & is in a state of tranquil & keen tension toward it, then the self finds its object completely; it acts as a thou & becomes in turn a thou before the presence of its object"）。

魏風碩鼠云：「三歲貫女，逝將去女。」陳舜百讀風臆補云：「呼鼠而汝之，實呼汝而鼠之也。」書湯誓云：「時日曷喪，予及

[illegible]

如皆[illegible]之美也，其於群物，匪僅出於愛悅，亦可出於憎恨[illegible]惡之，[illegible]難化其氣質，彷彿[illegible]

吾或[illegible]褒憐[illegible]洋溢[illegible]識[illegible]欒[illegible]我等匹[illegible]愛[illegible]激之，於[illegible]自覺親[illegible]適別而與我非[illegible]類之殊，且可曉之以言[illegible]以情焉。

則吾友憎惡仇[illegible]果立援揩見焉二

爾汝者，特簡之稱也。故孟子云人能充無受爾汝之實無說

孫皓謔為晉武帝作爾汝歌，觀如陳奇傳、楊伯醜

傳曰予為爾乃為長者，爵曰安汝，以伊尹之告[illegible]太甲，呼爾者四，呼

汝者三，箕子陳洪範時汝者十二，金縢呼三王為爾者六，湯誓

呼汝者七，立政呼爾者二，盤庚云爾者十三，又民勞王欲玉汝

蓋古之君臣尚質，不以嫌忌，所謂忘形到爾汝也。[illegible]如見

今之相稱（亦此）也，[illegible]賤簡也，[illegible]親密也，[illegible]不拘[illegible]一端[illegible]（於物）如斯是矣

[redacted]

〇淇奧：「瞻彼淇奧，綠竹猗猗。」按見六五四則論水經注九卷。觀

卜花溱洧

（序：「美武公之德也。」武公殺兄篡國，詩乃美其美，是逆取順守，國有賢輔，文學[illegible]殺而王[illegible]遠，大功在此，彰此穢德。[illegible]記卷六引[illegible]而婦之說[illegible]續此篇[illegible]語王與之[illegible]迴避長策[illegible]達識元長[illegible]見卷白淇奧）

〇淇奧：「寬兮綽兮，倚重較兮，善戲謔兮，不為虐兮。」毛傳云：「君子之德，有張有弛，故不[redacted]常矜莊，而時戲謔。」按禮記

（表記云：「君子貌足畏也，色足憚也，言足信也。」）

玉藻云：「君子之容舒遲，見所尊者齊遬。足容重，手容恭，目容端，口容止，聲容靜，頭容直，氣容肅，立容德，色容莊。」故儒者許容止必[redacted]著[redacted]瞻視[redacted]寡[redacted]之笑，峻整嚴重之~~人~~文望

（左傳襄公三十一年北宮文[redacted]子論君子威儀云：「有威而可畏謂之威，有儀而可象謂之儀。」）

而畏之。按此詩寬綽戲謔之旨，枕乎東門、東山其新孔嘉之間。毛傳云又序云情[illegible]而戲之謂，閑其戲而去[illegible]約，而謂不常矜莊而時戲謔者耶[redacted]

（韓退之[illegible]惜此嘗敬重答張籍書曰：「昔者夫子猶有所戲。詩不云乎：『善戲謔兮，不為虐兮。』記云：『張而不弛，文武不能也。』惡害于道哉？」即本毛傳。又按卷張籍第一書曰：「吾子又譏吾與人人為無實駁雜之說，此吾所以為戲耳，比之酒色，不有間乎？」漢書嚴朱吾丘主父徐嚴終王賈傳載宣帝之王褒傳：「常為歌頌，第其高下。議者多以為淫靡不急，上曰：『不有博弈者乎，為之猶賢乎已。』」中略「辭賦賢於倡優博弈遠矣」，亦可參觀。）

〇碩人：「手如柔荑，膚如凝脂，領如蝤蠐，齒如瓠犀。」

美蛾眉巧咲倩兮美目盼兮毛傳云倩好口輔、盼白黑分。揚：君子偕老、揚且之皙也、子之清揚、揚且之顏也。毛傳云揚眉上廣、清視清明也、揚廣揚顏角豐滿（鄭風野有蔓草有美一人、清揚婉兮；齊風猗嗟頎而長兮、抑若揚兮、美目揚兮、美目清兮、清揚婉兮）

潘林之詞招魂云蛾眉曼睩、目騰光些；靡顏膩理、遺視綿些；嫮光眇視、目曾波些。王逸注目采明、並白黑分明、即詩之揚、睩、蛾眉、目盼、清也。大招靨輔奇牙、宜咲嗎只。即詩之巧笑倩兮、並（衛風篇中）美人如（工筆）畫、描走擬色筆意、鄭詩所無。（如同車、顏如舜華、顏如舜英、着色矣、而又不及至唐詞如[illegible]眼[illegible]、櫻唇交[illegible]映）招魂云美人既醉、朱顏酡些。大招云朱唇皓齒、嫭以姱只。容則秀雅、稺朱顏只。[illegible]（宋玉好色賦云施粉則太白、施朱則）

（太赤相提並稱）[illegible]矣。西土[illegible]色亦尚廣顙。Brantôme, *Vies des Dames galantes*, Discours II, 余[illegible]三美西班牙美女三十相者之云 "Tres anchas: los pechos, la frente,

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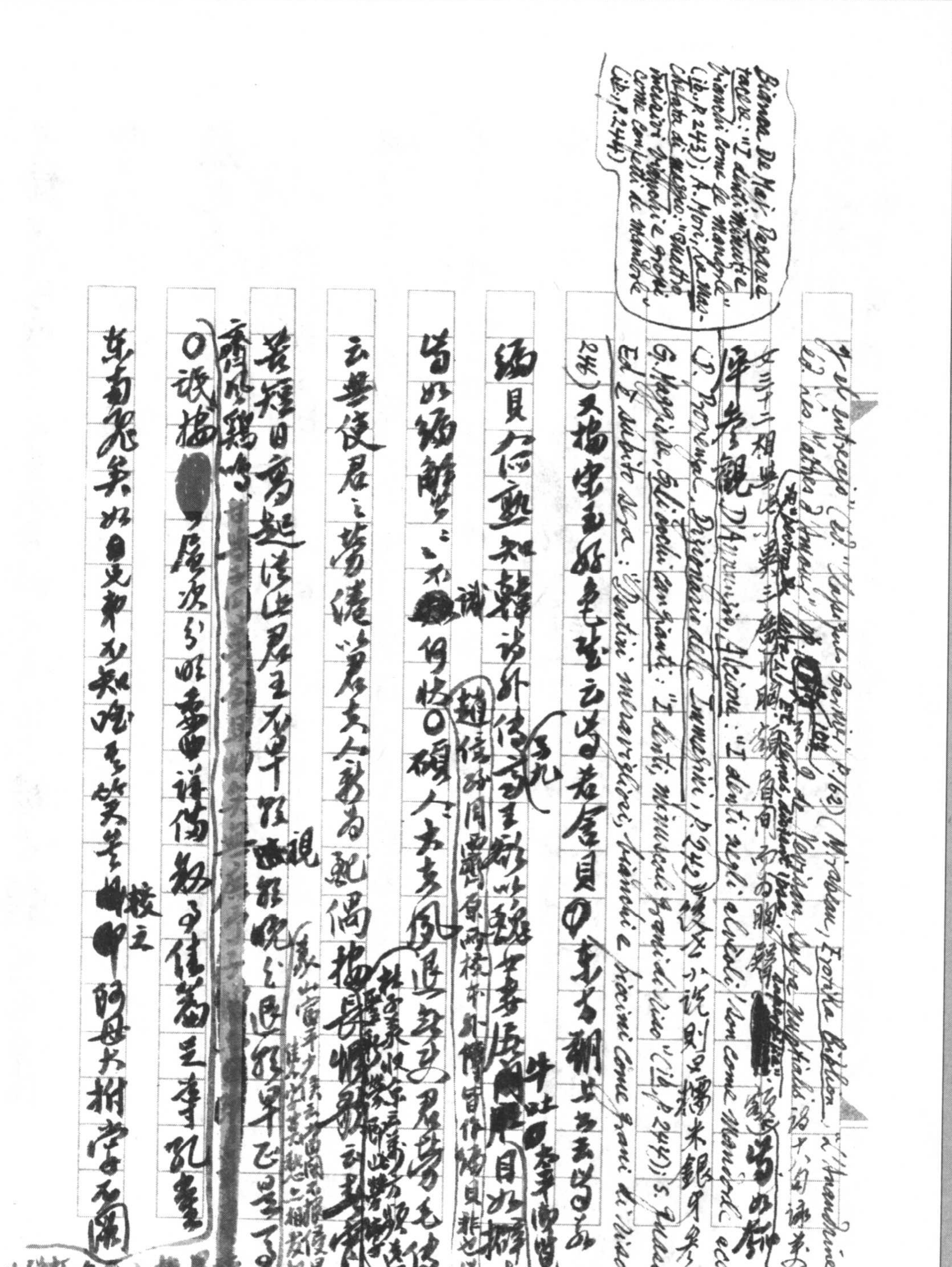

按後見第千鈎。常言道男子癡一時迷女子癡沒藥醫

子自此更道情理盡[redacted]以私誘男而以被棄使早知如此何苦當初亦更可笑兄弟知

回母之憐念豈人能笑也〇誠士之耽兮猶可說也女之耽兮不可

說也（說解也）正義云士有百行可以功過相除至於婦人（辨解）無外事維

解[redacted]脫之開脫也（第七六九則論男女道）

以貞信為節指其切事理所謂"die appetite sexuel moral"也（[redacted]擺脫則[redacted]寬解）

Byron, *Don Juan*, I.194: "Man's love is of a man's life a thing apart, / 'Tis woman's whole existence; man may range / The court, camp, church, the vessel, & the mart, / Sword, gown, gain, glory, offer in exchange / Pride, fame, ambition, to fill up his heart, / And few there are whom these cannot estrange; / Men have all these resources, we but one, / To mourn alone the love which has undone." (cf. T.G. Steffan & W.W. Pratt, II, p.131; IV, pp.45, 45-6 Notes: "cf. Mme de Staël, *De l'Influence des passions*: 'L'amour est l'histoire de la vie des femmes; c'est un épisode dans celle des hommes'" etc.)

[redacted]

○河廣：誰謂河廣，一葦杭之；誰謂河廣，曾不容[redacted]

刀。毛傳云：小船曰刀。作舠亦作𦨴，指作刀解亦可悟華[redacted]主大小殊相

迥漢廣云：漢之廣矣，不可泳思。非河淺[redacted]廣狹之[redacted]異

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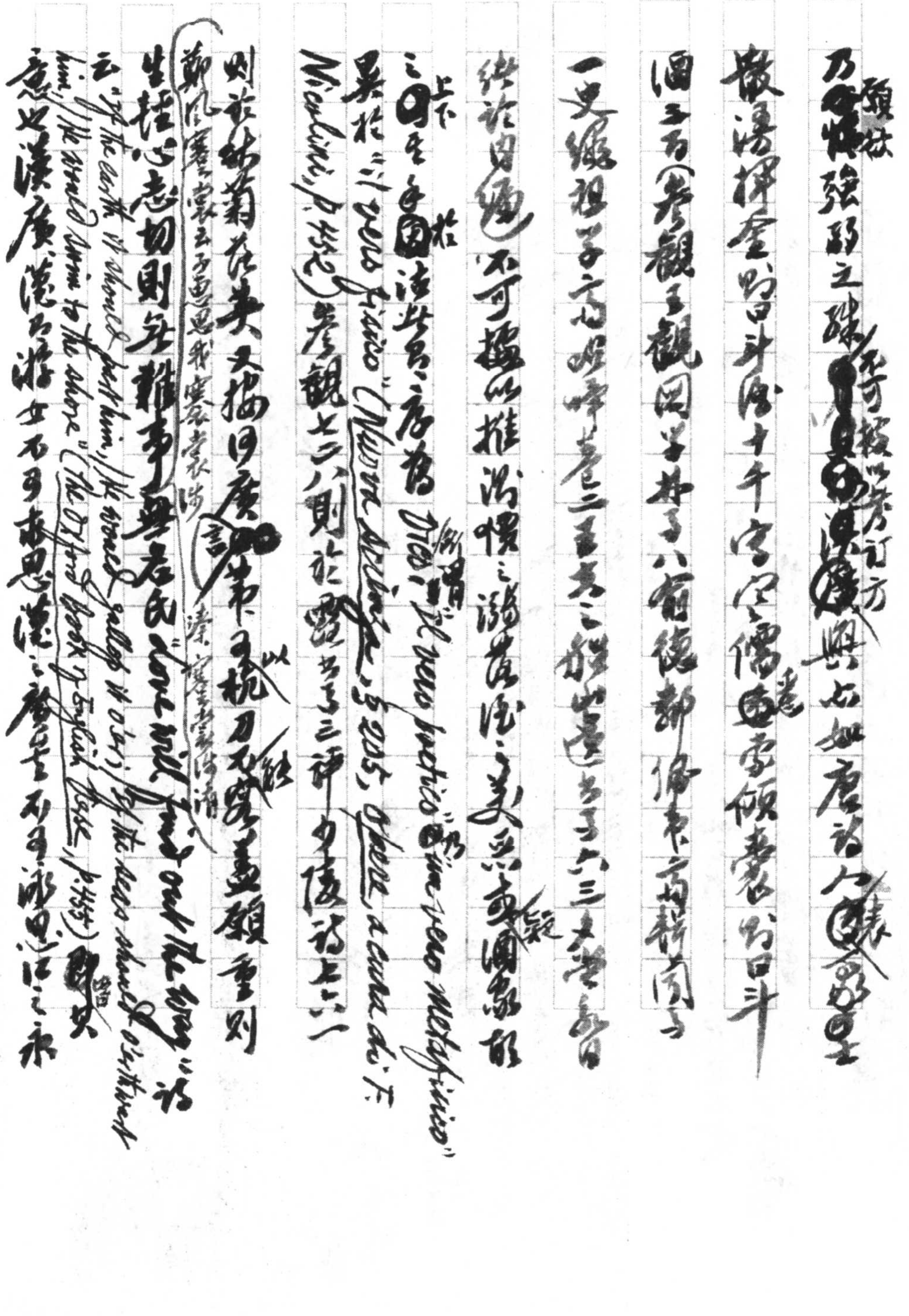


乃頗狀強弱之殊，不可較以等方計方，與古如唐詩人□□□□

散湯揮金，昭昭斗量十千字；空儒酌蠢頌囊，昭昭曰斗

酒三百（參觀「觀」字，因果林子八首德部，佛書高僧讚）云

一史纏祖子言之，嗟嘆者已三百首之飲食之，三大無曾

然論自纏，不可據以推測慣之諸舊注之美，只或疑屬象郎

上下之曰已手圖法書，言詩 Dico, il vero poetico è un vero metafisico，

異於 il vero fisico（Nuova Scienza, § 205, Opere, a cura di F.

Nicolini, p. 452）參觀七二八則論楚辭三神女陵詩七六一

則前後菊花矣。又揭曰：廣諷第三以桃刀不容盡額，重則

鄭風《褰裳》云子惠思我，褰裳涉溱；子不我思，豈無他人

生枯心志切則無難事，與其民 "Love will find out the way"。詩

云："If the earth it should part him, / He would gallop it o'er; / If the seas should o'erthrow him, / He would swim to the shore."（The Oxford Book of English Verse, p. 455）即此

意也。漢廣：漢之廣矣，不可泳思，漢之廣矣，不可方思；江之永

其情則東風[illegible]所謂淵有情[illegible]其情[illegible]秦風蒹葭：所謂伊人，在水一方，之尤發揮其致

矣不可方思[redacted]乃有（可望難即）求不遂之範例（typical situation）

浪漫主義詩所謂企慕（Sehnsucht）（陳啟源毛詩稽古編附錄：夫悅之必求之，惟可見而不可求，則慕悅益至云）

多取此象，檢第六九五則說易林卷一屯之小畜陽河為婚（史記封禪書：方士言三神山未至望之如雲，及到，三神山反居水下，臨之，風輒引去。又云：皆以風為解，曰未能至，望見之焉[illegible]）（庾信哀江南賦序：況復舟楫路窮，星漢非乘槎可上；風飆道阻，蓬萊無可到之期）

期至若德國古民謠「Tiefe Wasser」，但丁 Purgatorio, XXVIII. 67-75

為得後增其事。古詩十九首（玉臺新詠著為枚乘雜詩九首之八）

云：迢迢牽牛星，皎皎河漢女，纖纖擢素手，札札弄機杼，終日

不成章，泣涕零如雨，河漢清且淺，相去復幾許，盈盈一水間

脈脈不得語。太平御覽卷五九引搜神記云：宋大夫韓憑

取妻而美，康王奪之，憑怨，王囚之，論為城旦。妻密遺憑書，謬

其詞曰：其雨淫淫，河大水深，日出當心。王得之以問蘇賀，賀曰：其雨淫淫，

言愁且思也；河大水深，不得往來也；日出當心，心有死志也。Aeneid, VI. 314：

陸[illegible]之[illegible]情 之西至望去即 Dante, *Inferno*, IV. 42: "Sanza speme vivemo in disio"; 參觀第一五八、六〇[illegible] Petrarca, [illegible] Leopardi, [illegible] Goethe [illegible]

自伯之東，首如飛蓬。豈無膏沐，誰適爲容。其雨其雨，杲杲出日

"Tendi sempre [illegible] ulteriore amore" D'Annunzio: "Bocca di Serchio" (in *Alcione*); "da gioia e sempre all'altra gioia" (E. de Michelis, *Tutto D'Annunzio*, p. 338 引); John Masters, *Bugles & a Tiger*, p. 198: "The most famous of Pathan songs, the Zakhmi Dil (Wounded Heart) begins with the words 'There is a boy across the river with a bottom like a peach, but alas, I cannot swim.'"

機喻可參觀 D.H. Lawrence: "The Peach": "Why the groove? Why the lovely bivalve roundnesses?" (*Birds, Beasts, & Flowers* 見 Harry T. Moore, *The Intelligent Heart*, p. 273)

引○伯兮「願言思伯，甘心首疾」條參觀第七五六則[illegible]

柳永鳳棲梧○[illegible]亦云以之[illegible]瘦如[illegible]若大莫[illegible] "headache" 直所謂 "Métaphore en deçà, [illegible] au delà des Pyrénées" (C.-L. Estève, *Études philosophiques sur l'expression littéraire*, p. [illegible])

亦正謂憂思之事○君子于役，雞棲于塒，日之夕矣，羊牛下來

雞棲于桀，羊牛下括。君子于役，苟無飢渴

末君子于役如之何勿思楊[illegible]雲門詩鈔卷一再讀[illegible]

日夕君子三詩[illegible]君子以日向晦入宴息是以古者卜夜之賓及宵行之禁[illegible]迭氣積入[illegible]

詩經四十二首之四云[illegible]于梁[illegible]飢渴[illegible]

Tennyson: "Mariana" [illegible]

陽已[illegible]在人間[illegible]最難消[illegible]中[illegible]中谷[illegible]

[illegible] 遠

推暵其乾矣，有女仳離，慨其嘆矣。中谷有蓷，暵其脩矣

Sappho, No. 149: "Evening, thou that bringest back all that bright dawn hath scattered afar, thou bringest the sheep, thou bringest the goat, thou bringest the child home to the mother" (*Lyra Graeca*, Loeb, I, pp. 285-7)

[illegible] "... back [illegible] the [illegible] them the [illegible] day [illegible] & [illegible] sleep [illegible]" etc.

又按潘安仁寡婦賦云時曖曖而向昏兮日杳杳而西匿雀羣飛而赴楹兮雞登棲而斂翼歸空館而自憐兮撫衾裯以歎息蓋生離死訣皆以當黄昏最難消遣也

且廿似離條之鞦韆中谷有蓷暵其溼矣乃也似難處區[illegible]矣

鄭箋云蓷之傷於水始則溼中而脩久而乾乃以君子於

己之恩徒用凶年深淺為厚薄正義云婦既見棄先舉

其重然後倒本其初故章二句先言乾次言脩後言溼下四句亦隨之

既被棄絕恨以漸而甚初而嘆繼而歗後而泣水之浸草也

先溼後乾以詩之文先乾後溼逆[illegible]甚而取之極其以甚

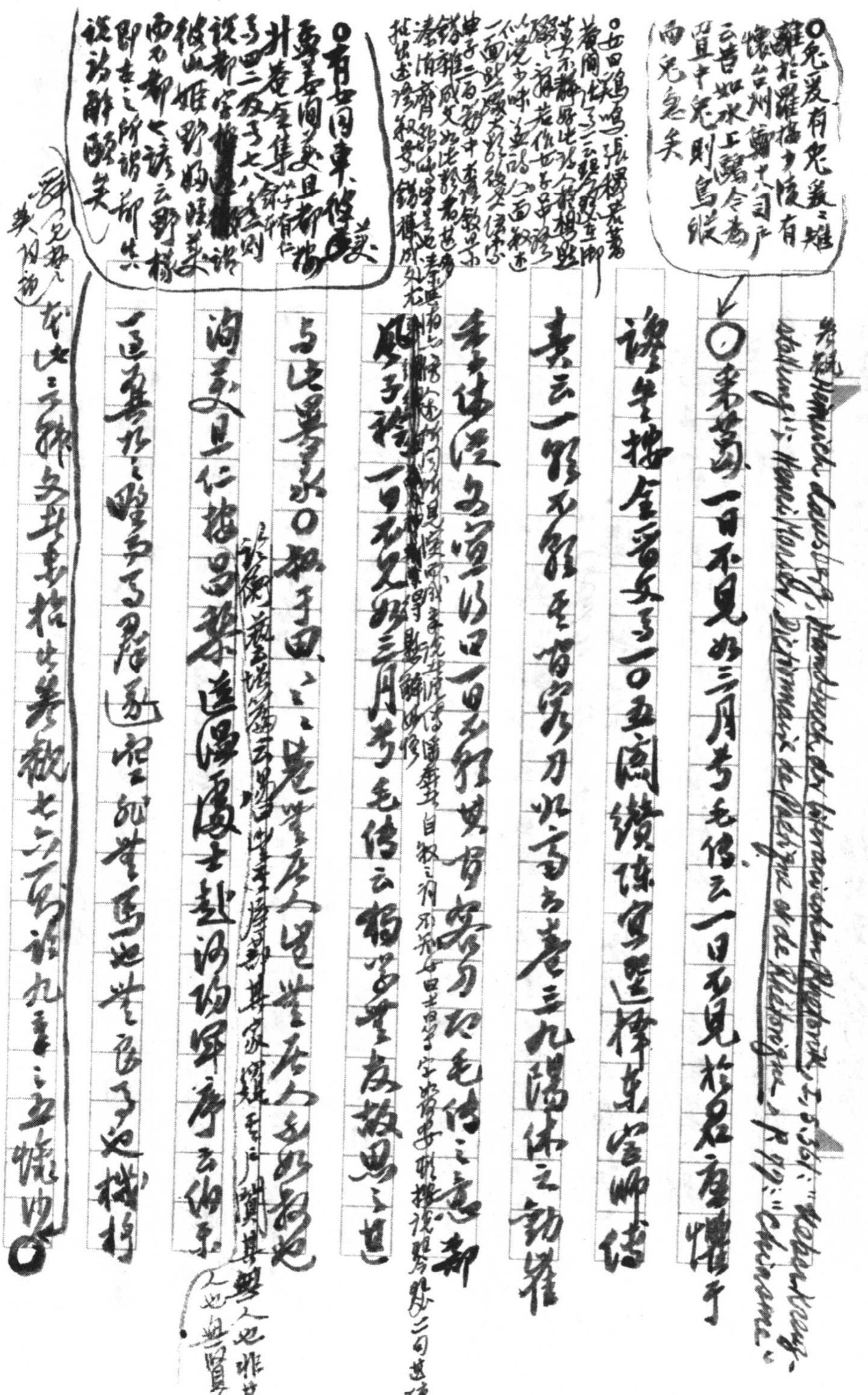
細玩此詩[illegible][illegible]指(vehicle, le comparant)之與旨(tenor, le comparé)譬之與喻象之

此[illegible]事參觀S. Ullmann, Semantics, p.213 序次適相反指譬象[illegible]甚而漸

減(diminuendo)旨喻[illegible]事增而漸[illegible]甚(crescendo)交互錯綜修詞之

（觀此詩及中西詩文中）

奇趣見厥偶參觀七〇八則論杜詩麗人行



○兔爰：「有兔爰爰，雉離于羅。」按少陵《有懷台州鄭十八司戶》云：「昔如水上鷗，今如罝中兔。」則鳥縱而兔急矣。

參觀 Heinrich Lausberg, Handbuch der literarischen Rhetorik, I, §§723: "Kreuzstellung"; Henri Morier, Dictionnaire de Poétique et de Rhétorique, p. 99: "Chiasme".

○采葛：「一日不見，如三月兮。」毛傳云：「一日不見於君，憂懼於讒矣。」按《全晉文》卷一○五……

○女曰雞鳴……

○有女同車：「彼美孟姜，洵美且都。」……

與此異。○叔于田：「豈無居人，不如叔也，洵美且仁。」……

狡童、褰裳、丰、東門之墠皆女思男之詩，倘牽合為[redacted]

一人一事，更饒情味。東門之墠云：「豈不爾思，子不我即」㊃（將仲子云：「仲可懷也，父母之言、諸兄之言、人之多言，亦可畏也。」）（王風大車云：「豈不爾思，畏子不敢」、「畏子不奔」）

㊂褰裳云：「子不我思，豈無他人」（將仲子者，男有踰牆之行，而女無援樓之拒，亢之而不能絕之之詞），相映成趣，一則[illegible]明

（一則欲去而未決，一則絕望而他圖）

（一則戒其[illegible]）

若夫[redacted]丰云：「悔予不送兮」、「悔予不將兮」，則期

（子衿云：「縱我不往，子寧不嗣音」，「縱我不往，子寧不來」，則薄責己而厚責人，四各有）

~~兩~~不至，事或多磨，自怨自尤，入情入理。又云：「駕予與行」，余（衣錦褧衣，裳錦褧裳）[illegible]行嫁

（即非）[redacted]案：衛風碩人云（衣錦褧衣）：「[illegible]」，余東來此雅贈遺[redacted]（參觀[redacted]盍難（非特也））

[redacted]漢書外戚傳上：「顯因為成

君衣補」，師古注：「謂縫作嫁時衣被也。」孔雀東南飛云：

「阿母謂阿女：適得府君書，明日來迎汝，何不作衣裳，莫令事不舉。」

在華（中略）左手執（持）刀尺，右手執綾羅，朝成繡裌裙，晚成單羅

20×20＝400

鄭〇溱洧伊其相謔贈之以芍藥按李廌師友談記云
張文潛先生言[illegible]甚有趣而時師說極新
奇[illegible]說[illegible]詩溱洧贈之以芍藥謂[illegible]
[illegible]詩言士與女相謔借謂如贈士女[illegible]也蓋
貢[illegible]曰[illegible]女[illegible]視爾如荍貽我握椒則男贈女也
卷本草云椒性溫明目暖水臟[illegible]
[illegible]詩話引陸農師云[illegible]破血[illegible]不成孕婦
[illegible]
[illegible]
[illegible]

夢遊江湖在翁山房札記卷三引羅惜惜高詩說謂視爾如荍

（四庫總目提要卷一一八謂羅公武讀書志作異而王氏之口子不識其解語甚未擬椒御庭衣）

（吳劉敞七經小傳亦據此傳為訓咲群不出姓氏疑亦指黃氏七經小傳書上已言訪入菟其書余及能臣失趣）

貽我握椒乃指男女陰（其）莖新義其說亦既彰止巽（無獨有）

齊◯雞鳴、雞既鳴矣朝既盈矣匪雞則鳴蒼蠅之聲

（偶又接香山謝濤清云落日騎行騎沈吟懷古情新愁定與舊情消至今清不見士与墓亦無苟葉名則亦如湛濁之竹矣）

東方明矣朝既昌矣匪東方則明月出之光蟲飛薨薨甘與子同夢

夢會且歸矣無庶予子憎 按鄭風女曰雞鳴、、、士曰昧旦

子興視夜明星有爛 毛傳云言不留色也 謹甚舊古義 （鄭箋）（王氏集此詩茹叔衛風）

（碩人合）觀義山為有云無端嫁得金龜婿辜負香衾事

早朝即其意樂府云可憐烏臼鳥強言知天曙莫知

三更啼歡子冒闇去則非因公事之（召）羈絆（信遣）而最私情之敗露

貌同心異矣毛傳謂蒼蠅之聲有似遠雞之鳴殊不可解

皆黑，異於驪柳耳，異於長耳。埤雅卷十二云：「青驪黑

亂色蒼鱗，毛氏即就詩附會而生，精致如是也。○

又按鄭箋孔疏皆以雞鳴首二句、東方明首二句爲古賢妃之言，警君之詞；以「匪雞則鳴」、「匪東方則明」爲詩人申說之詞。言賢妃之告君，女常警懼，[illegible]，謂見君謂作男女相答，從情致一對，僅起一對[illegible]也。Romeo & Juliet, III. v: Juliet: "Wilt thou be gone? it is not yet near day; / It was the nightingale, & not the lark, / …" Romeo: "It was the lark, the herald of the morn; / No nightingale. Look, love, what envious streaks / Do lace the severing clouds in yonder East; / …" Jul.: "Yond light is not daylight, …/ It is some meteor …" (Oxf. ed. p.1032) 情景可相發明，張[illegible]。

敝笱：「齊子歸止，其從如雲」、「其從如雨」、「其從如水」。鄭箋云：「其從者之心意如雲然，雲之行順風耳」；「如雨，言無常」；「水之性可停可行」。按鄭風出其東門「有女如雲」，毛傳云：「眾多也」；鄭箋云：「有女，謂諸見棄者也。如雲者，如其從風，東西南北，心無有定。」鄭之深文穿鑿，此類是也。然後者以其所用以喻於行是流水，實等深於庸棄之說。○伐檀：「坎坎伐檀兮，河水清且漣兮」。毛傳云：「坎坎，伐檀聲。風行水成文曰漣。」按（徐）齊風盧令：「盧令令」、「盧重環」。毛傳云：「盧，田犬；令令，纓環聲。」（王逸注大招「之大章」：「大章、之樂；大章嘷嘷之大雅、重臺、鼙鼓達之」）文心雕龍物色第四十六云：「喈喈逐黃鳥之聲，喓喓學草蟲之韻」（所舉皆詩經疊[illegible]也），乃模物聲之例；伐檀、盧令（大章、重臺）則象仿事聲之例也。

易渙 象曰風行水上渙

堅勢力第三十五激水不游槁木苦陸

又情柔第三十一云夫水性虛而淪漪結，木性實而花萼振（據文附贊也）

即以漣喻文（附庵全集錄本等有仁答四十三語）[redacted]文甫字說乃行毛裏

風行水之瀾然而有（非成）而不獲者和己也在其先〇嗟嗟大哉不樂日月

（平鄰文云今者不樂逝者其耋 國風晉唐風唐（重平）宜之言之保書之甚 言於言十年哉 樂觀知其他 陳風國風立四民耋聲者）

其陳搖榍悍搦啟歌云人生行樂耳 鎮爲責何時立東門行

云今日不作樂當待何時（晝短苦夜長何不秉燭遊）小為樂當及時古詩十九首云 盡忠好（全）

（非不以樂本樂之偶然雜之死亡實有而推被人生不能以樂乳何以為樂）

眼絕之來以至游仙窟煙千姬而五（謬西）

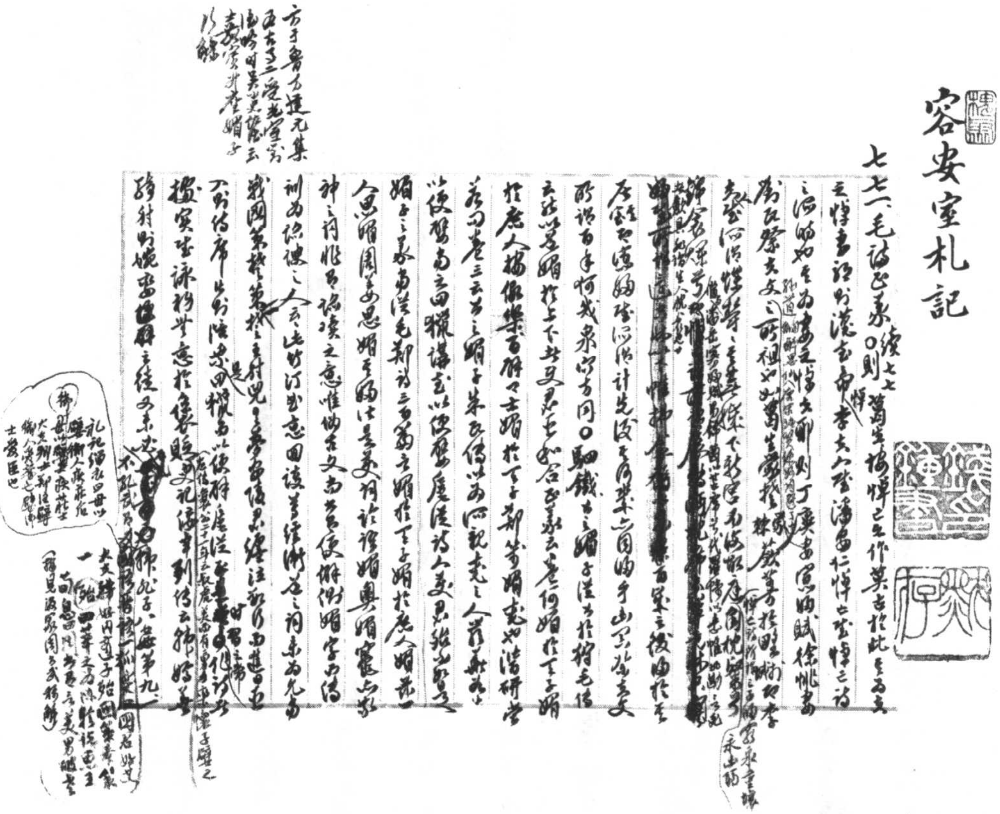
喜更甚人被己偏偏意何須負擔百年身（真□□行得然本□計較千要推敲而今悟者在）

與夢比喻較 A. Preminger, Encyclopedia of Poetry & Poetics

一而馳而驅冤之孔多他人是愉予己鐘鼓而

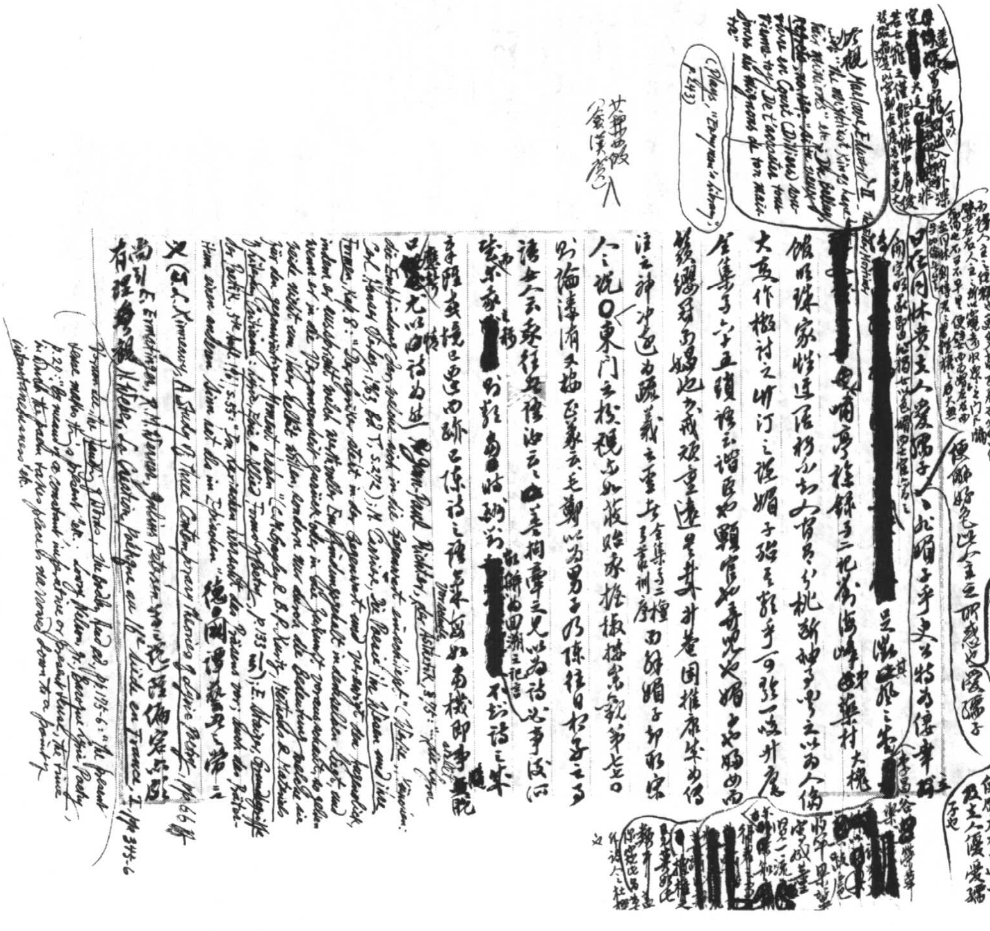
人生

少陵草堂云鬼妾與鬼馬色悲



# 容安室札記

## 七七一、毛詩正義 續七七〇則



戰國策趙策四客見趙王曰所謂桑雍者便辟左右之近者及夫人優愛孺子也

便辟好色此亦主之所惑也愛孺子

[redacted] 得同林貴主人愛孺子，此媚子乎，史公特為傳佞幸

是淵[illegible]之[illegible]

[redacted] 嘯亭雜錄卷二記[illegible]海峰由藥材大[illegible]

館時諸家皆延[illegible]，有[illegible]桃[illegible]新神[illegible]之以為入僞

大[illegible]作檄討之，此可謂媚子類乎，可發一慨

全集卷六十五續諧[illegible]云[illegible]顯官如壽[illegible]也[illegible]

[illegible]為媚也[illegible]成[illegible]重[illegible]其[illegible]國推[illegible]

注云神[illegible]為疏義[illegible]全集卷三十二檀弓[illegible]媚子即[illegible]

今之說○東門之楊[illegible]如[illegible]承[illegible]第七七○

以論[illegible]毛鄭以為男子乃[illegible]往日[illegible]

諸女人云[illegible]之見以為詩[illegible]事[illegible]

[illegible] [redacted] [illegible] [redacted] 不[illegible]詩之[illegible]

[illegible]境已[illegible]之[illegible]詩之[illegible]如[illegible]即事[illegible]

[redacted] 尤以[illegible]詩為然

Malone, Edward II [illegible] the [illegible] Kings [illegible] [illegible] Gaveston [illegible]

(Plays, "Everyman's Library", p. 243)

Jean-Paul Richter, Vorschule der Ästhetik, §75: "... die Empfindung [illegible] sich in die Gegenwart einschiebt" (Werke, [illegible] Hanser Verlag, 1963, Bd V, S. 272); M. Carrière, Die Poesie, ihr Wesen und ihre Formen, Kap. 8: "Der Lyriker steht in der Gegenwart [illegible]" [illegible] Grundbegriffe der Poetik, [illegible] S. 55: [illegible]

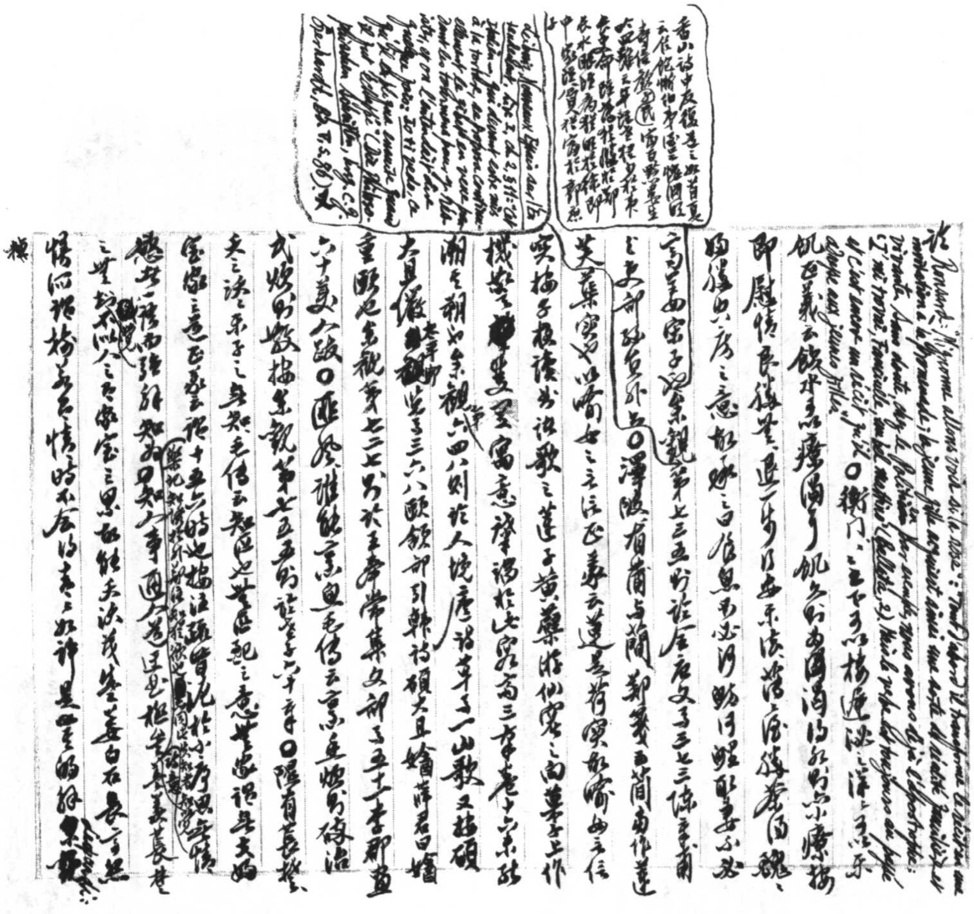
德國[illegible]常[illegible]

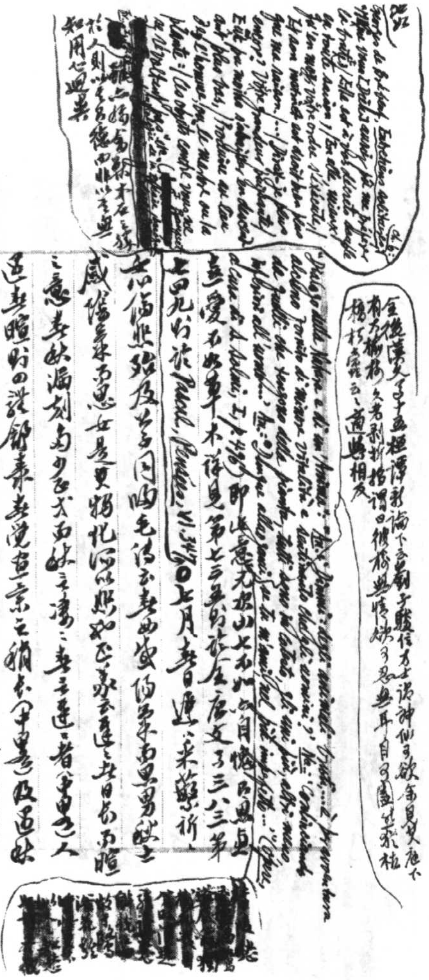
又(A. L. Kinneavy, A Study of Three Contemporary Theories of Lyric Poetry, pp. 66 ff.

尚可參 F. Ermatinger, R. M. Werner, Julius Petersen 等說

有理有致 H. Weber, La Création poétique au 16e siècle en France, I, pp. 345-6

[illegible] The present [illegible] Poetry [illegible]





Georges de Brébeuf, *Entretiens solitaires* [illegible]

[redacted]

[illegible]……知用心過矣

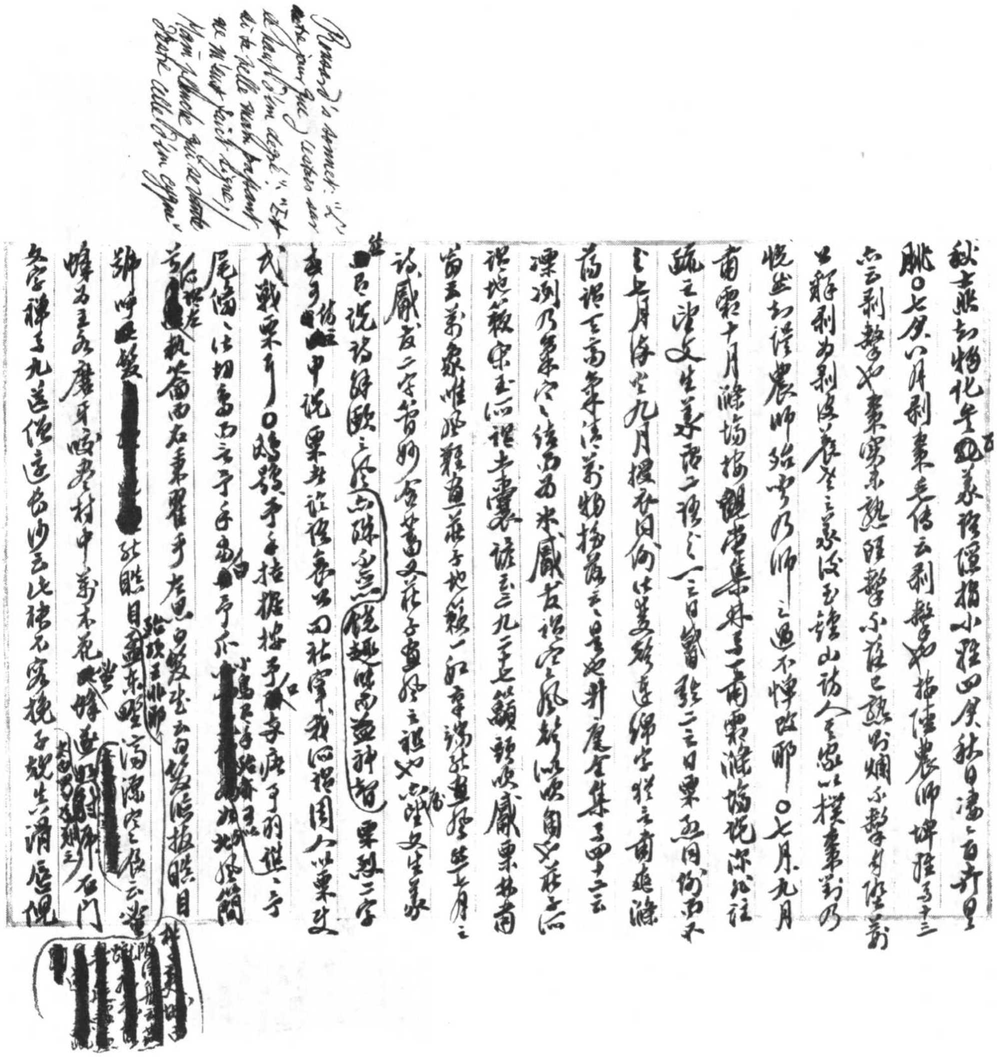
金[illegible]……[illegible]相反

Passaggio dalla Natura [illegible]

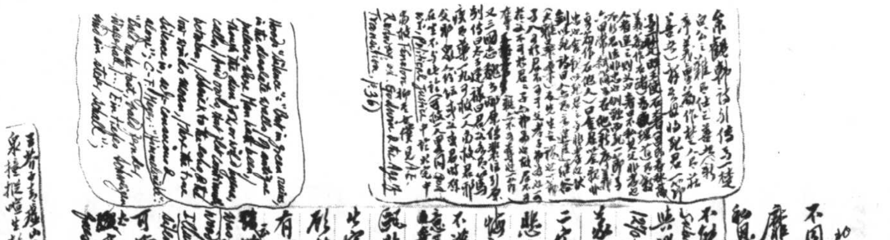
無愛不如[illegible]。不詳見第七三五頁[illegible]序文卷三、八三第七四九頁於 Pascoli, *Pensieri*, VI, [illegible]。七月「春日遲遲，采蘩祁祁」，女心傷悲，殆及公子同歸。毛傳云：春女[illegible]……感[illegible]而思，女是更物化，所以[illegible]……[illegible]

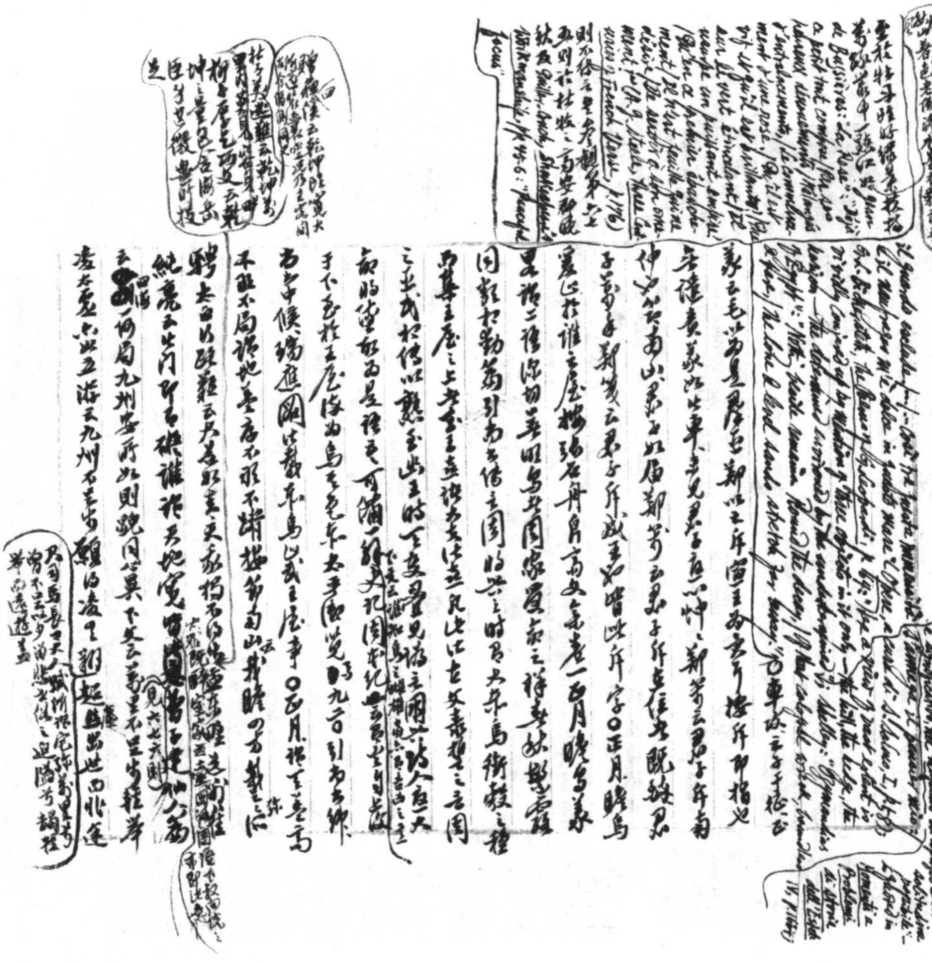
[illegible]

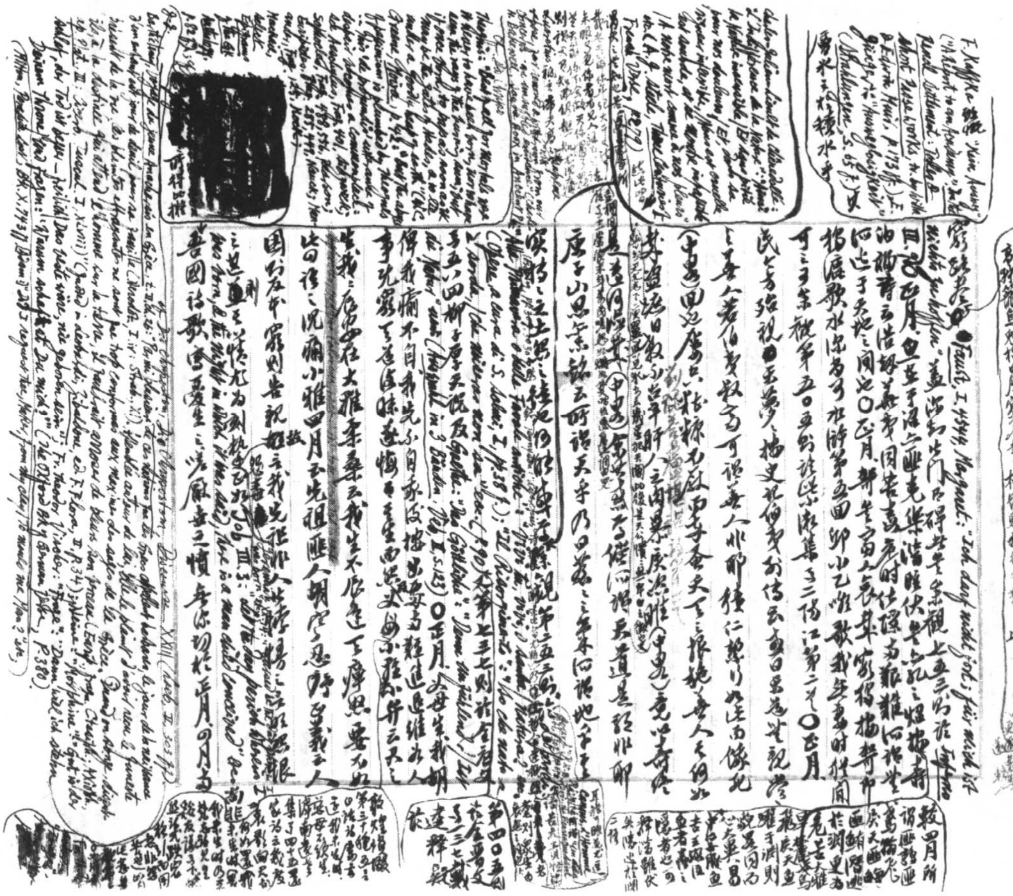
[redacted]

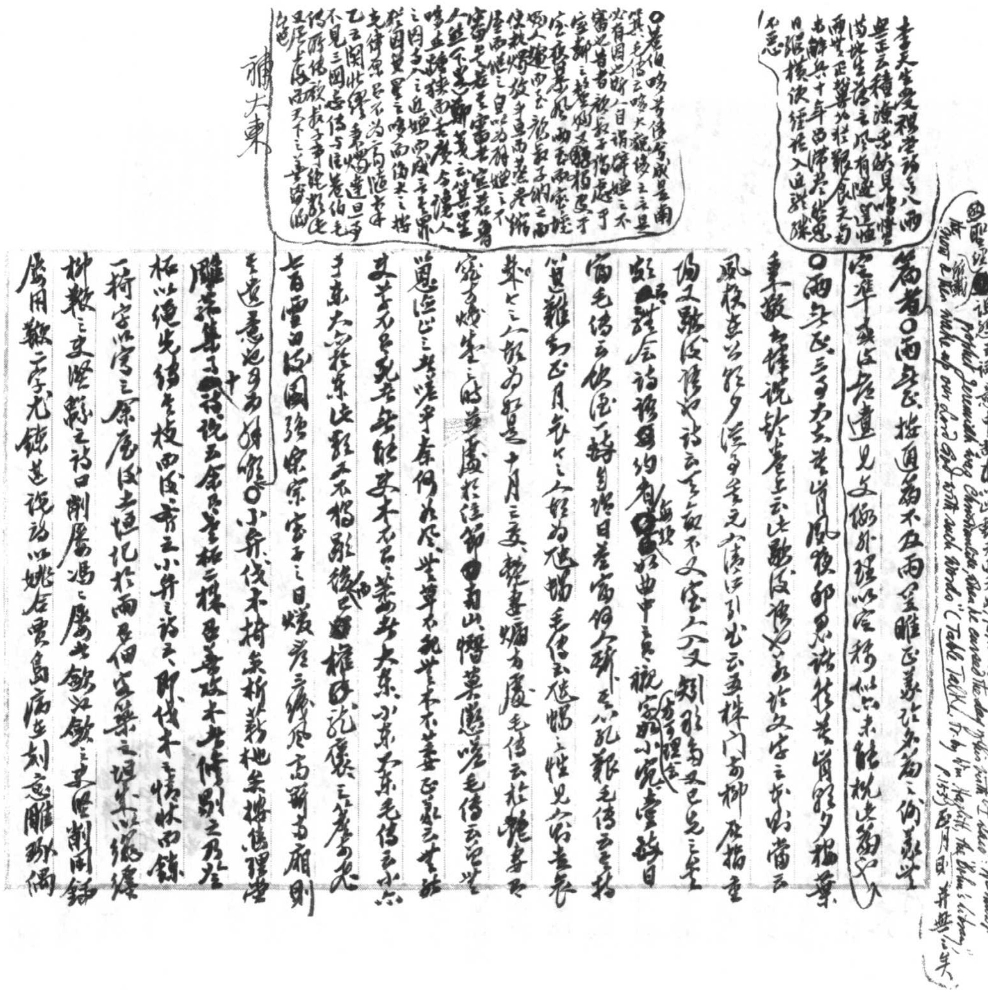


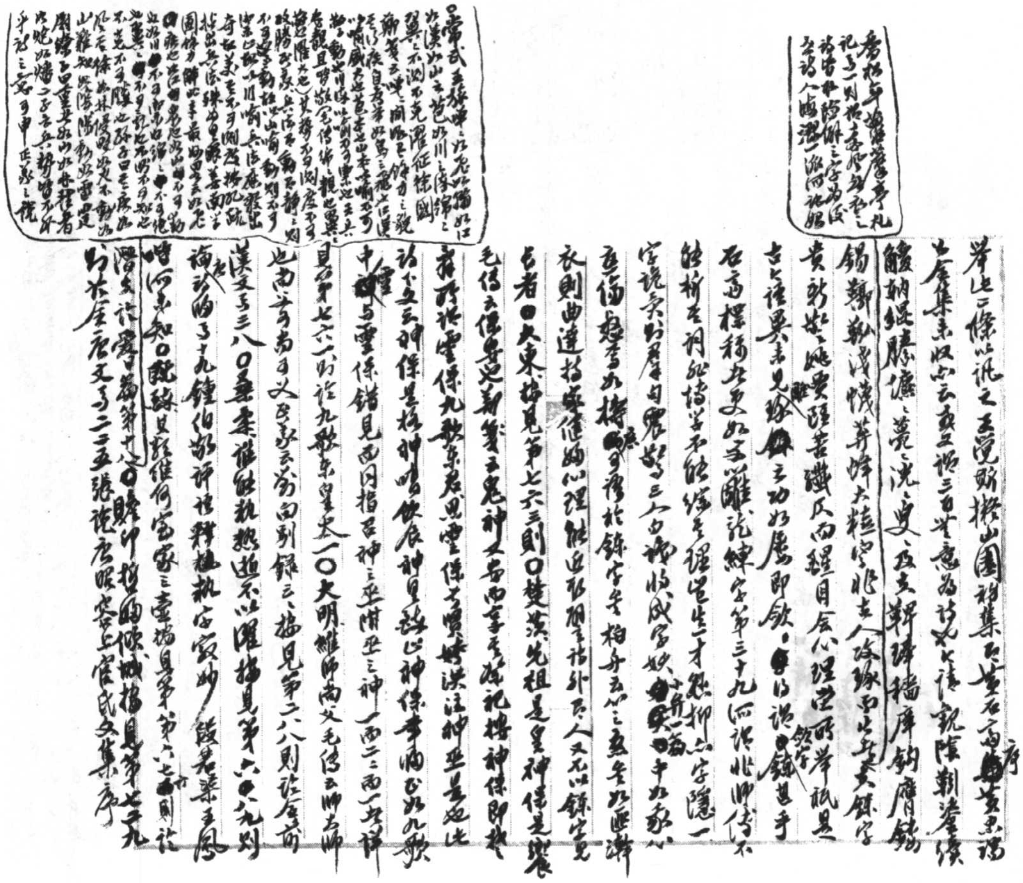
文正公遺稿卷一舟次吳江云小帆如蝶翅暗浦亡螢烟
靈芬館詩選卷二塔尾詩云空翳當火融烟吐兒
嘉能當取得知子規有唐序當（生）虎空之聲（振）當比
倏羽[illegible]病[illegible]鷓鴣有（鳴）[illegible]解嘶〇東山小序云說以使
民民忘其死其唯東山乎按采（小雅）薇杕杜亦以傷悲美勤象毛
傳云極言其苦以說之（君）故君子之情敬人忘其死（四牡）小序云
勞使臣之來也有功而見知則說矣善不勤為征文四牡出車
杕杜焉周公之作[illegible]役采（白駒曲）為之（戍）四牡皇華
小序云君遣使臣也出車云勞還率也杕杜云勞還役也
故同此病毛鄭孔三家此為偽[illegible]樣解而不能違小序遂
不悟為之（經解）[illegible]故說詩必廢小序而後可〇狼跋梅
渠諫虎擊記卷一說詩人比興以狼牽何以狼比聖人梅故姚
際恆詩經通論引楊誠齋說謂以狼比四國而周公處
中不懼也云云亦未是〇通四國總說為虛設進退維艱乎
蓋興而非比詩人言狼有偏喻〇鹿鳴人之好我示我周行
行毛傳云周至行道也鄭箋云示當作寘寘之於周之列位
義云大東君子所履周行之文此皆周之行列此不同異指者乎
儀人季女斯飢毛傳云季女之少者處女民之弱者正義云季類
云言高季女誰大夫之妻車舝云思變季女逝兮欲取季女
以配王此不如因男在其間故以季女為少女此言斯飢為指幼
者並飢非獨少女而已故以季女為人之少子女子皆觀經為刺

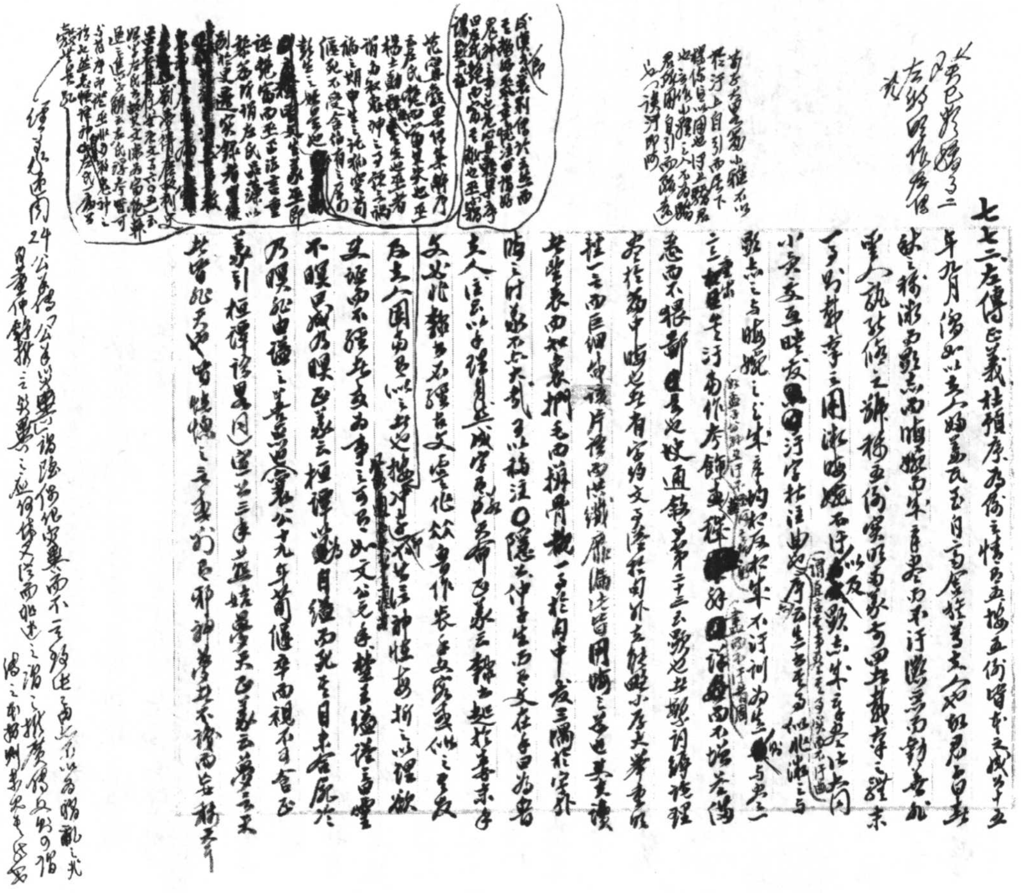




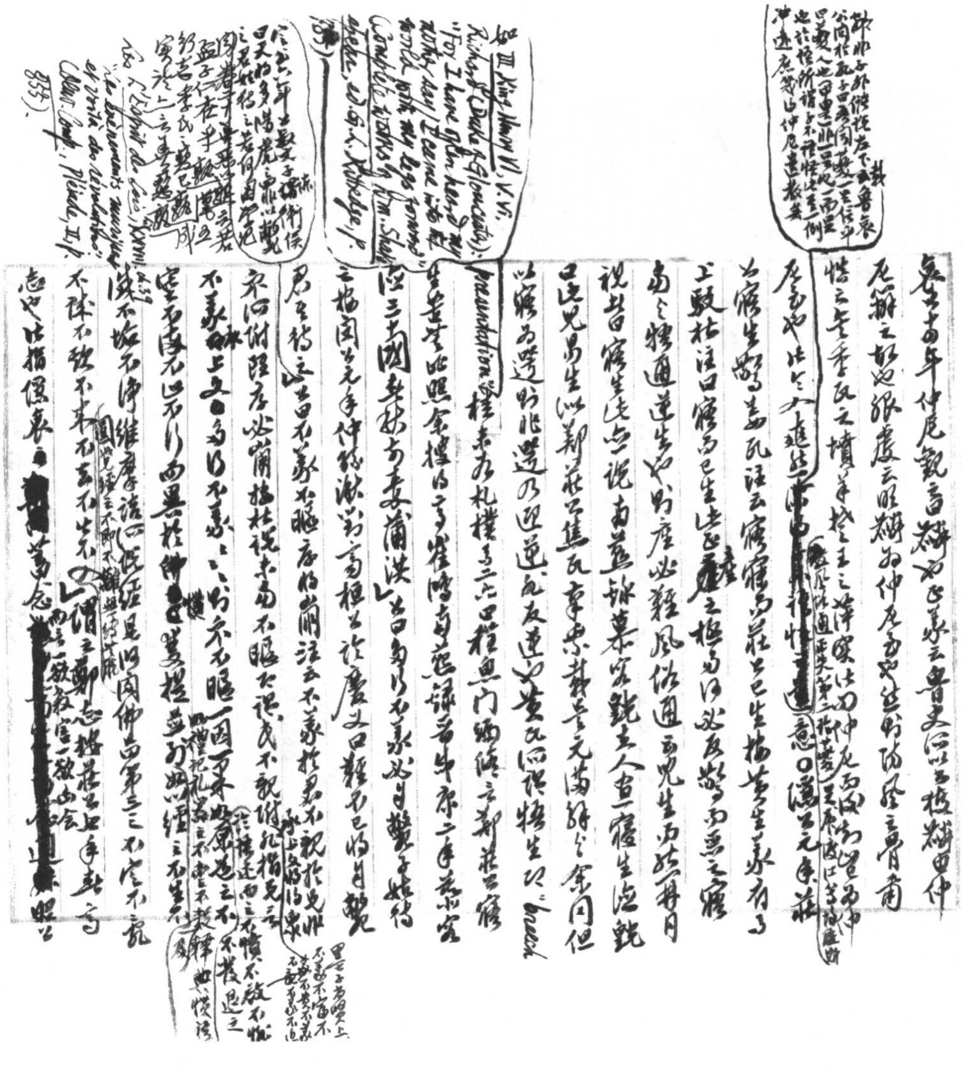


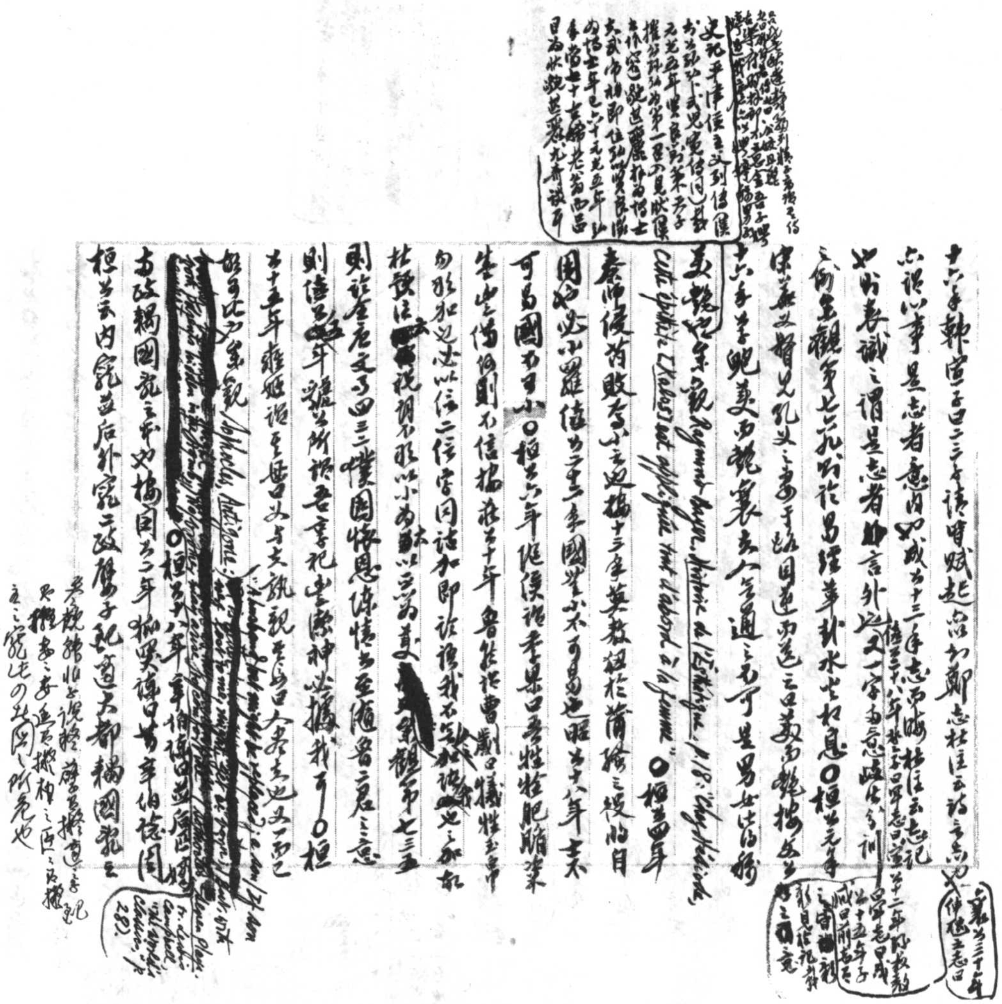






七七二 左傳正義





十六年韓宣子曰二三子請皆賦起亦以知鄭志 杜注云詩言志也

襄公二十七年 [illegible]

亦謂以事 是志者意內 以成 十四年志而晦 杜注云志記也

此所謂識之謂 是志者 [illegible] 言外之文一字而兼意 [illegible] 訓 按 [illegible] 八年 [illegible] 昭公十二年 [illegible]

之例 [illegible] 觀第七六九 [illegible] ○桓公元年

宋華父督見孔父之妻于路 目逆而送之 曰美而艷 按女子 [illegible] 竟

史記平津侯主父列傳 [illegible]

十六年 公子鮑美而艷 襄夫人欲通之 而不可 是男女皆得稱

美艷 參觀 Raymond Bayer, *Histoire de l'Esthétique*, p. 18: "Chez Hésiode, cette épithète (kalos) est appliquée tout d'abord à la femme." ○桓公四年

秦師侵芮 敗焉 小之也 按十三年莫敖狃於蒲騷之役 [illegible]

國必小羅 僖公二十二年 國無小 不可易也 昭公十六年 [illegible]

可易國乎 [illegible] ○桓公六年 隨侯曰 吾牲牷肥腯粢

盛豐備 何則不信 按莊公十年曹劌曰 犧牲玉帛

弗敢加也 必以信 二信字同 [illegible]

杜預注 [illegible] 謂不敢以小為大 [illegible] 參觀第七三五

則 [illegible] 四三 [illegible]

則 [illegible] 年 [illegible] 所 [illegible] 享祀 [illegible] 神必據我 ○桓

公十五年 雍姬謂其母曰 父與夫孰親 其母曰人盡夫也 父一而已

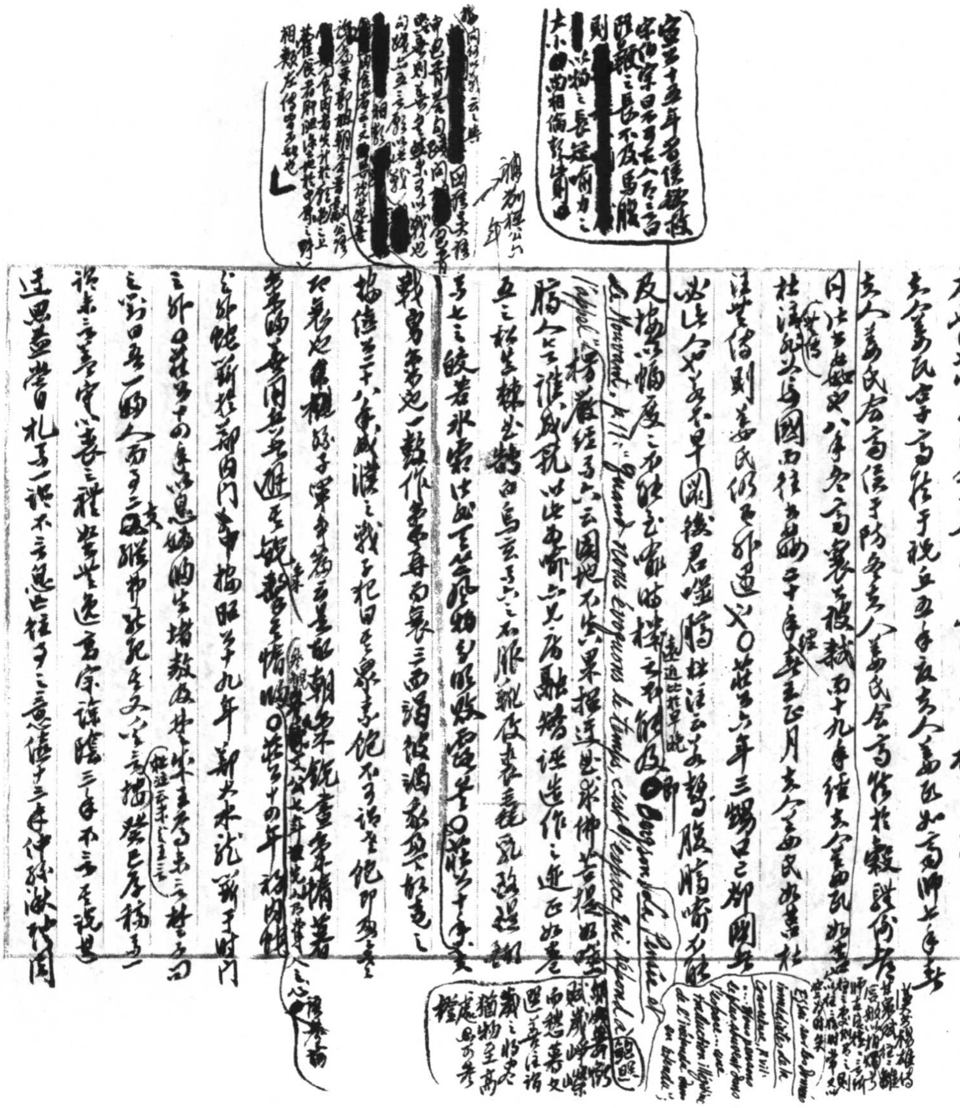
胡可比也 參觀 Sophocles, *Antigone*: [redacted] (Jebb, [illegible] Campbell, [illegible] Classics, p. 28)

[redacted] ○桓公十八年 [illegible]

亦改耦國亂之本 又按閔公二年 狐突諫曰 昔辛伯諗周桓

公云 內寵並后 外寵二政 嬖子配適 大都耦國 亂之

參觀韓非子說疑 孽有擬適之子 配有擬妻之妾 廷有擬相之臣 臣有擬主之寵 此四者 國之所危也



○莊公十九年，鬻拳強諫楚子，臨之以兵，懼而從之。鬻拳曰：吾懼君以兵，罪莫大焉。遂自刖也。[illegible]……是以[illegible]又不立

不言王之故，注云某說穀梁。○莊公二十八年，楚師夜遁。鄭人將奔桐丘，諜告曰：楚幕有烏，乃止。襄公十八年（晉）師

旗[illegible]夜遁。師曠告晉侯曰：鳥烏之聲樂，齊師其遁（杜注）。叔向告晉侯曰：城上有烏，齊師其遁。孫子（行軍篇）云：鳥起者伏也（[illegible]）伏兵

多集者虛也。○閔公元年士蔿曰：大子不得立矣……

太伯不亦可乎，猶有令名，與其及也。按二句[illegible]

卜偃曰：畢萬之後必大，萬，盈數也，魏，大名也；以是始賞，天啟之矣。[illegible]

（同[illegible]以[illegible]不[illegible]）

不能[illegible]記[illegible]仲[illegible]鄭[illegible]傳云[illegible]

[illegible]

人[illegible]（[illegible]）則[illegible]

[illegible]二年[illegible]（中[illegible]）

本是[illegible]

上文[illegible]

是字補[illegible]

[illegible]

（[illegible]猶[illegible]）

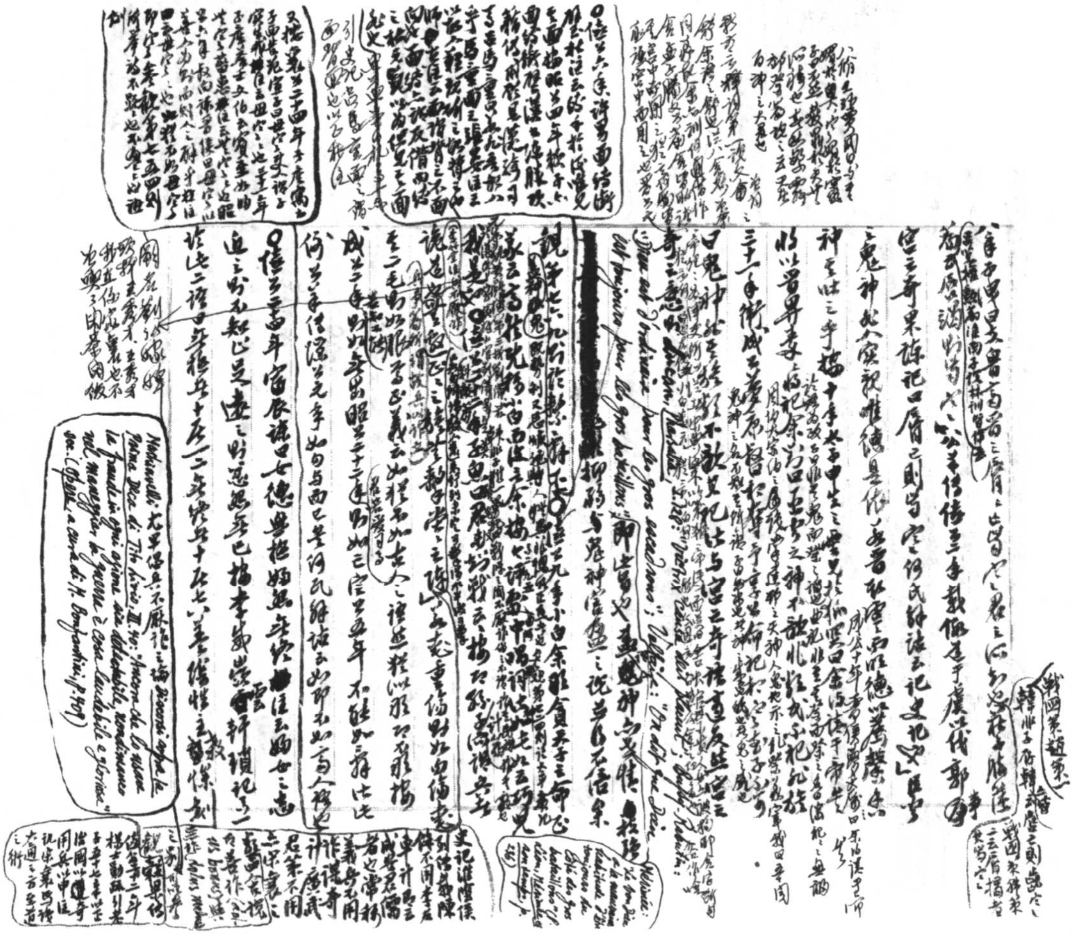
[illegible]猶[illegible]

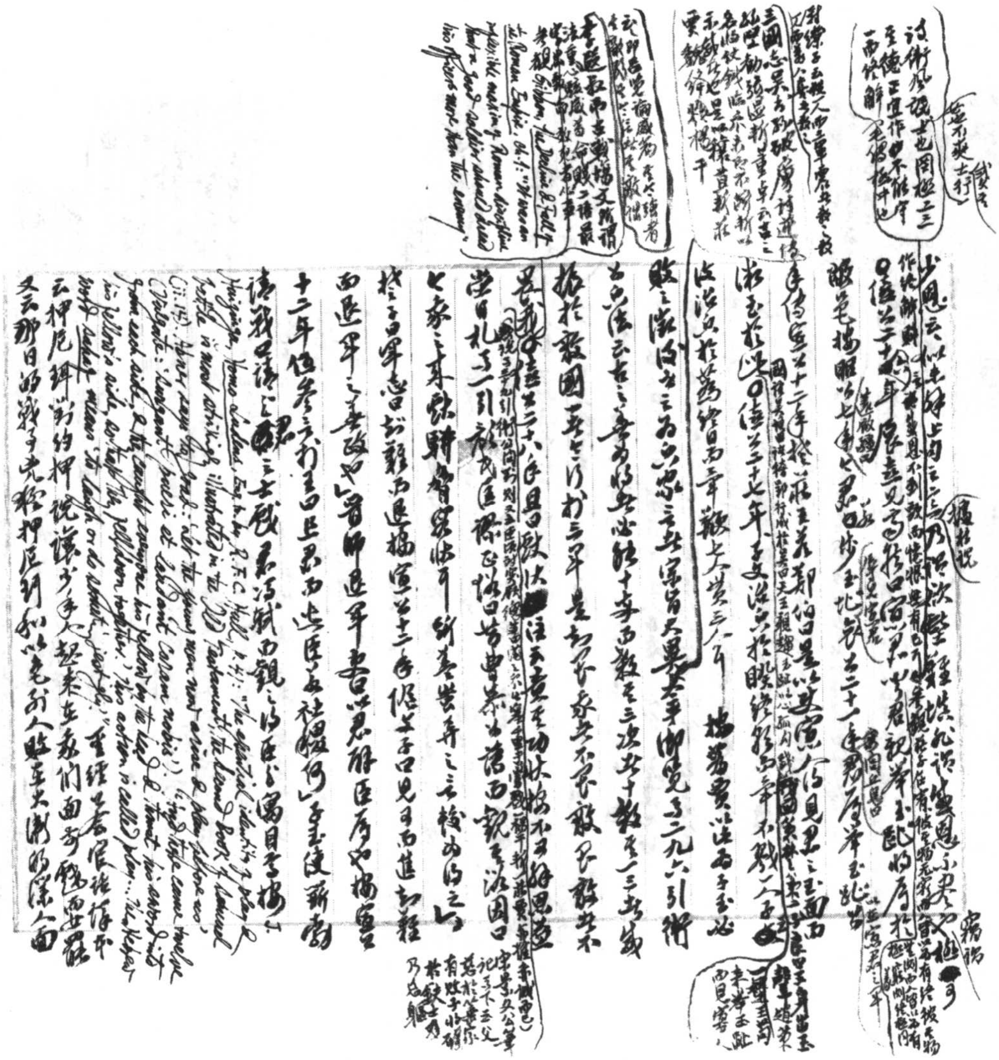
又不樂[illegible]

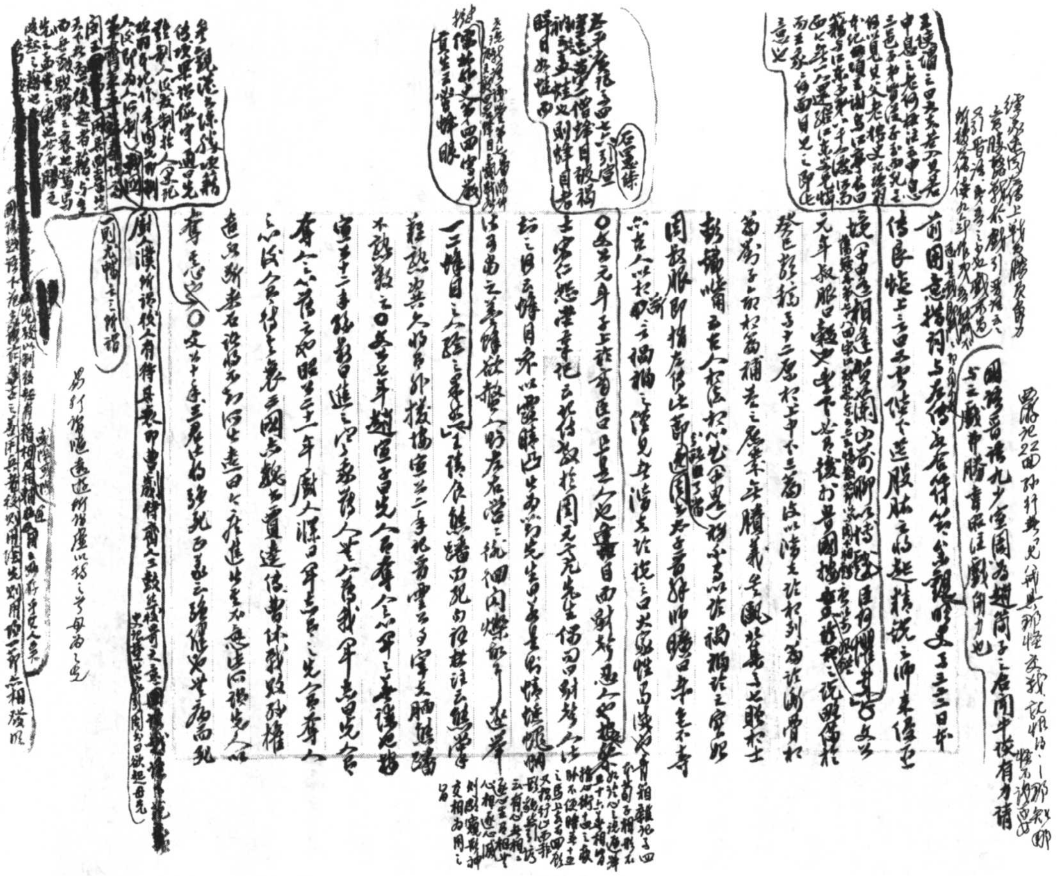
[illegible]

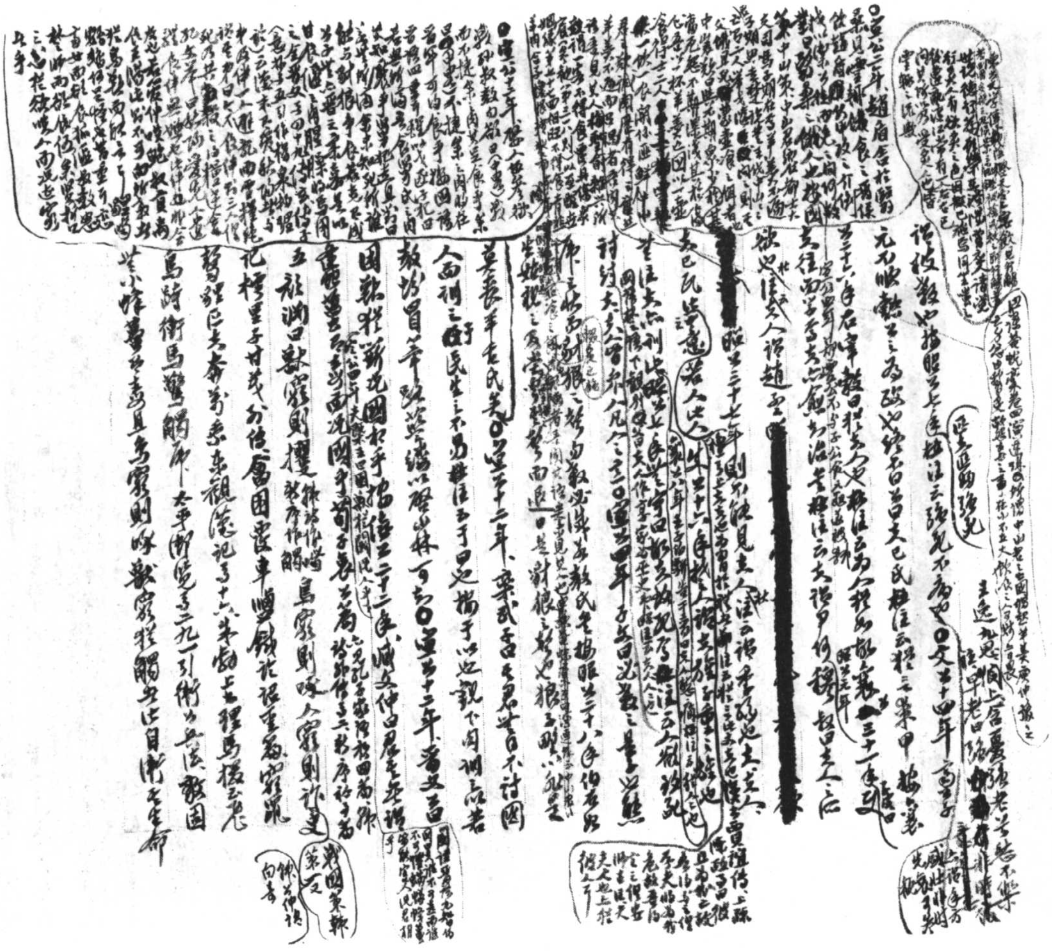
[illegible]

[illegible]









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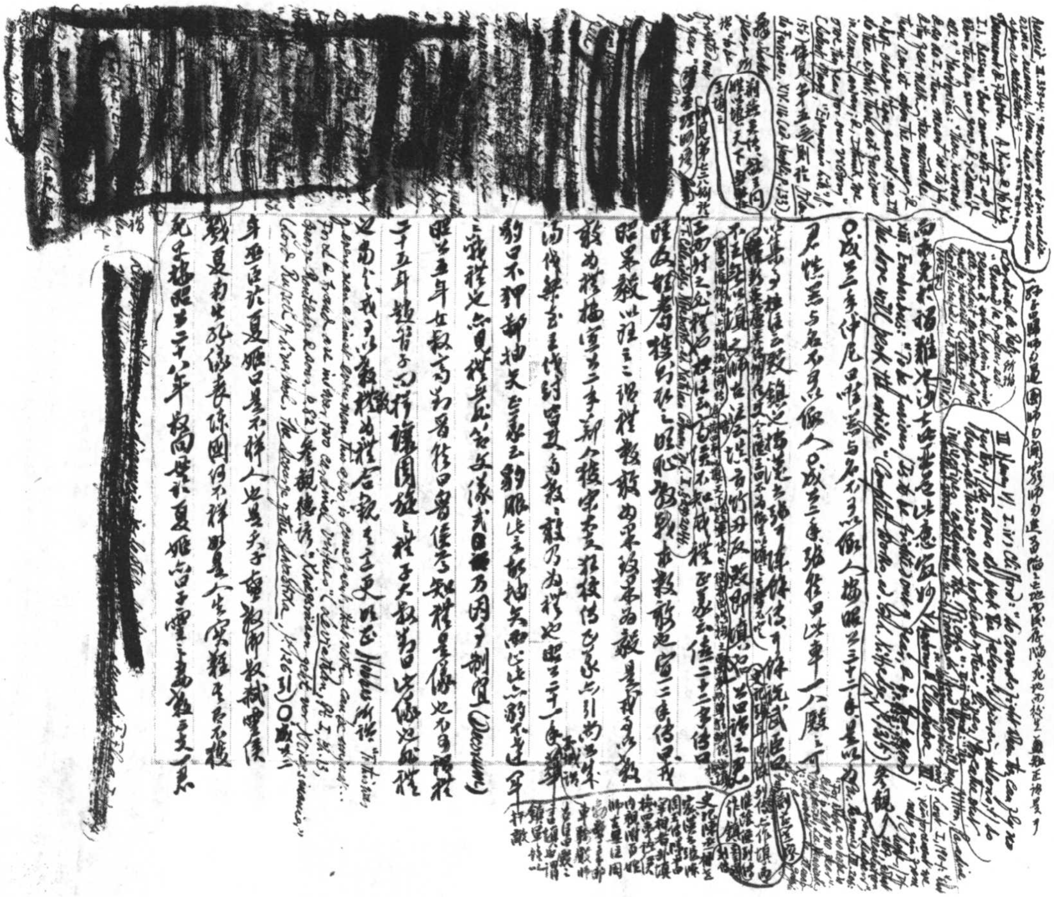
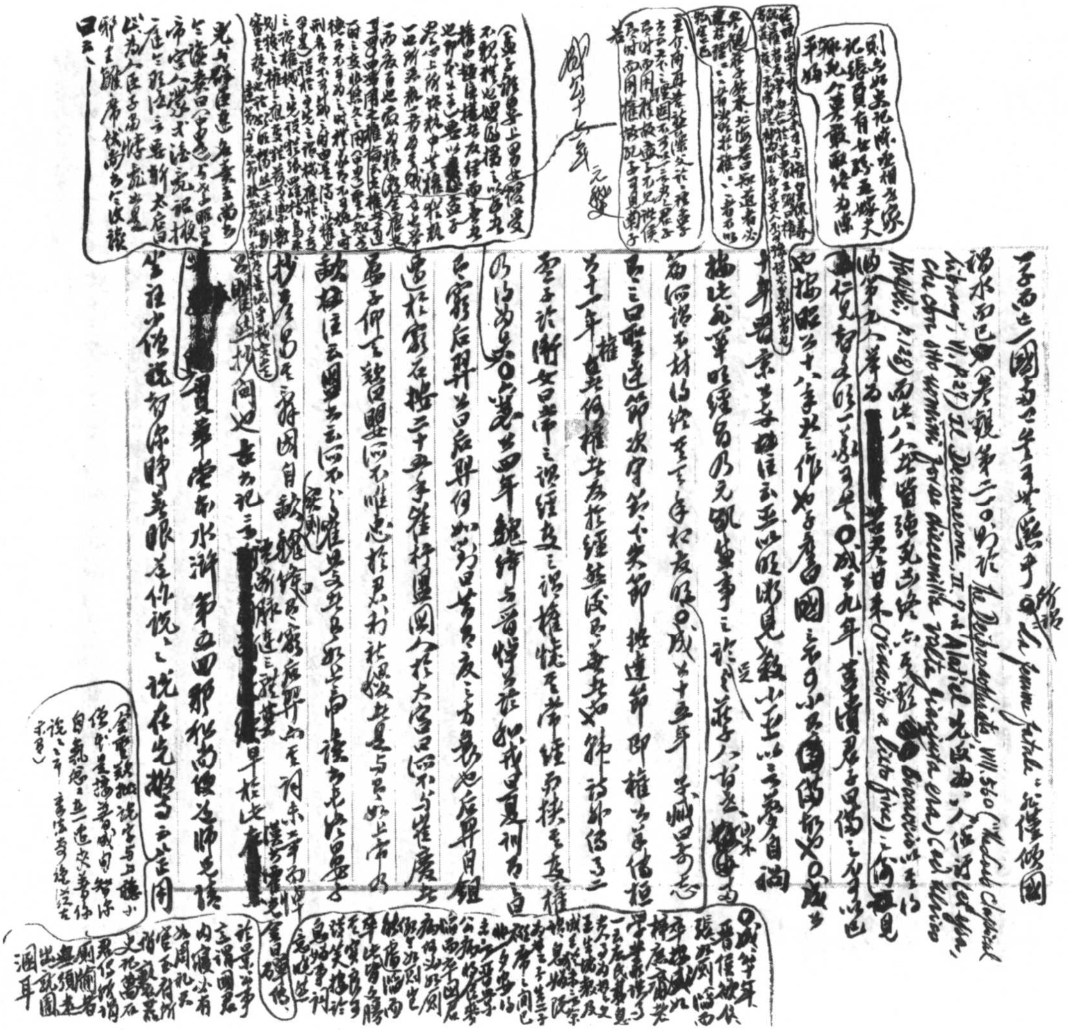
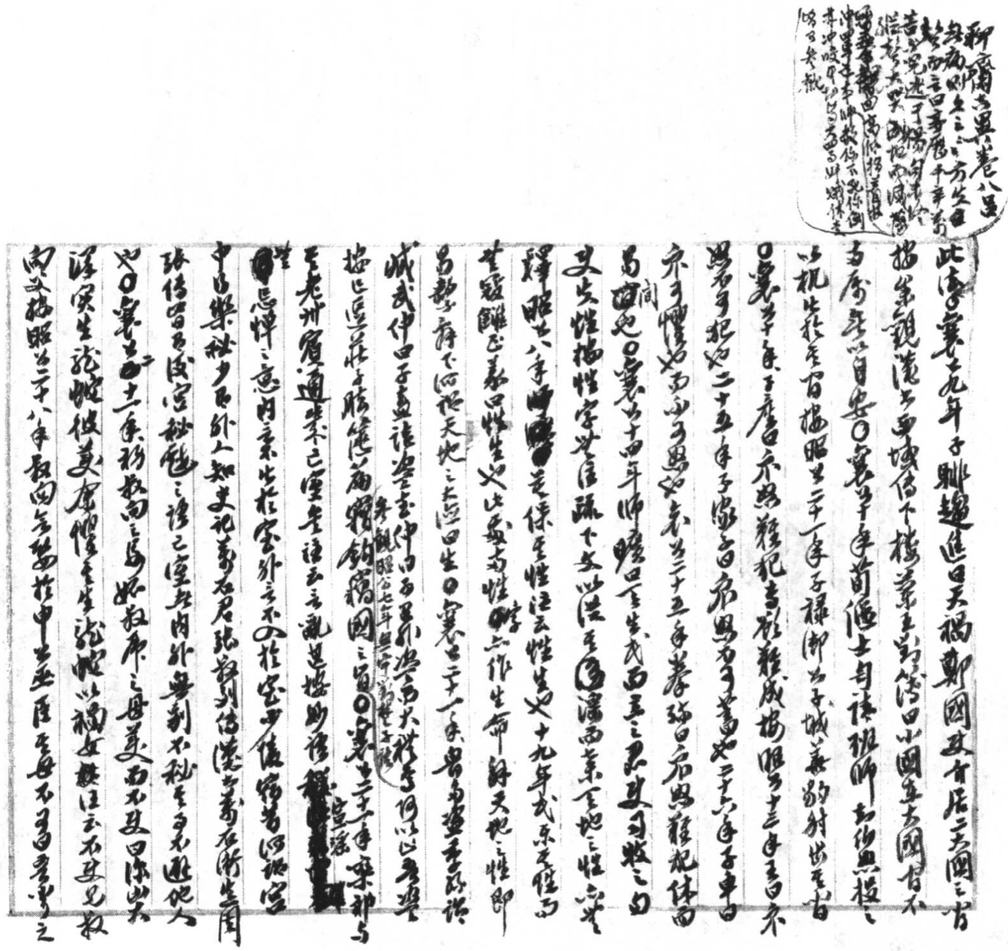
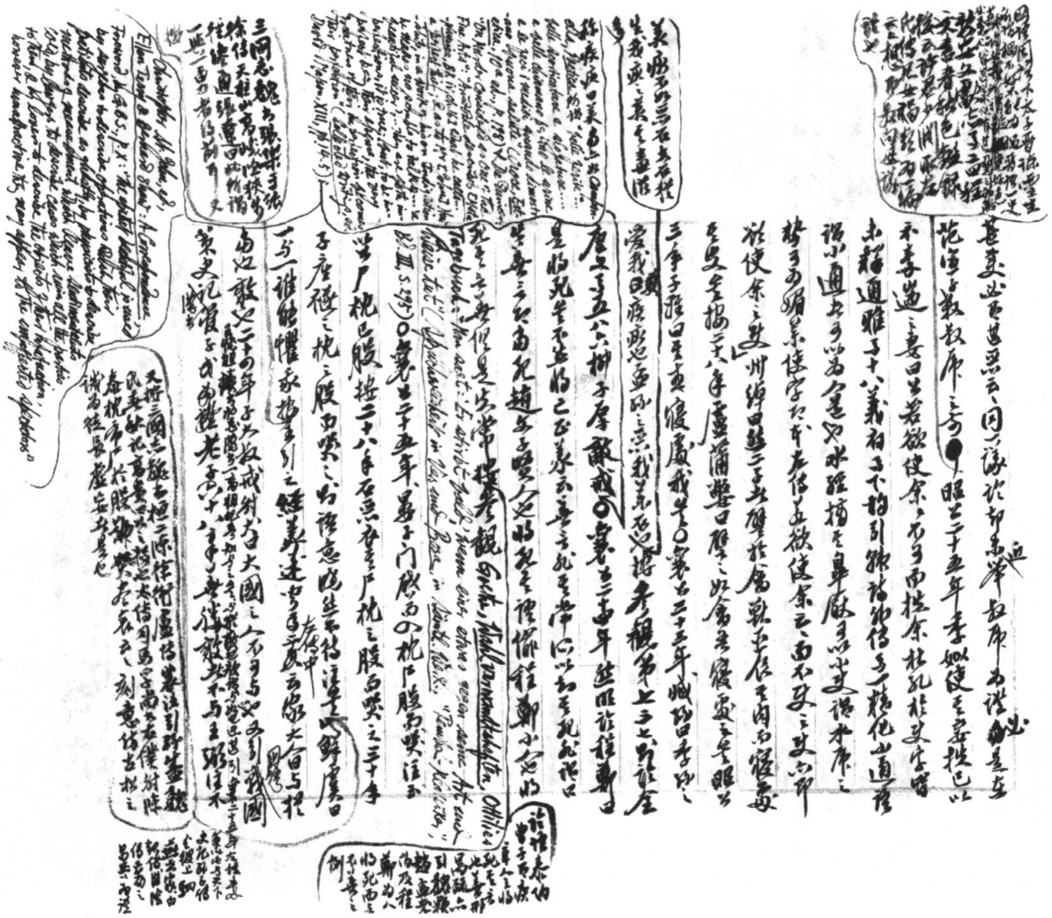


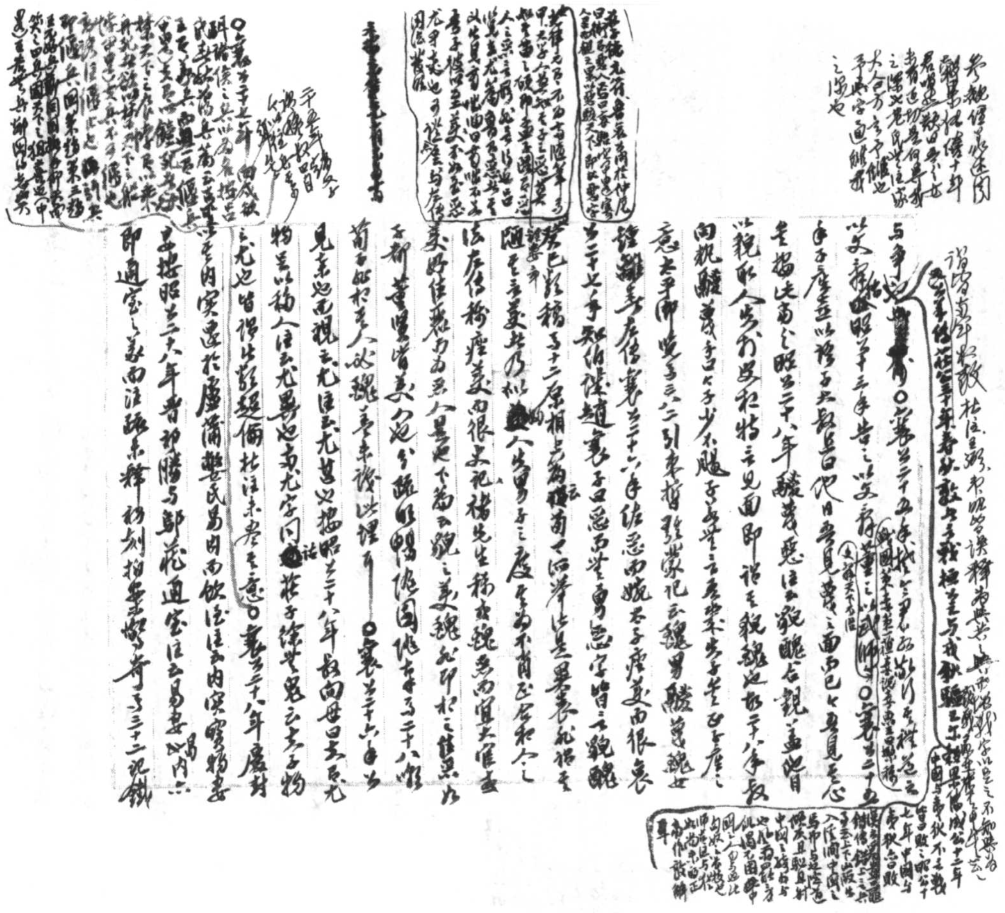


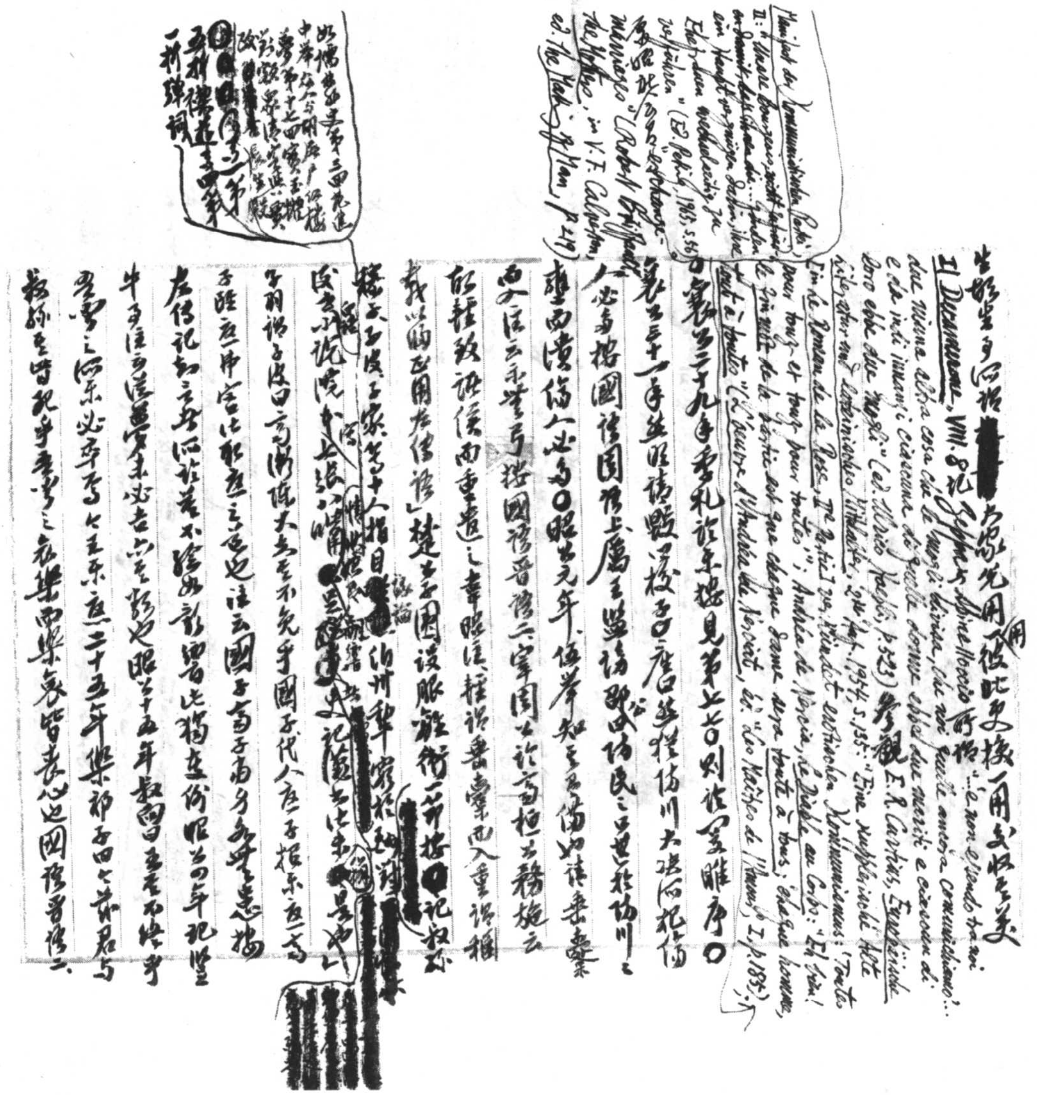


聊齋志異卷八[illegible]

此傳襄公九年子騑趨進曰天禍鄭國使介居二大國之間按參觀漢書西域傳下樓蘭王對漢使曰小國在大國間不兩屬無以自安。○襄公十年荀偃士匄請班師，知伯怒投之以机，出於其間；按昭公二十一年子祿御公子城，華豹射，出其間。○襄公[illegible]間[illegible]。○襄公十四年師曠曰[illegible]立之君，司牧之，勿使失性。[illegible]天地之性[illegible]昭公八年[illegible]莫保其性，注云：性，生也。十九年[illegible]樂其性而無寇讎，此處亦以為性，亦作生命，猶天地之性，即[illegible]天地之大德曰生。○襄公二十一年魯多盜，季孫謂臧武仲曰：子盍詰盜？武仲曰：子召外盜而大禮焉，何以止吾盜。按此可與莊子胠篋篇竊鉤竊國之[illegible]（參觀昭公七年無宇論盜有所在）。○襄公二十三年[illegible][redacted]（宣淫）[illegible]忌憚之意，內言不出於室，外言不入於室，[illegible]中冓之樂，秘不令外人知。史記萬石張叔列傳、漢書萬石衛直周張傳皆言[illegible]之諱，己室無內外，無私不秘，[illegible]避他人也。○襄公二十三年[illegible]昭公二十八年[illegible]







先姑出多問指[redacted]大家先用彼此交換〔用〕字以之矣

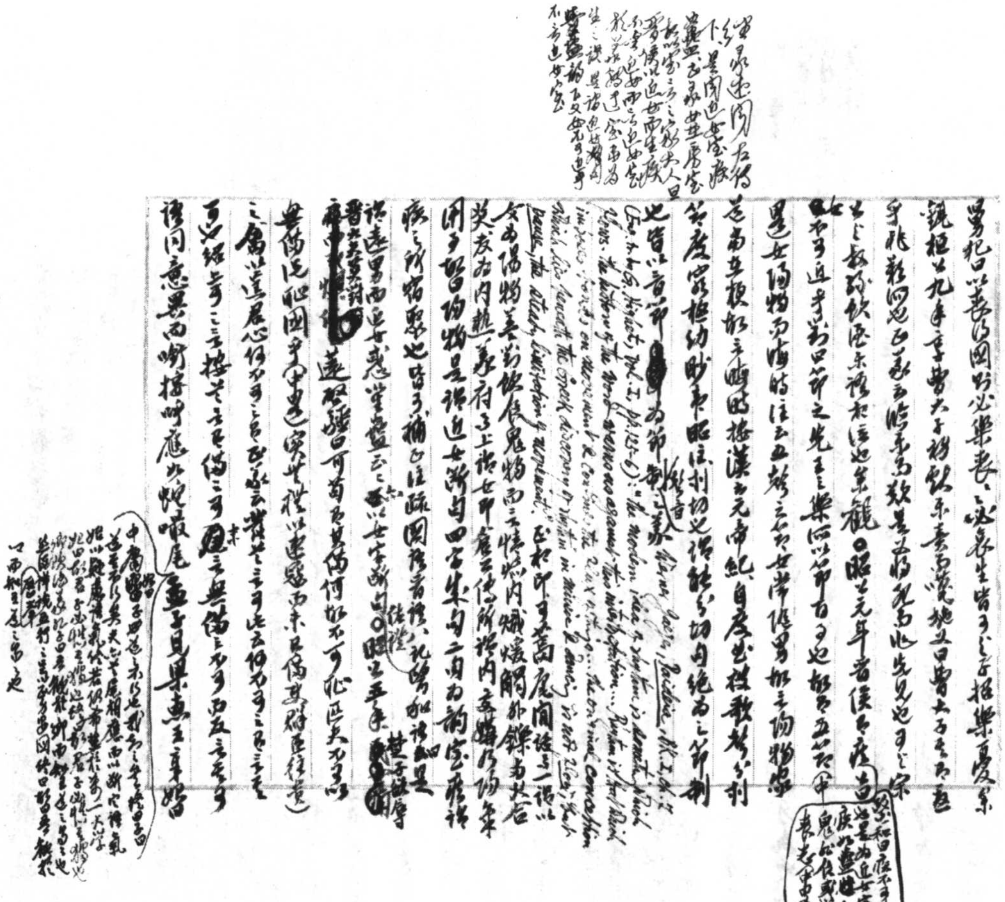
Il Decamerone, VIII. 8 記 Zeppa 与 Spinelloccio 所謂 "…e non è quindi tra noi due niuna altra cosa che le mogli divisa, che noi l'abbiamo a comune"; "e da indi innanzi ciascuna di quelle donne ebbe due mariti e ciascun di loro ebbe due mogli" (ed. Ulrico Hoepli, p.523) 參觀 E.R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl., 1954, S.135: „Eine empfindsame Kommunismus": "Toutes pour tous et tous pour toutes" [illegible] Le Roman de la Rose, IIe Partie [illegible]; Andréa de Nerciat, Le Diable au Corps: "Et fait! [illegible] la fin mot de la partie est que chaque femme appartenant à tous, chaque homme tout à toutes" ("L'oeuvre d'Andréa de Nerciat", éd. "Les Maîtres de l'Amour", I, p.183)

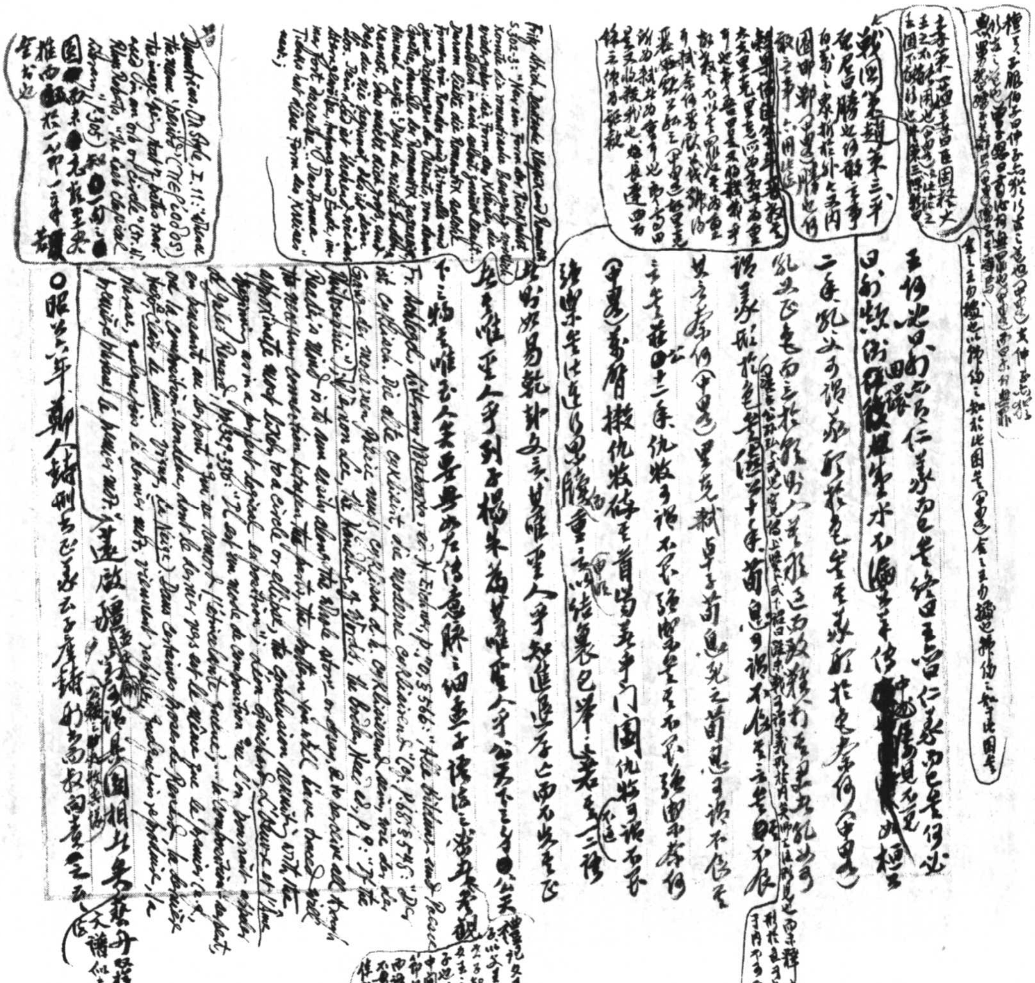
Manifest der kommunistischen Partei, II: „Unsere Bourgeois, nicht zufrieden damit, daß ihnen die Weiber … [illegible] finden ein Hauptvergnügen darin, ihre Ehefrauen wechselseitig zu verführen." (Ed. Peking, 1965, S.56) 參昭 "wife-exchange-marriage", Robert Briffault, [illegible] in V.F. Calverton, ed. The Making of Man, p.249)

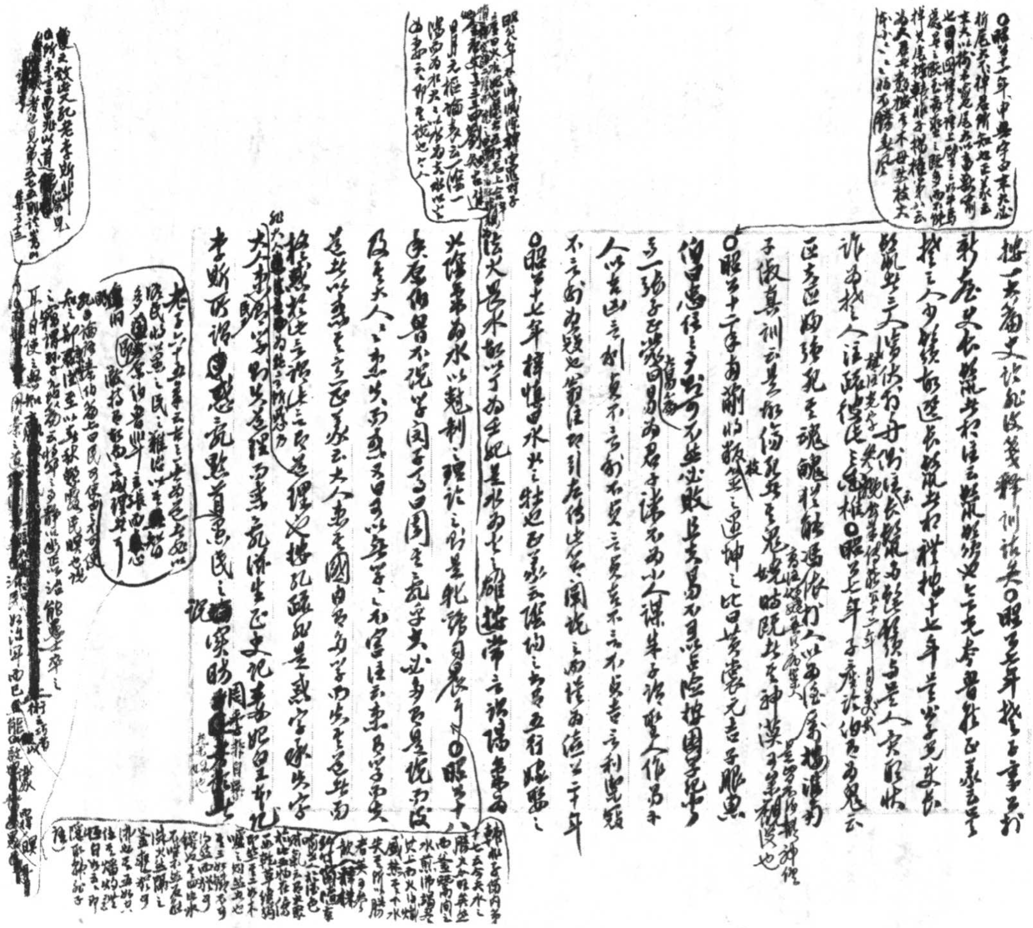
〇襄公二十九年季札論樂見第七卷〇則論宴雕序〇

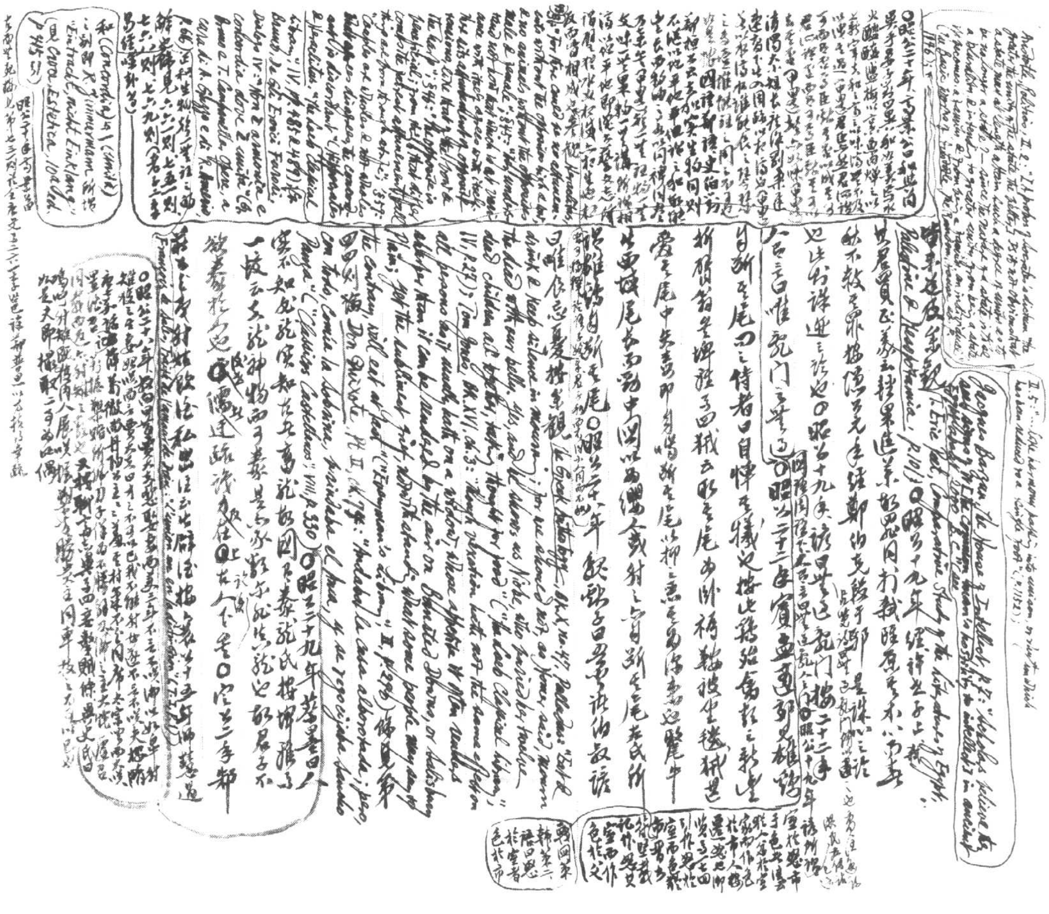
襄公三十一年然明請毀鄉校子產曰譬諸防川大決所犯傷人必多按國語周語上厲王監謗邵公諫曰防民之口甚於防川川壅而潰傷人必多〇昭公元年伍舉知其有備也請垂櫜而入注云示無弓按國語晉語二宰周公語齊侯曰君務靖亂所輕致諸侯而重遣之韋昭注輕謂輕橐而來重謂稛載以歸」用左傳語」楚王子圍設服離衛一節按[redacted]記叔孫穆子子皮子家等十人指目[redacted][illegible]伯州犁[illegible]段去不遠[illegible]記叔孫[illegible]子羽語子皮曰[illegible]陳大夫其不免乎國子代人憂子招樂憂齊子雖憂弗害」一節當比觀之注云國子爲子南爲子各有之患按左傳記事之前何[illegible]不驗如影響此獨[illegible]四年記楚[illegible]中子注云[illegible]未必者[illegible]四十五年叔弓[illegible]君臣之間樂必辛焉七王樂應二十五年樂祁曰[illegible]君與哀樂之喪[illegible]哀樂皆喪心也國語晉語二

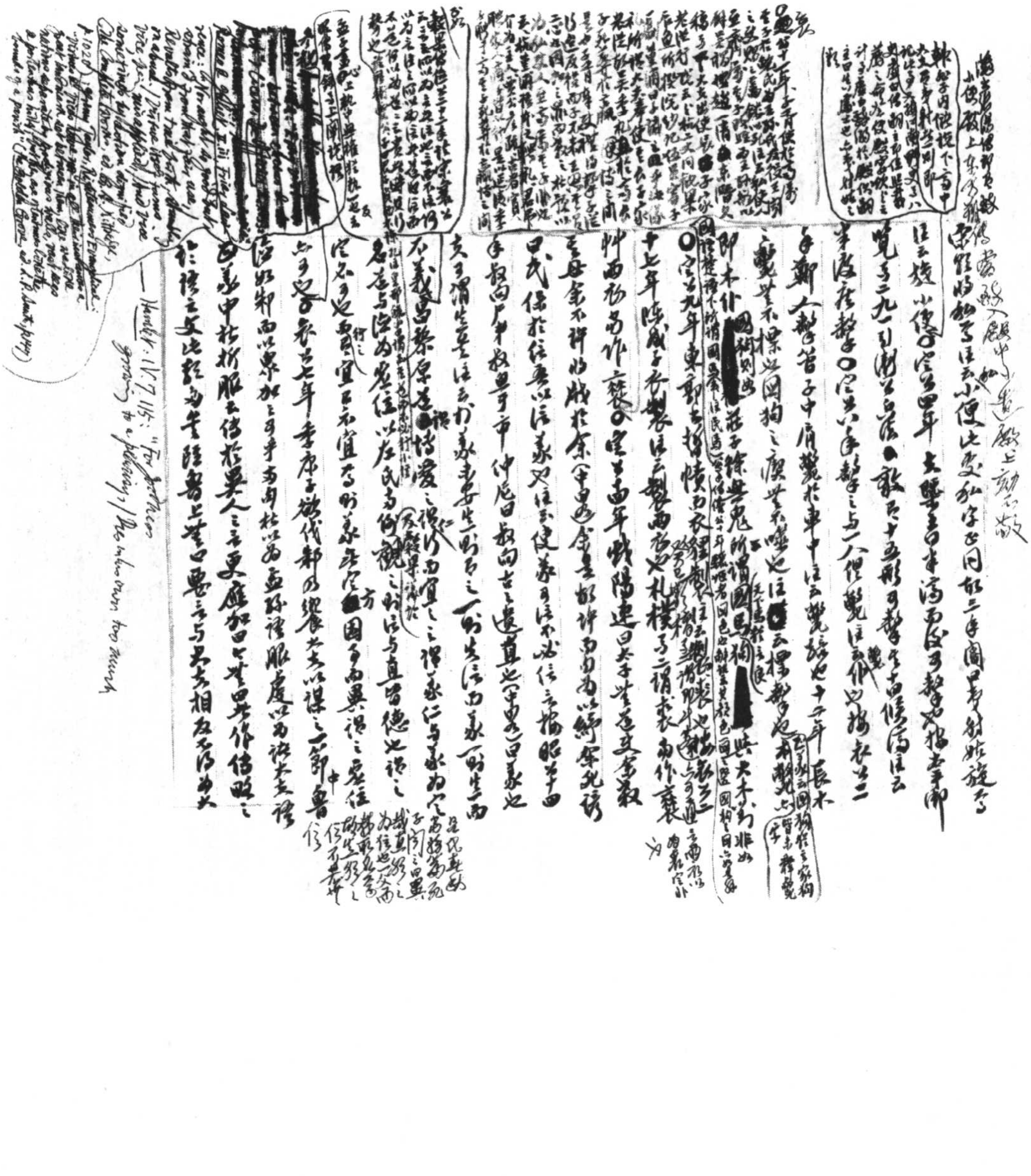
此傳某第三冊[illegible]中華[illegible]明[illegible]參第十七冊[illegible]寶玉[illegible]改[illegible]一折彈詞

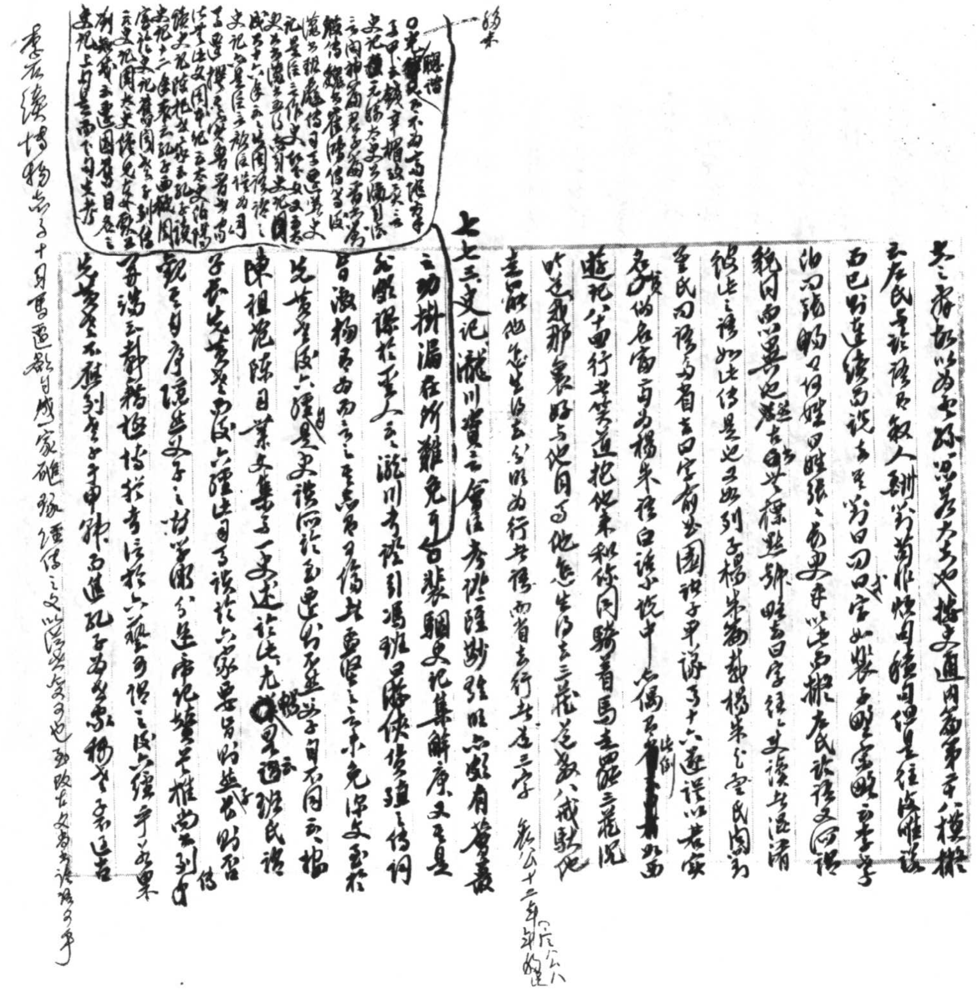












[illegible]

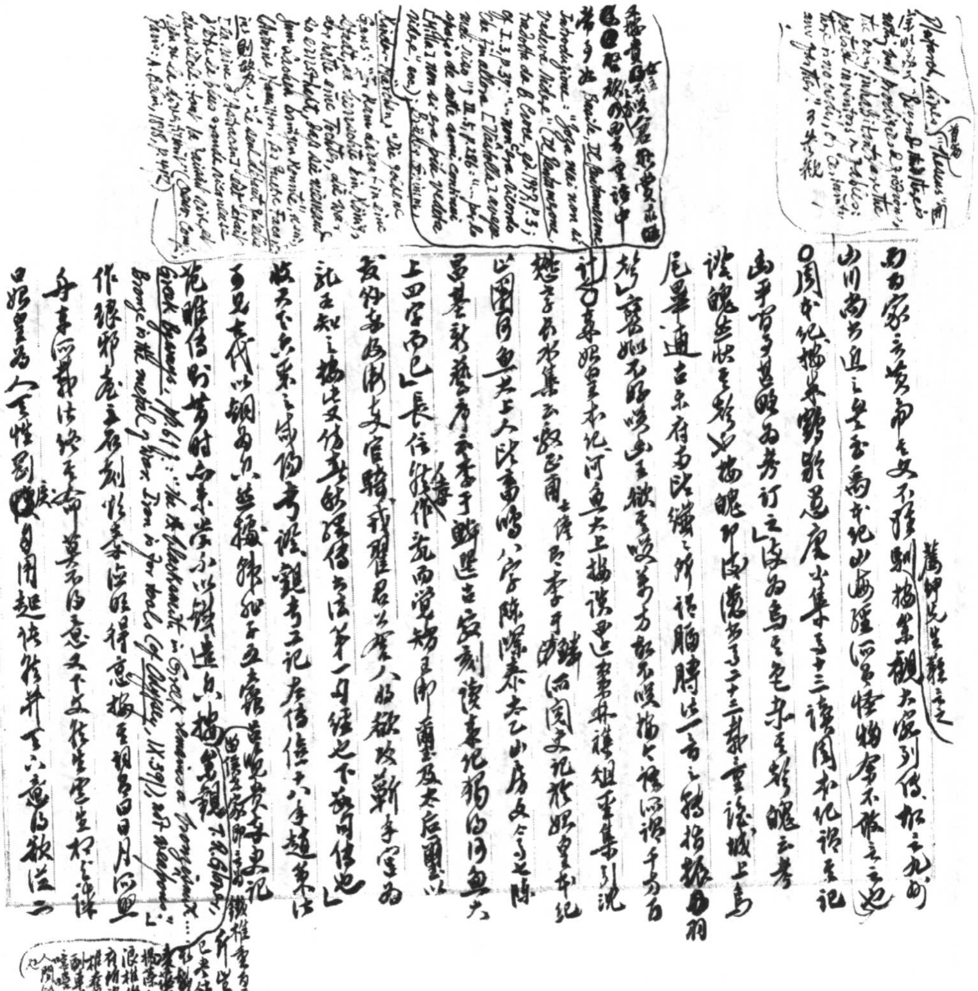
七七三

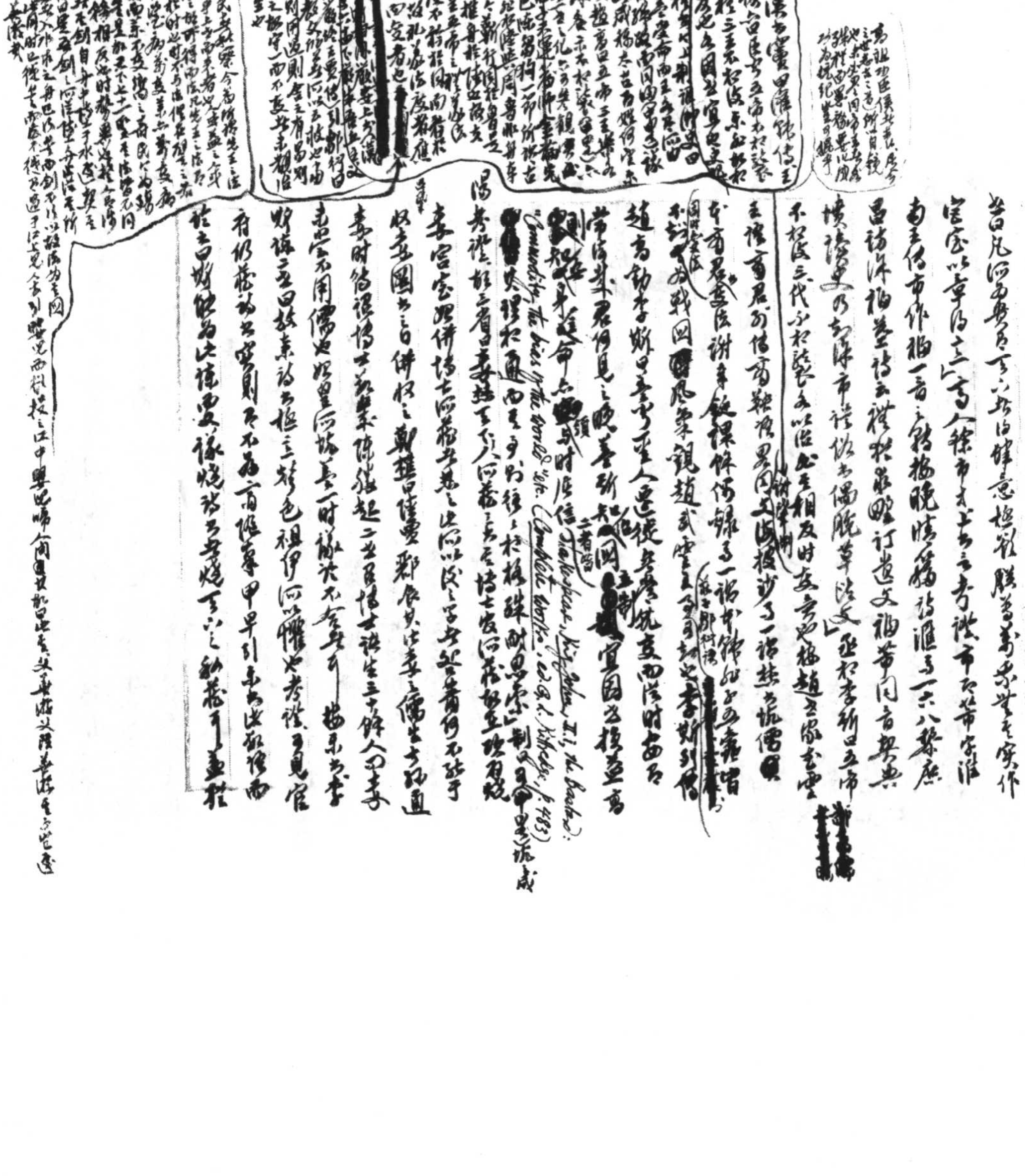
[illegible]瀧川資言《會注考證》雖頗有發[illegible]

之功，掛漏在所難免[illegible]裴駰史記集解[illegible]

[illegible]

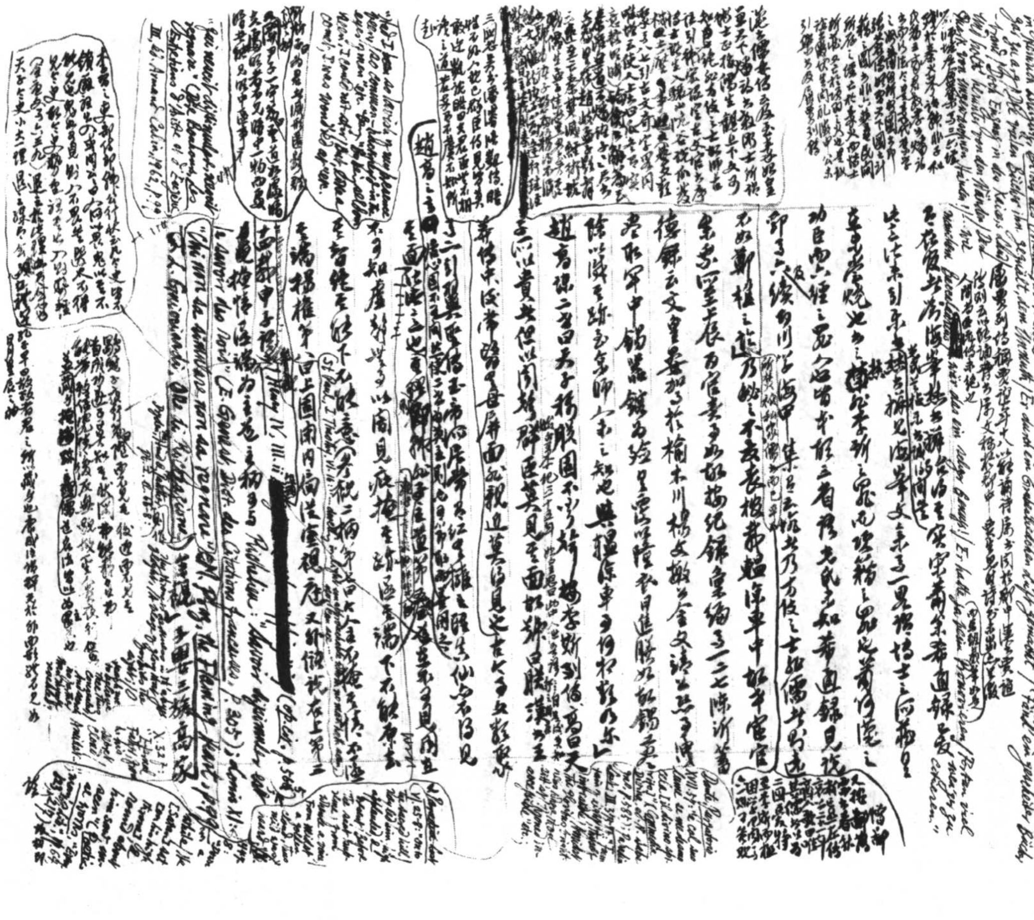
之謂共為稱孔子為至聖，亦以周為庶邦。子謂子中詳叙荀卿文，隱然以孟子作主，退之醇疵之辨，子長已見先覺窺諸孔子之意，得子長為明證。又按樊氏法苑金書藩者同。子長遷傳贊。楊泉物理論曰：班固漢書因父得成，遂沒不言彪，殊異子遷之為多。觀班固漢書諸國◎讚，則飾主闕為柳先生敘事叙時者，取窠乃時失實，述時飾非謹詞，其為時予寔說史，又深惡之，至望斥子長謗封禪，於此益不馴。◎五帝本紀。考證引林伯桐曰：禮記祭法稱黃帝正名百物，然則史記謂取其首與深之據。周廣業蓬廬文鈔卷二史記首黃帝說略云：史記之首黃帝，非其本意，觀五帝本紀讚及自序，再參之封禪書，可以知之。一尋梅竟以來，陶唐以來，明斷自唐虞古史，宜略而詳。蓋漢自高帝起，即祠黃帝於沛庭，外戚世家云竇太后好黃帝老子言，景帝以讀，至武帝用李少君說、公孫卿謀，乃以黃帝視妻子如脫躧之欲封禪，方士所載延年改曆諸事，無一不託諸黃帝。公孫卿黃帝且載其得仙一語，尤足為武帝窮極方士之緣飾矣。當代天子祖述憲章之帝也，太史公為之，以其恨而自謂封者，以作史之年，遭而太初元年，明堂建，諸神受記之時，正用黃帝迎日推策法而已。黃帝之臣以得順之道，然而寓諷於封禪書，而致嚴於五帝本紀，然而獨裁黃以來

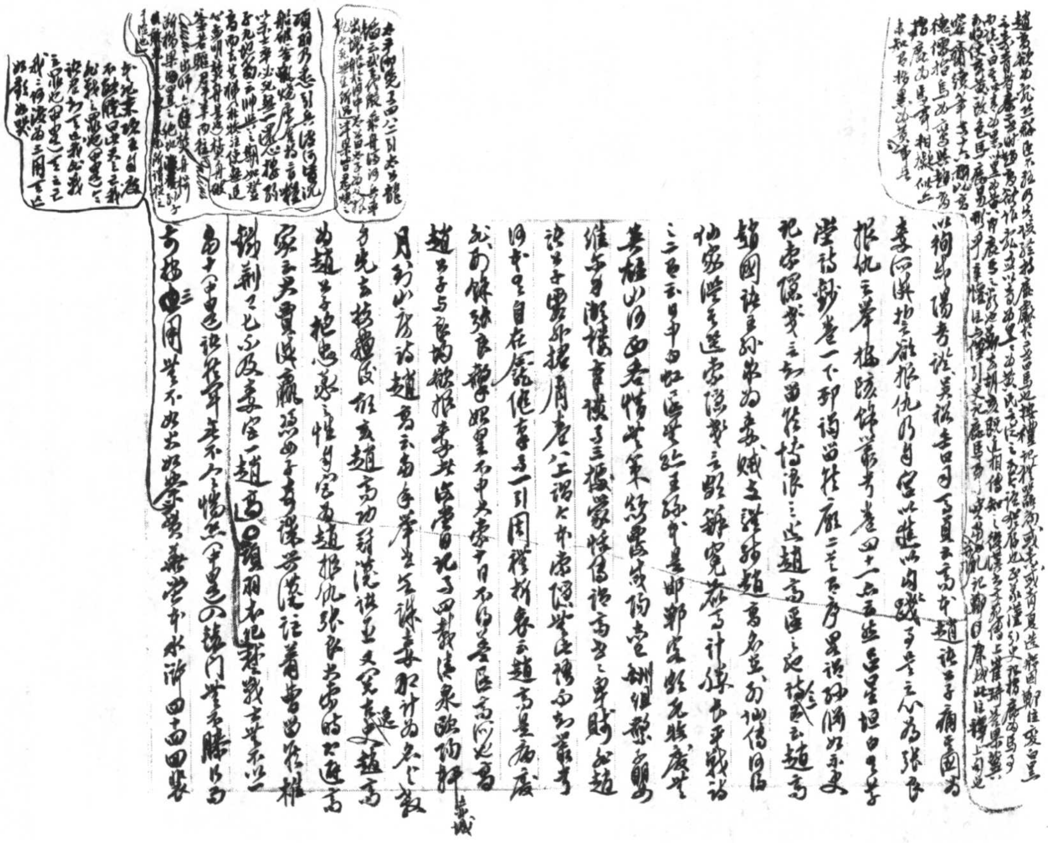


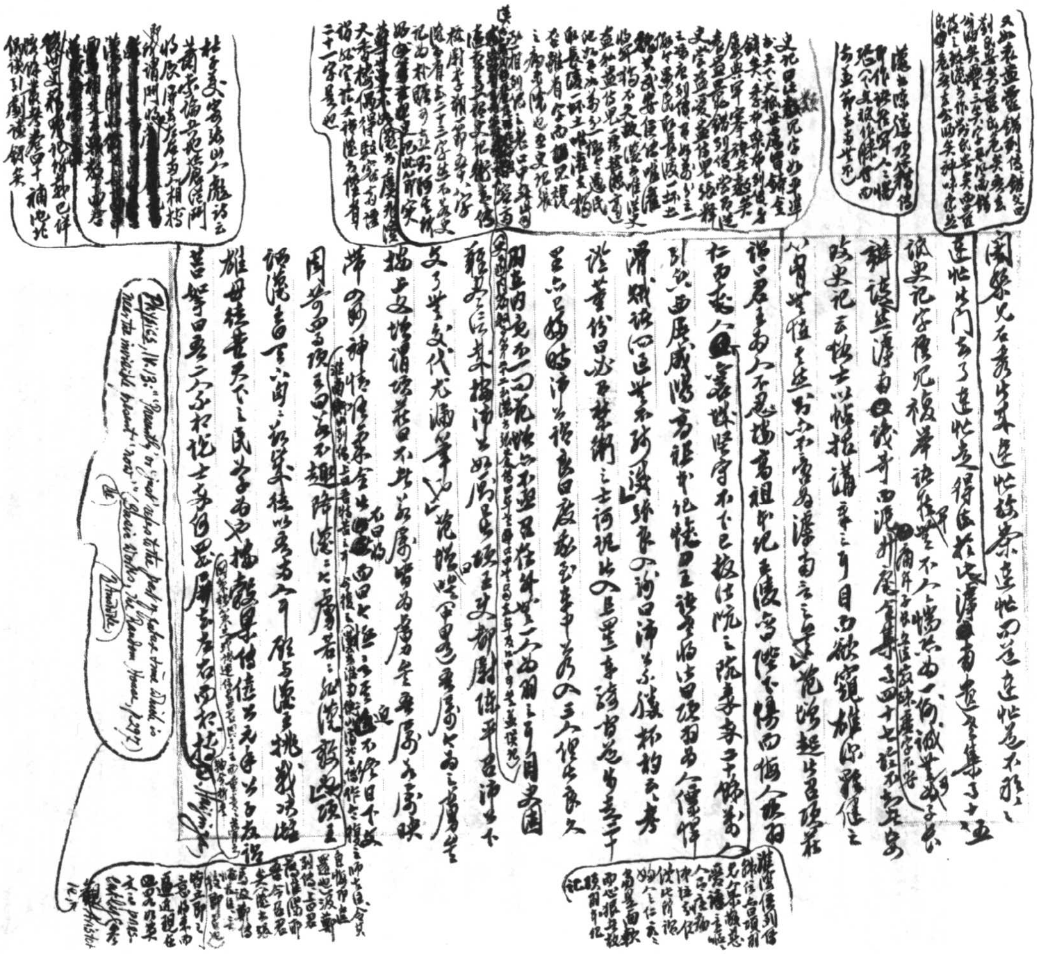


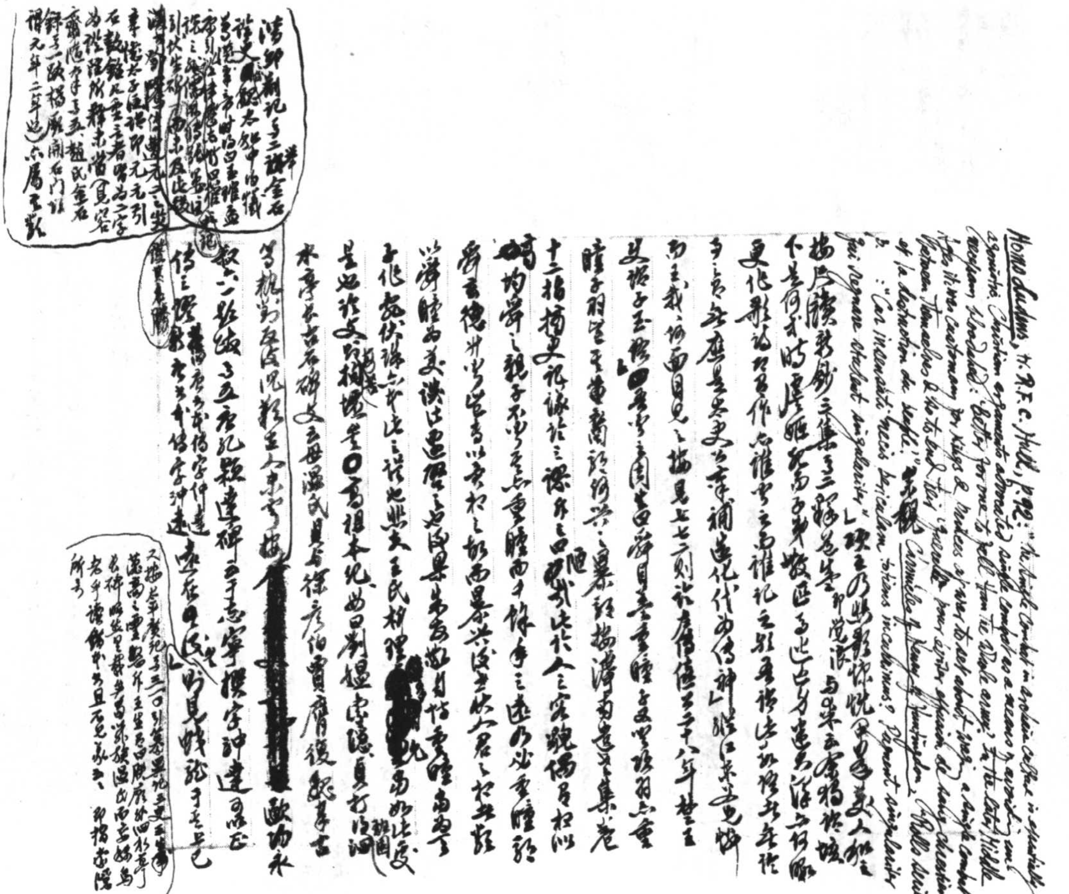
"Commodity, the bias of the world" etc.

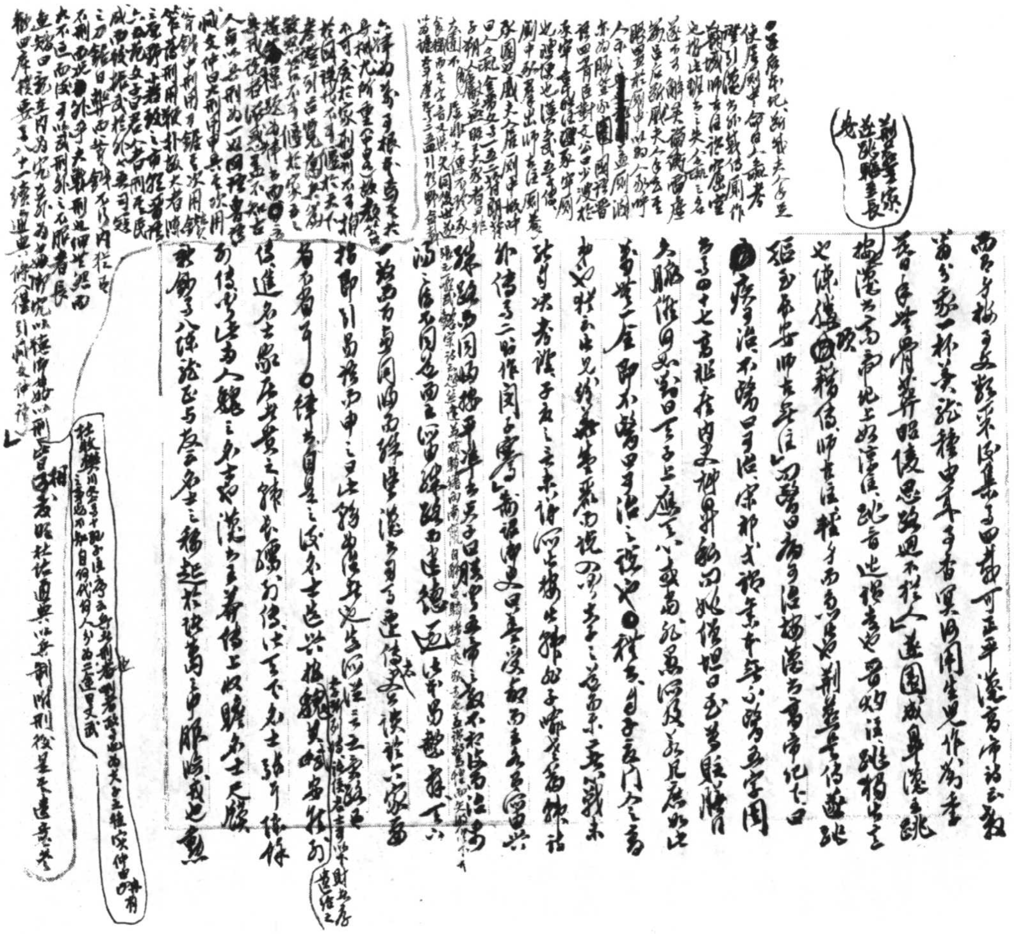
Shakespeare, King John, II. i, the Bastard: Complete Works, ed. G. L. Kittredge, p. 483

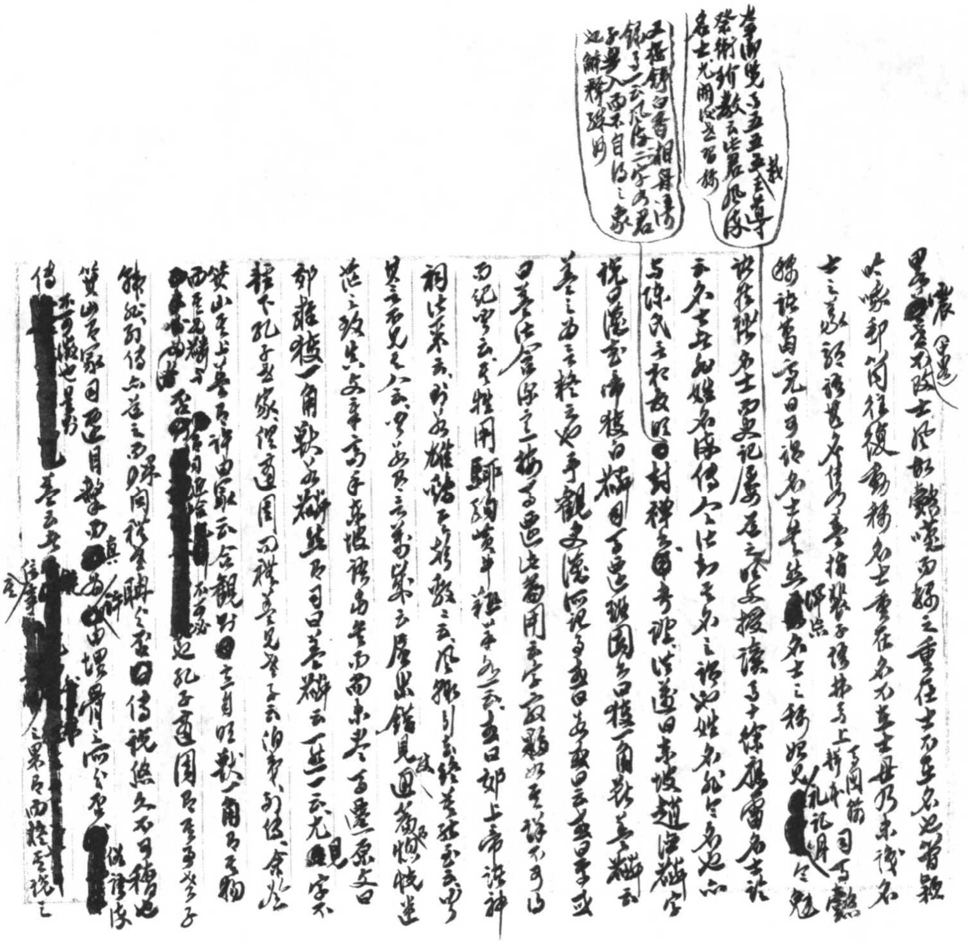












又封禪書[illegible]神山謂[illegible]蓬萊方丈瀛洲，此三神山者，其傳在勃海中……諸仙人及不死之藥皆在焉。其物禽獸盡白，而黃金銀為宮闕。未至，望之如雲；及到，三神山反居水下。臨之，風輒引去，終莫能至云。世主莫不甘心焉……則又與世人絕異……又漢武故事……三曰[illegible]

〇封禪書：丁夫人、雒陽虞初等以方祠詛匈奴大宛焉……漢武帝……封禪書云云。已見前……何以……不此……

或訛耳。惟七子摭拾史記[illegible]，如李空同詩集自序云

李子曰：曹縣蓋有王叔武云，其言曰：真詩乃在民間。[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

李滄溟先生集序云[illegible]

先生[illegible]

集[illegible]作[illegible]佛菩薩[illegible]

序云[illegible]張[illegible]

口所[illegible]作[redacted][illegible]千子天

備[illegible]全集[illegible]五[illegible]

[illegible]千年[illegible]

[illegible]

[illegible]

化佛於鬼神[illegible]

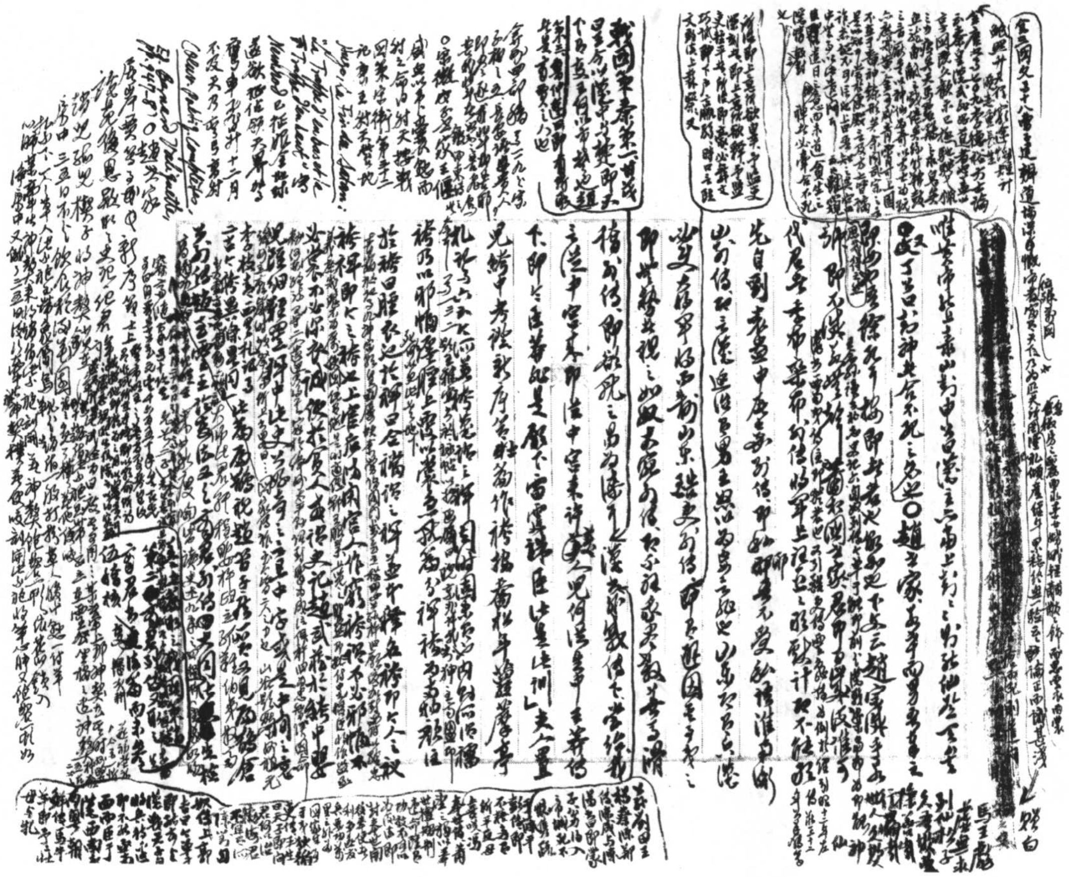
[illegible]

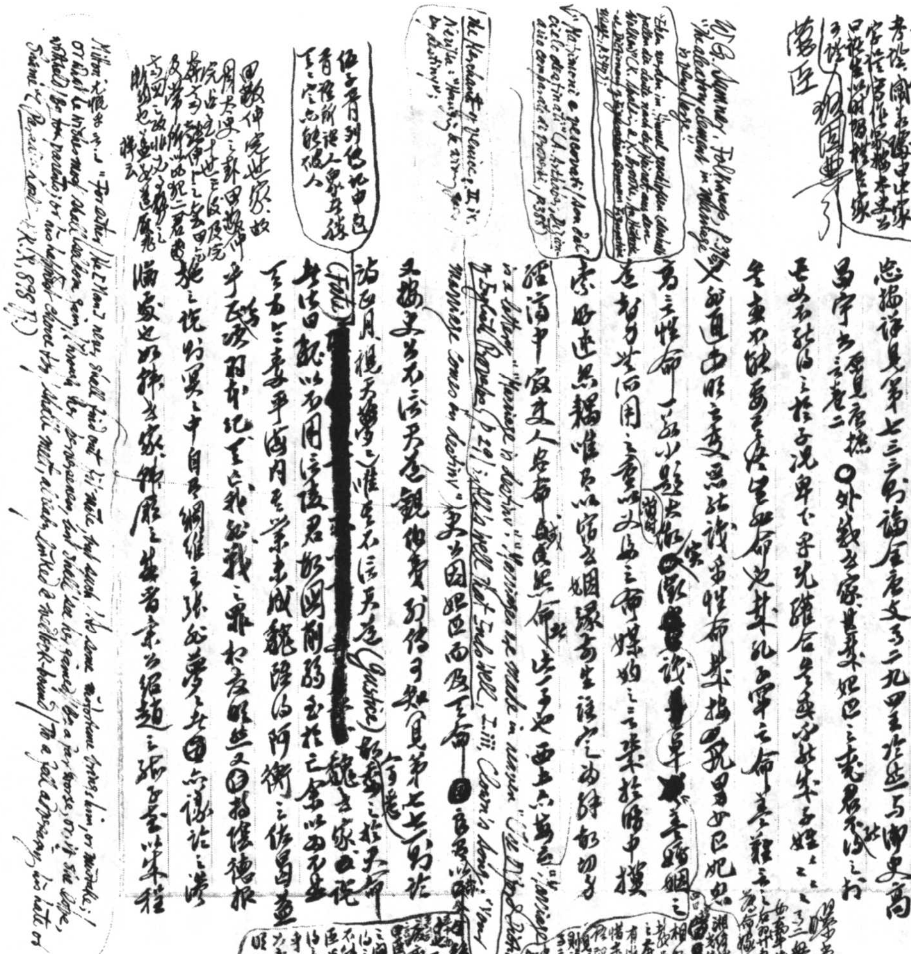
[illegible]神[illegible]

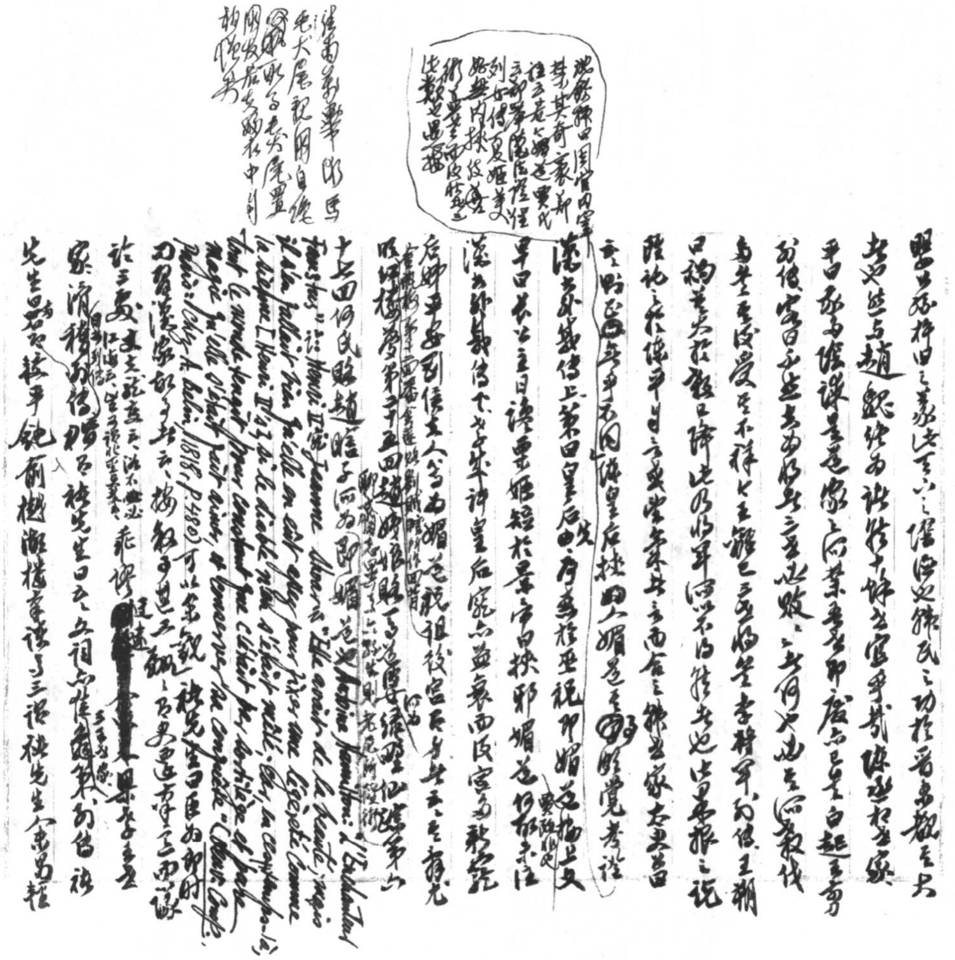
[illegible]

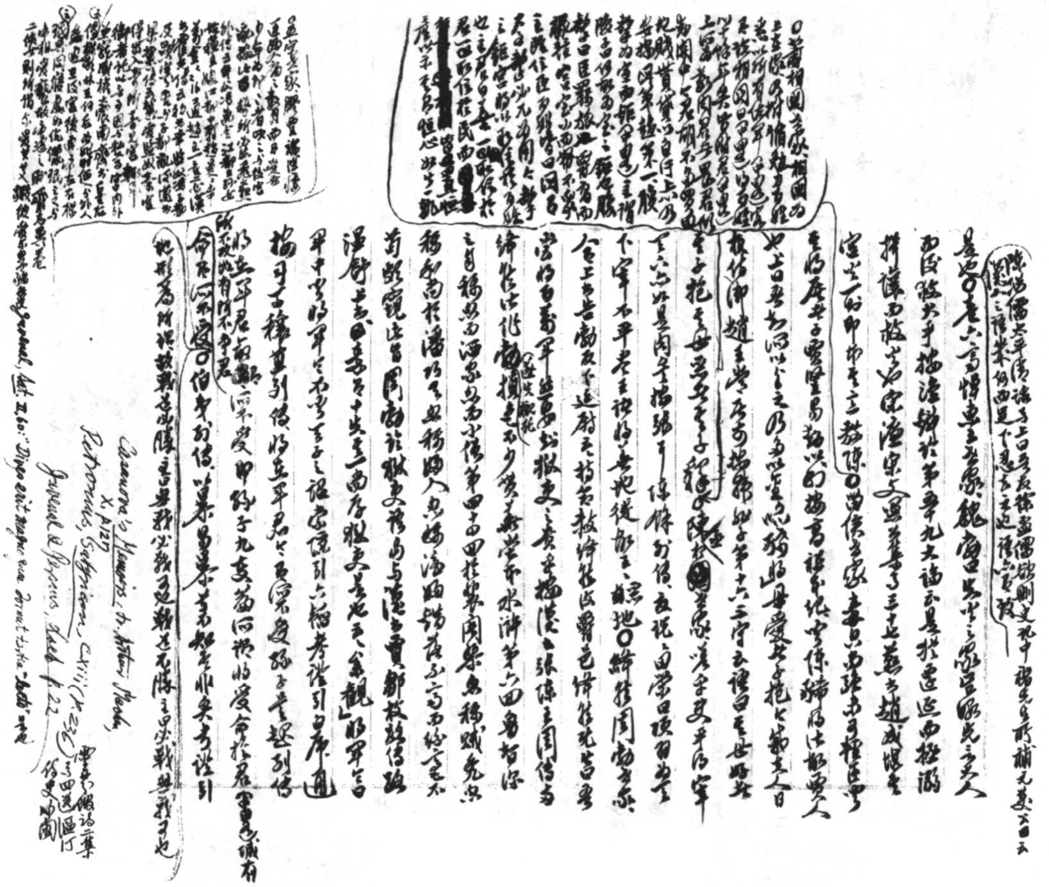
似[illegible]封禪[illegible]

[illegible]封禪書[illegible][redacted][illegible]封禪[illegible]七十二王





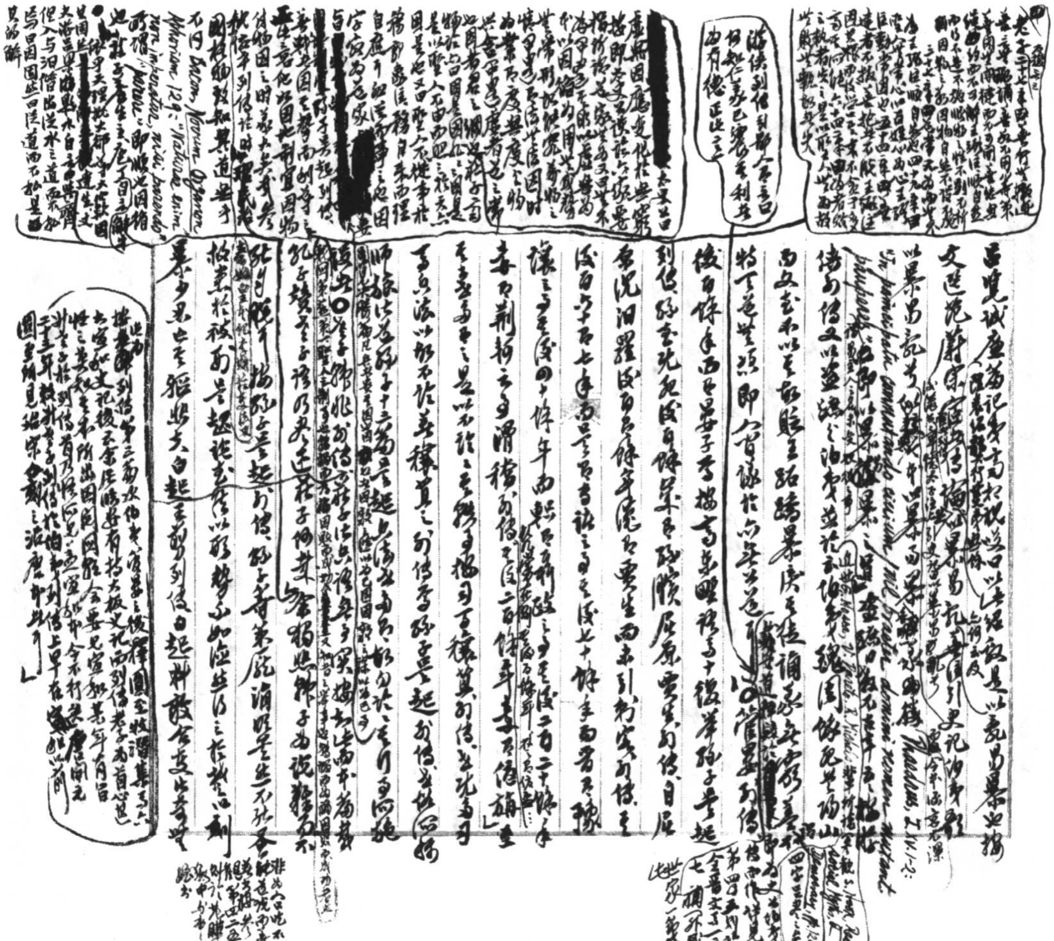


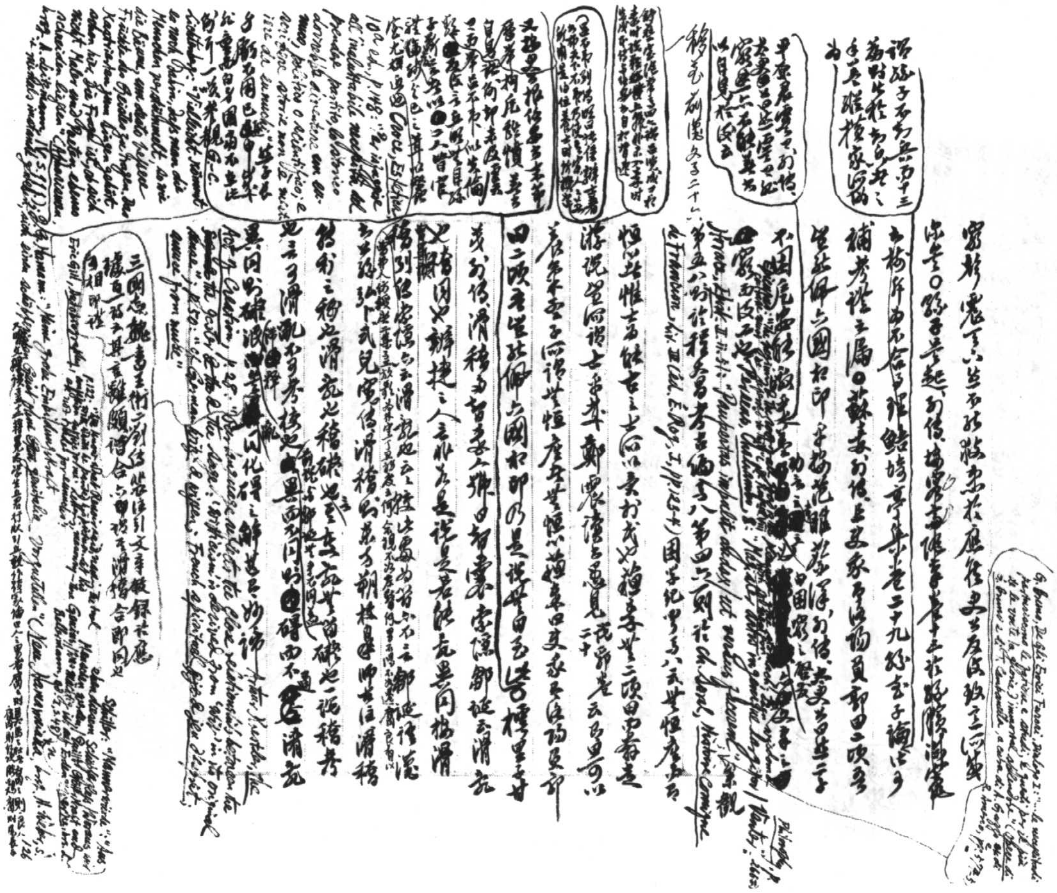


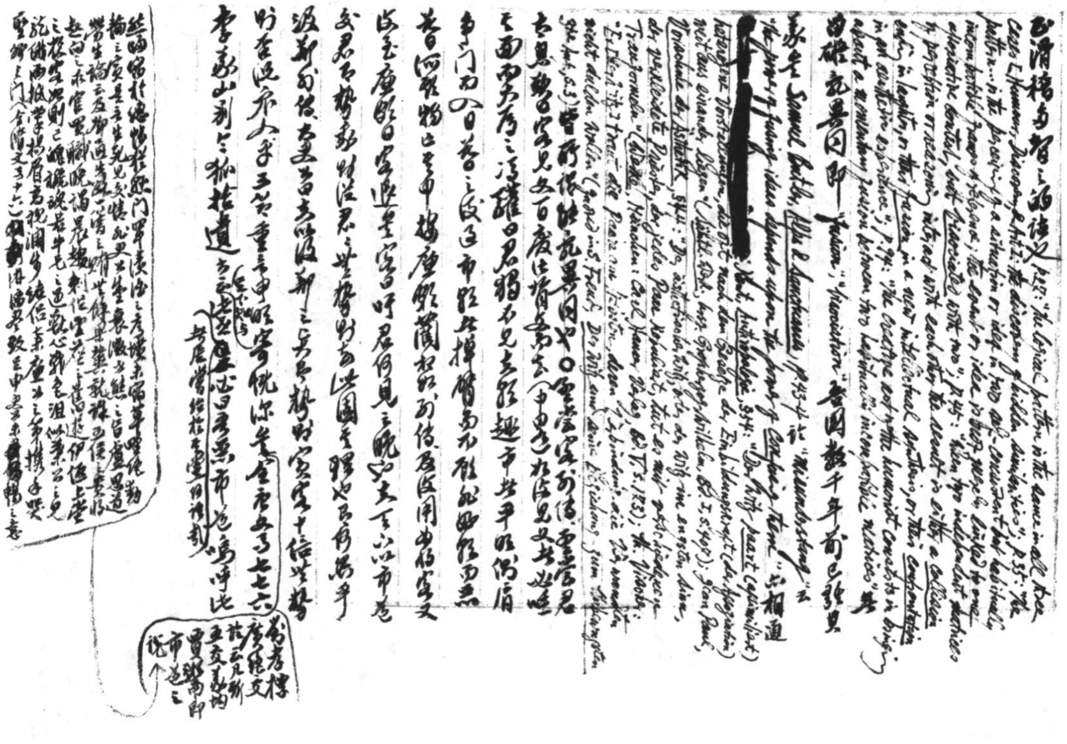
Casanova's *Memoirs*, tr. Arthur Machen, X, p.127

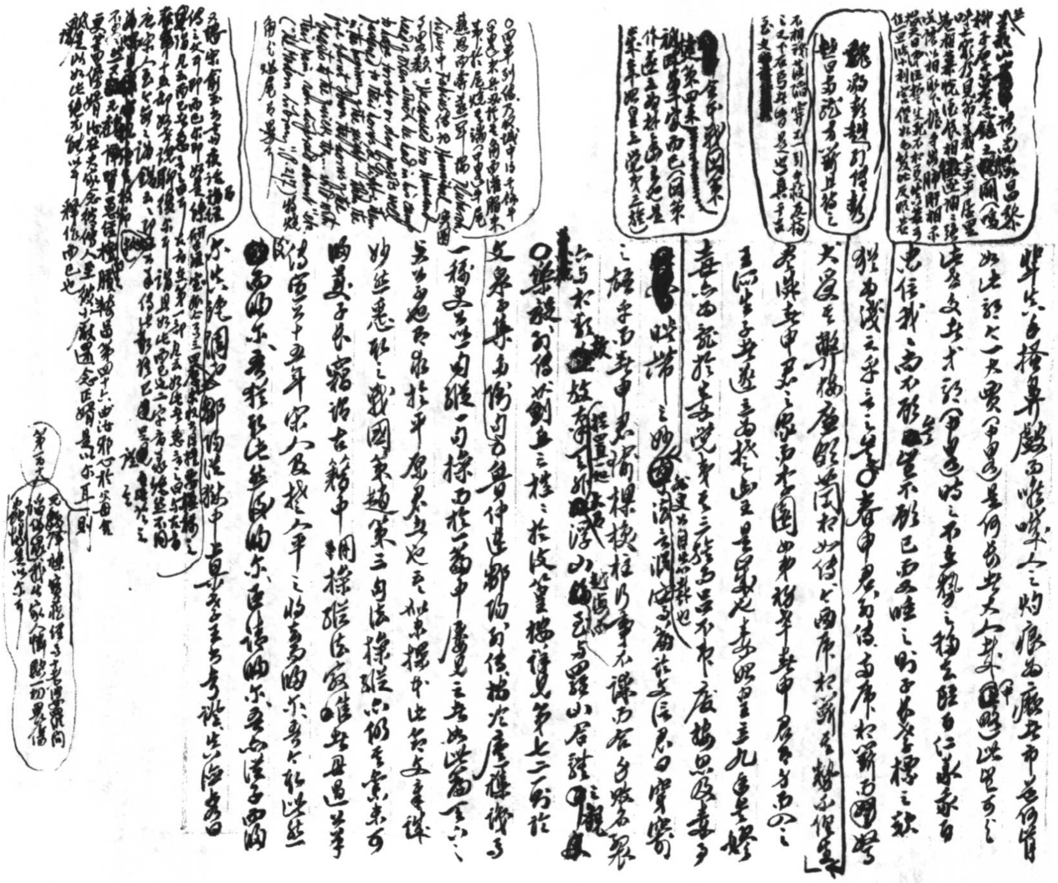
Petronius, *Satyricon*, cxiii (p.236)

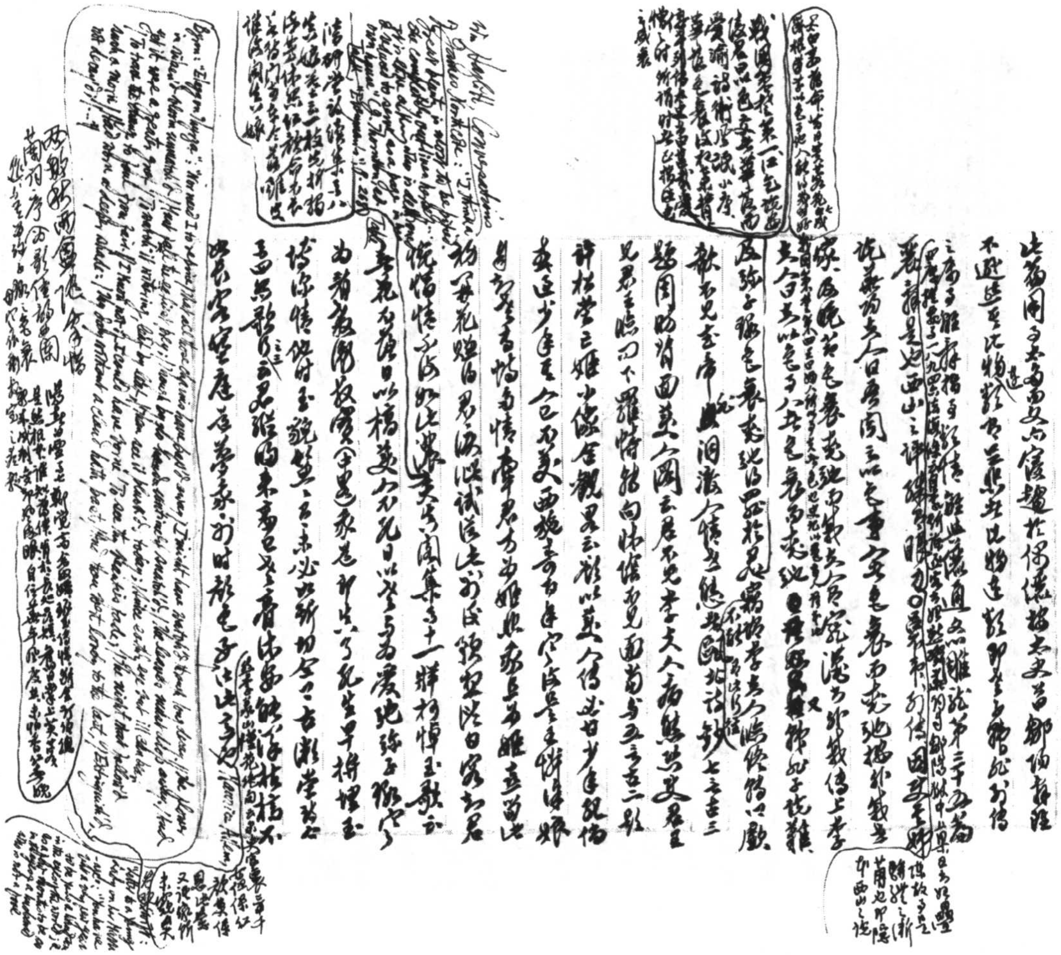
Juvenal & Persius, Loeb, p.22

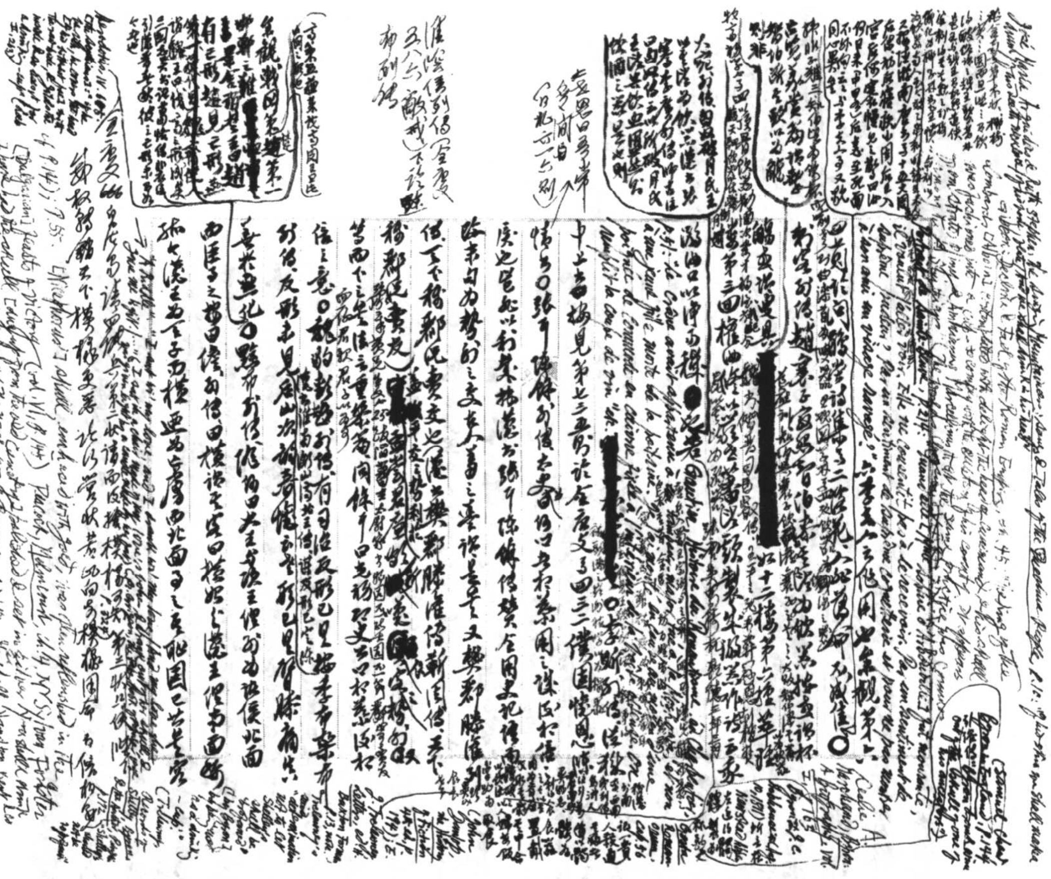


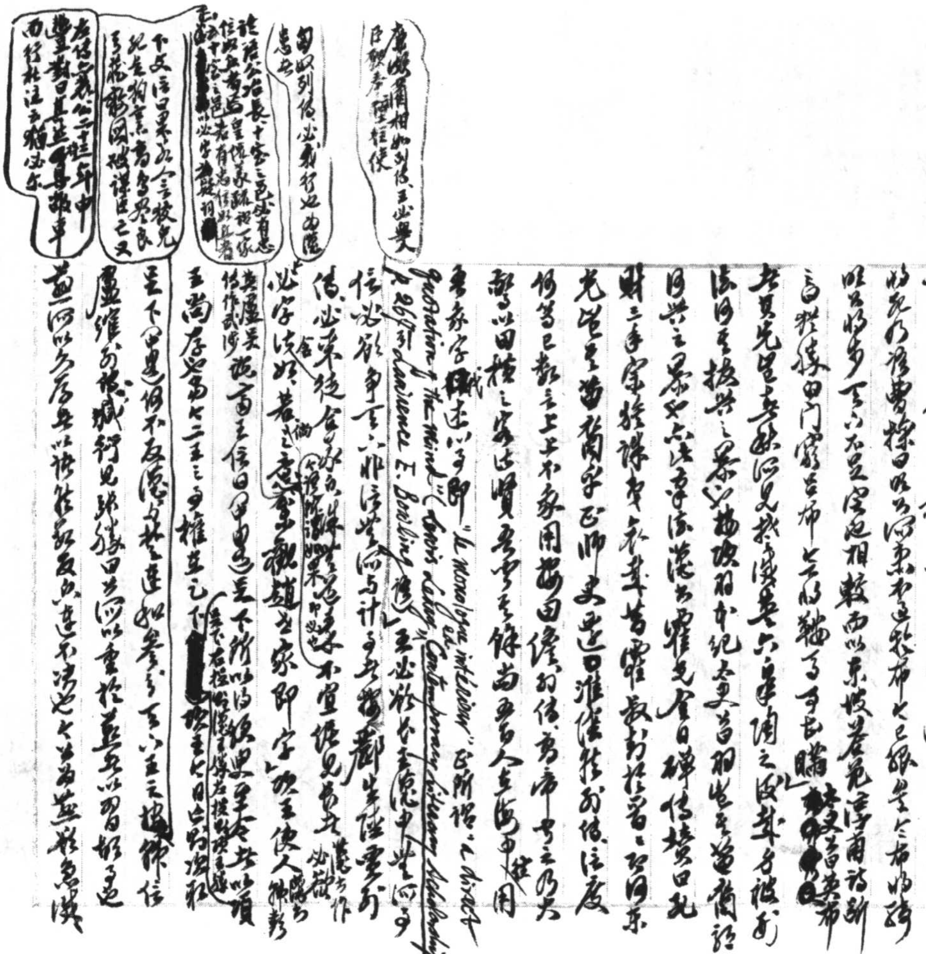


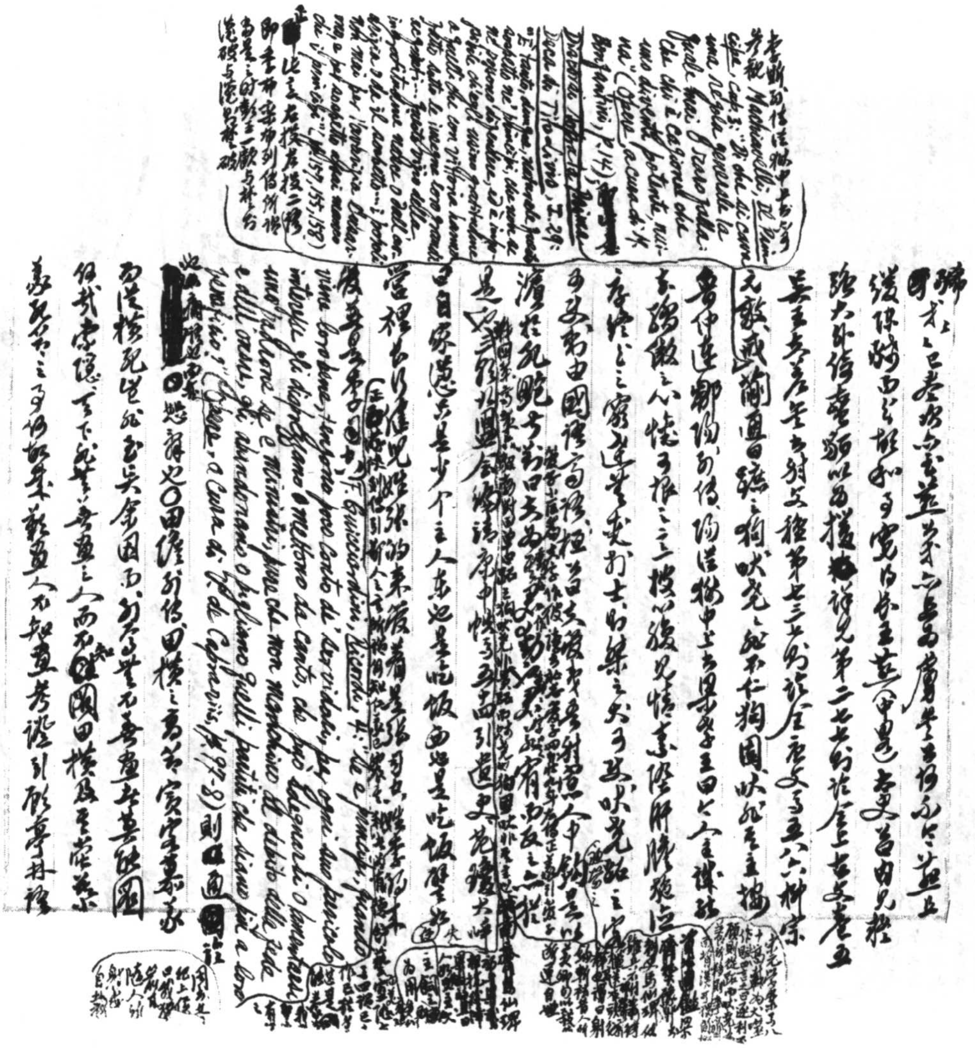


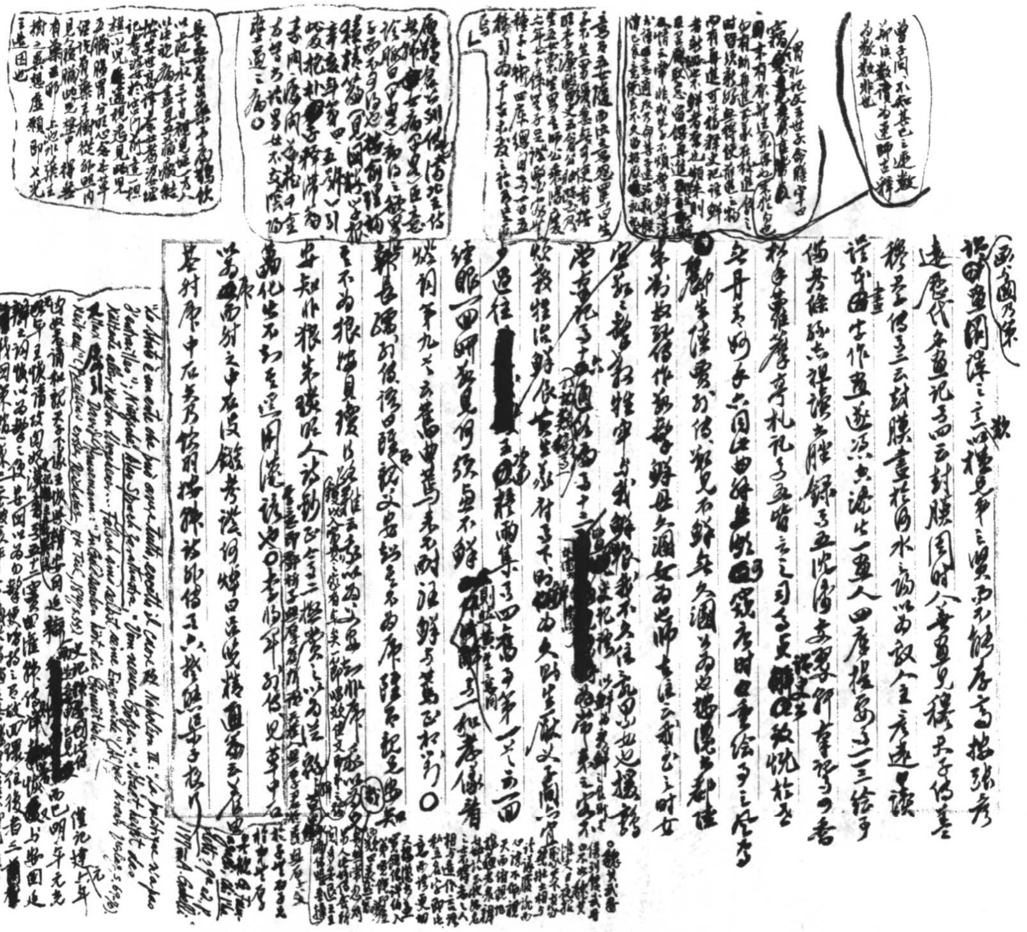


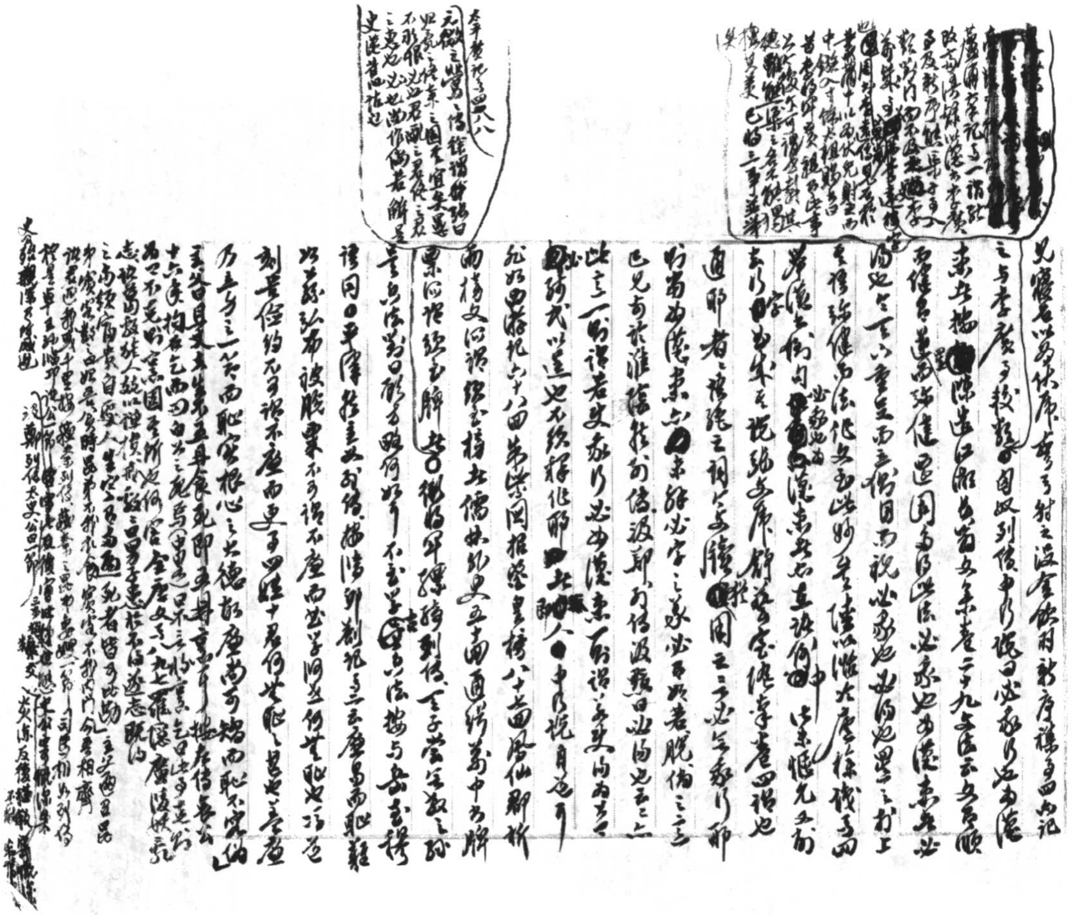


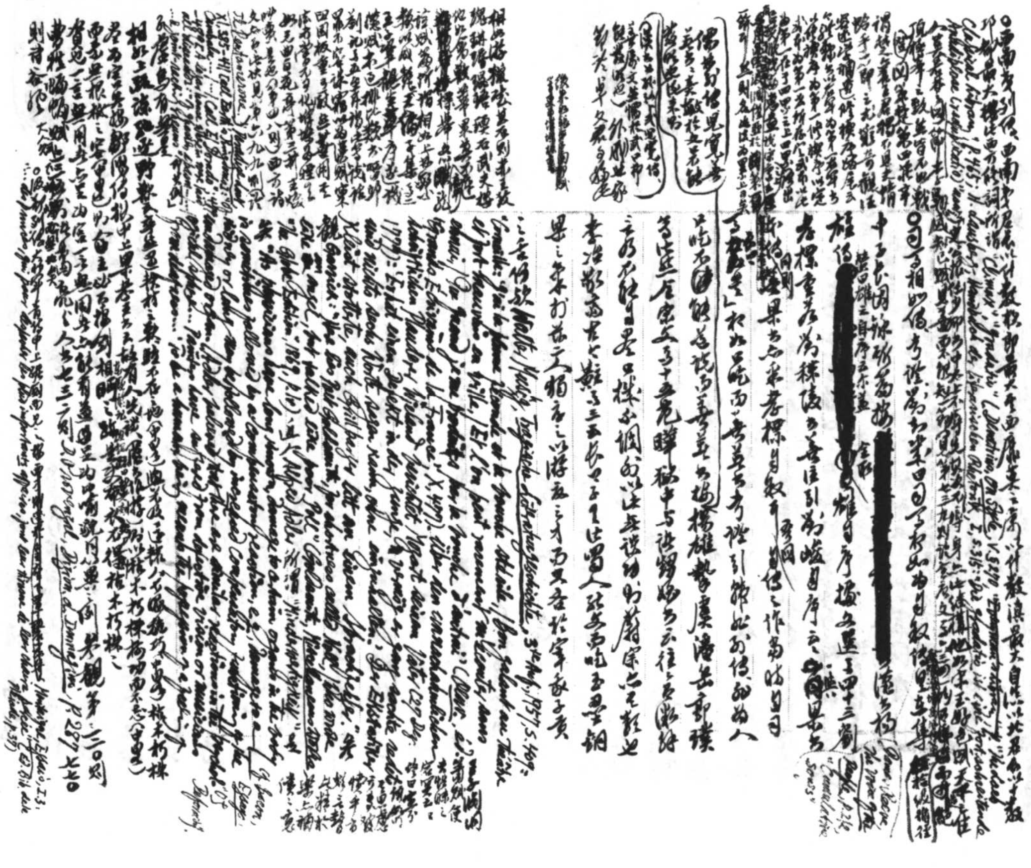












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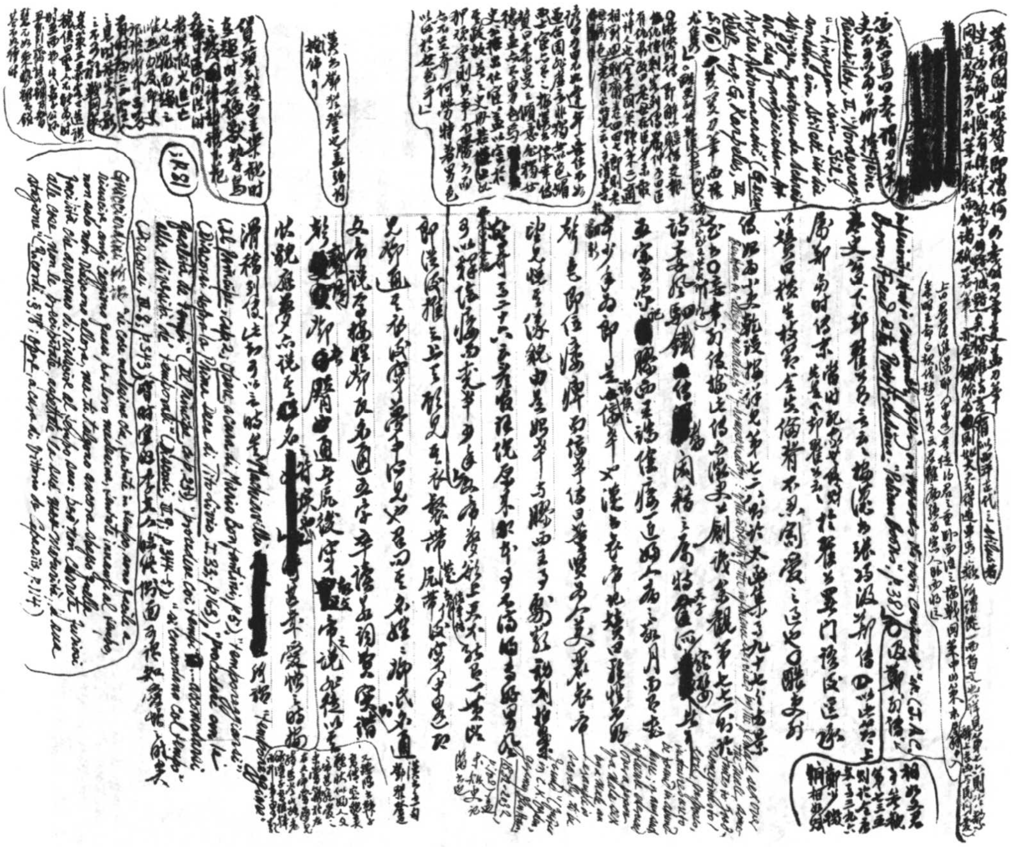
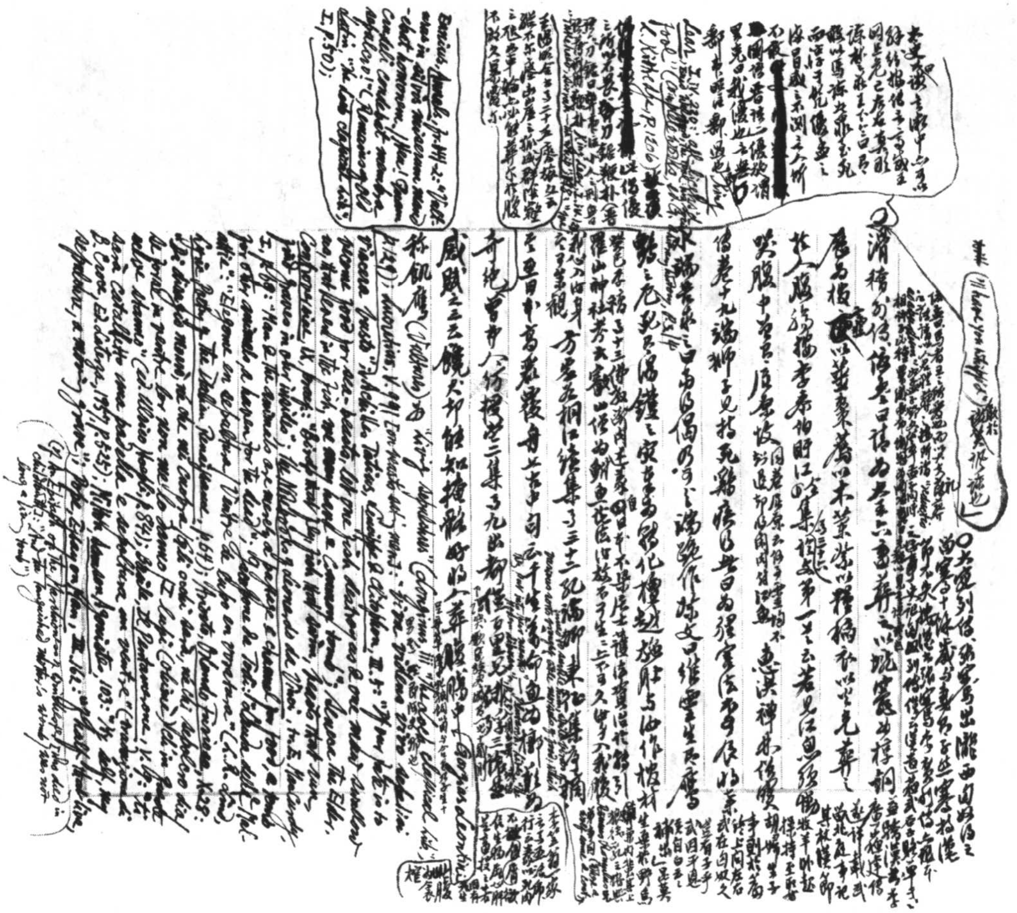




漢書司馬遷傳贊[illegible]述貨殖則崇勢利[illegible]

[illegible]

財幣欲其行如流水[illegible]

[illegible]

[illegible] Robert Pye: "We take a pair [illegible]

[illegible] "The Epigrams [illegible] "Epigrams [illegible] (p. 1746); Emile Faguet [illegible]

[illegible] A. Mille, Anthologie des humoristes français contemporains [illegible] (1912) [illegible] the [illegible] p. 429; [illegible]

[illegible] 皆有此動 Il Pentamerone [illegible]

[illegible] 傳之而卓識大服洞燭[illegible]情不屑[illegible]高談[illegible]飾說尤為難

故可貴[illegible]

日用[illegible] [redacted] [illegible]

是書[illegible] Machiavelli, Il Principe [illegible] E. Cassirer, The Myth of the State, p. 155: "If we wish to compare the Prince with [illegible]

[illegible] Machiavelli, p. 67: "What is the [illegible] of The Prince [illegible] is not necessary [illegible]

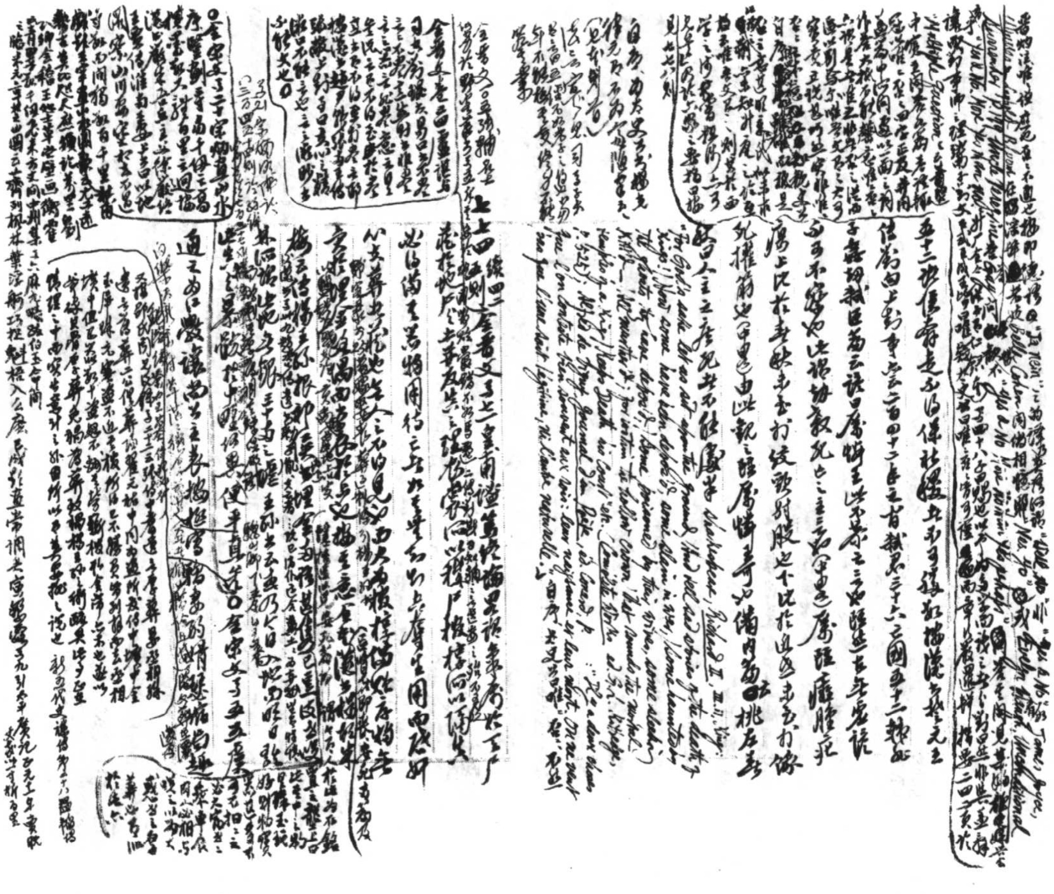
[illegible] 讀貨殖傳，可作如是觀。由此觀之，賢

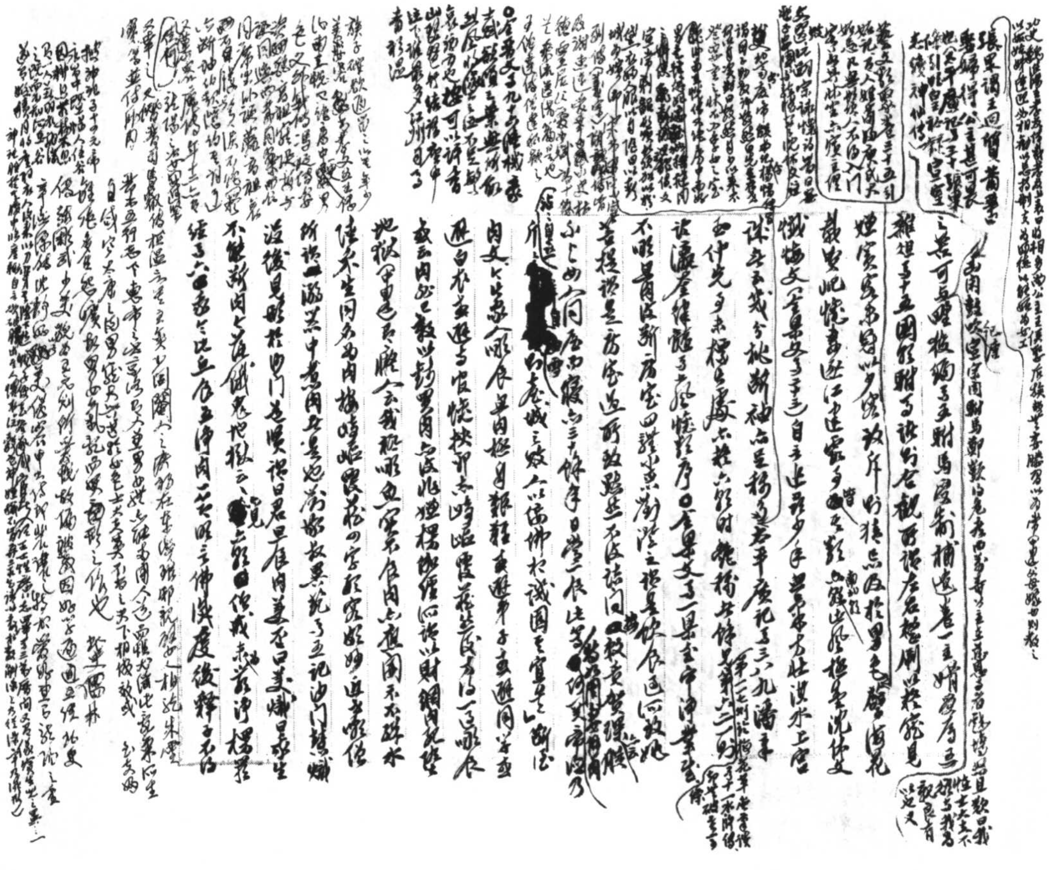
人深謀於廊廟，論議朝廷，守信死節，隱居巖穴之士，設為名高者安歸乎？歸於富厚也。是以廉吏久，久更富，（廉賈歸富）富者人之情性，所不學而俱欲者也。故壯士在軍（中略）不避湯火之難者，為重賞使也。其在閭巷少年，攻剽椎埋（中略）不避法禁，走死地如騖者，其實皆為財用耳。——今夫趙女鄭姬（中略）目挑心招，出不遠千里，不擇老少者，奔富厚也。（中略）醫方諸食技術之人，焦神極能，為重糈也。吏士舞文弄法，刻章偽書

又按戰國策趙策三平原君送公子牟說所謂貴不與富期而富至也

參郭十九世人生學[illegible]魔[illegible]嚴[illegible]有是[illegible]其[illegible]聖[illegible]實[illegible]識[illegible]事[illegible]書

不避刀鋸之誅，共沒於賂遺乎。按參觀 Rabelais, *Le Quart Livre*, ch. 57 論 "Et tout pour la tripe" (*Oeuv. Comp.*, éd. Jean Plattard, IV, pp. 205-7); Quevedo: "Letrilla": "Poderoso caballero / es don Dinero" (Eleanor L. Turnbull, *Ten Centuries of Spanish Poetry*, p. 304); Giusti: "Io credo nella Zecca onnipotente / E nel figliuolo suo detto Zecchino" (*Gingillino*, III, st. 31; G. Fumagalli, *Chi l'ha detto?*, 9a ed., p. 94)。廉吏久，久更富。按儒林外史第八回王太守說：「三年清知府，十萬雪花銀」，廉吏所以富之故也。所在富厚之所[illegible]之言，宗法[illegible]由財物[illegible]通之言之一大證。廉賈[illegible]之[illegible]所[illegible]致富[illegible]觀[illegible]諺 "Small profits & quick returns"，意諺 "[illegible] molto mangia il [illegible]"。[illegible]貨[illegible]時[illegible]茶[illegible]逐[illegible]依[illegible]不[illegible]通[illegible]法不能[illegible]比[illegible]（甲申）[illegible]嚴[illegible]可[illegible]貨[illegible]仁義[illegible]觀[illegible]說[illegible]篇[illegible]石崇見說[illegible]四[illegible]七[illegible]名作者[illegible]人醒世姻緣第三十三回[illegible]天[illegible]安貧（甲申）[illegible]說這樣說的[illegible]以這樣的[illegible]子（甲申）[illegible]稱[illegible]一[illegible]那討[illegible]（甲申）孔夫子[illegible]到[illegible]（甲申）[illegible]理家的時[illegible]先[illegible]也[illegible]是[illegible]人[illegible]學者必先治生（[illegible]）。傳習錄卷上：「許魯齋謂儒者以治生為先之說亦誤人。」[illegible]引史記此[illegible]而謂[illegible]有曰：儒者固不可以不務[illegible]孔子[illegible]不謀生財之計[illegible]服[illegible]生[illegible]子[illegible]之中[illegible]第[illegible]回





按[illegible]見出家人總愛[illegible]酒肉（又[illegible]先[illegible]人，[illegible]二叟[illegible]肉）

（余觀癸巳存稿卷十三佛教斷肉述義）

食肉和尚度[illegible]釋子[illegible]三[illegible]女[illegible]見清異錄[illegible]一釋[illegible]子方[illegible]門[illegible]

[illegible]之說[illegible]主教[illegible]人[illegible]T.L.S., May 15, 1953, p. 317 [illegible] J.-B. Labat, *Voyages en Espagne et en Italie* (1730), vol. VI, p. 113 記一事云："A Turk who had gained freedom from the Pope's galleys by accepting conversion, was found out eating meat on Friday. — Tu fais très-mal, nous en avertirons le Vicaire du S. Office. — Et moi, leur dit le Turc, je vous assure que c'est du poisson… On m'a mené à l'Eglise, on m'a jetté un peu d'eau sur la tête et on m'a dit, tu es Chrétien. J'ai fait la même chose, j'ai jetté un peu d'eau sur ce qui vous paroît de la viande et j'ai dit, tu es poisson, voilà pourquoi j'en mange aujourd'hui…" (Cf. May 22, p. 233 [illegible] "Le Lupo et Matone" [illegible] Hampson [illegible] "The Fox & the Wolf") 可謂一[illegible]。○合[illegible]文[illegible]二十三[illegible]約

Poggio, *Liber Facetiarum*: "A Spanish bishop who was travelling on a Friday stopped at an inn & sent the waiter to buy some fish. Since no fish was to be found, the waiter bought two partridges, & the Bishop asked him to cook them for lunch. The waiter, who had bought them to be cooked on Sunday, was quite stunned by the request. The Bishop said: 'I eat them as if they were fish. Don't you realize that I am a priest? Which do you think is a greater miracle, to change bread into the body of Christ or partridges into fish?'" (Charles Speroni, *Wit & Wisdom of the Italian Renaissance*, p. 51)

與徐勉於外觀[illegible]而以全人而[illegible]力用不[illegible]

[illegible]目[illegible]方寸[illegible]余今年[illegible]

[illegible]之一[illegible]年九月十四日[illegible]

[illegible]國[illegible]早起時[illegible]

[illegible]意中[illegible]文[illegible]

[illegible]之於[illegible]

[illegible]

[illegible]上人 [redacted]

（第[illegible]回[illegible]九九[illegible]）

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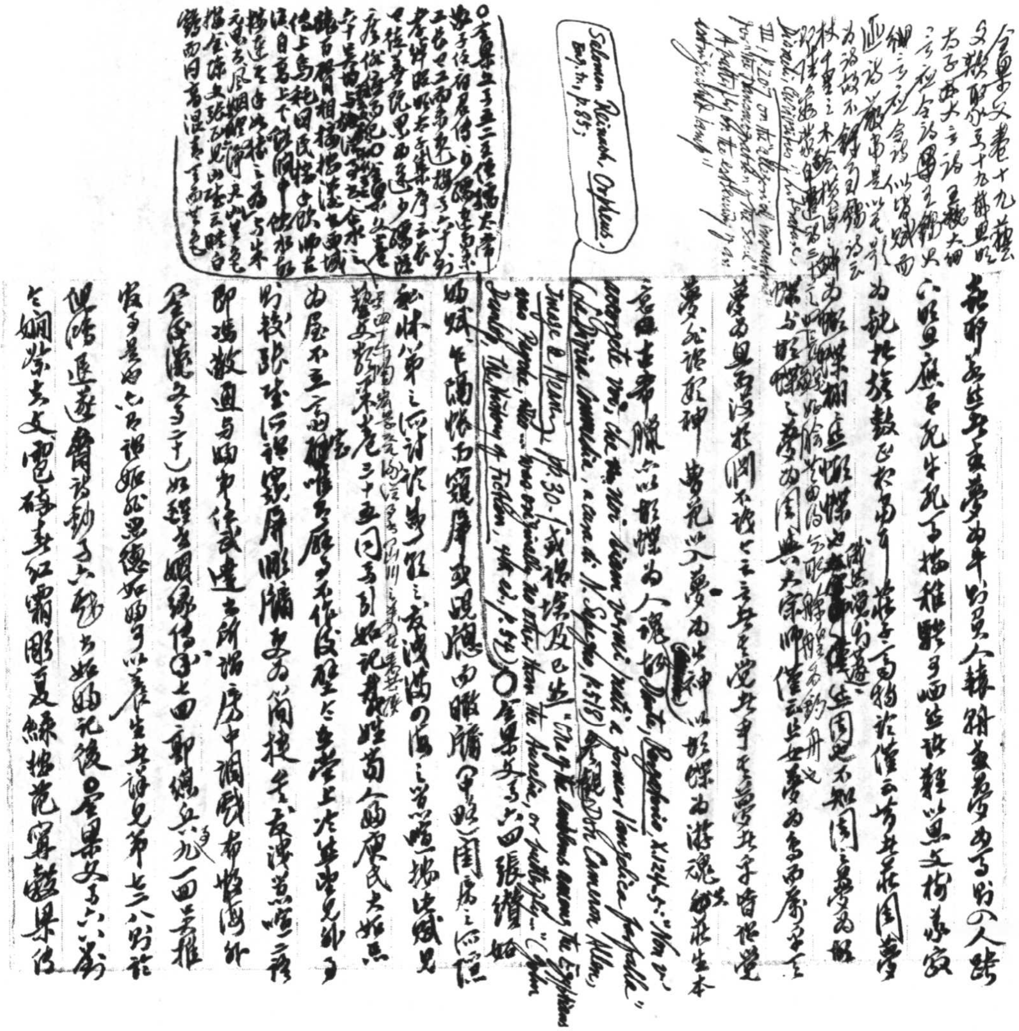
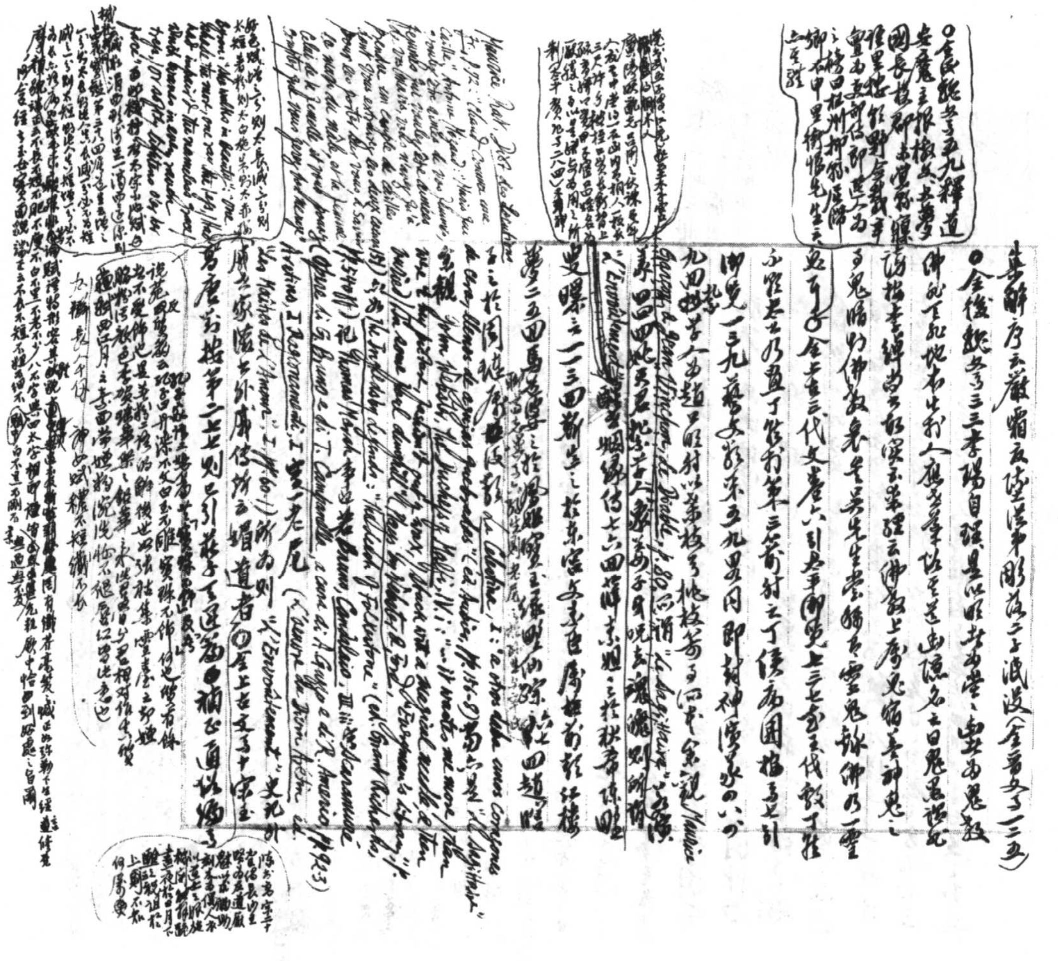
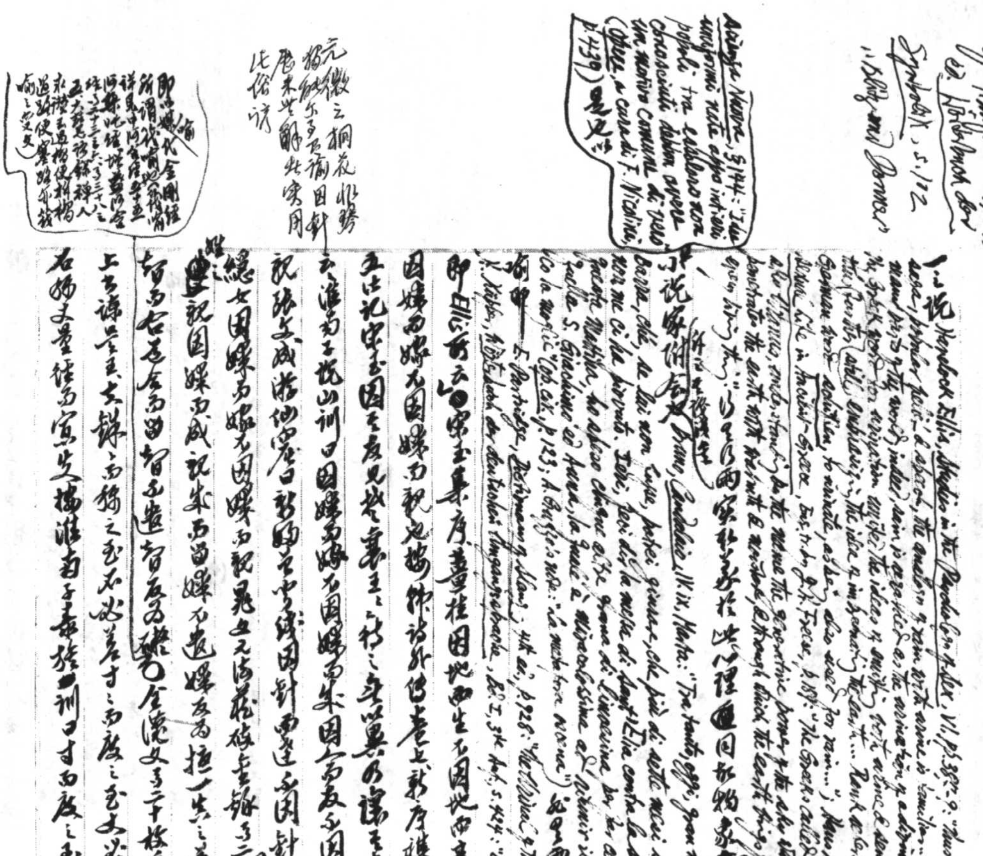
○[illegible]五[illegible]文[illegible]

[illegible]



Salomon Reinach, *Orpheus*, Eng. tr., p. 85;





cf. Manfred Lurker, ed. *Wörterbuch der Symbolik*, S. 172 „Blitz und Donner"

*Scienza Nuova*, §144: "Idee uniformi nate appo intieri popoli tra essiloro non conosciuti debbon avere un motivo comune di vero" (*Opere*, a cura di F. Nicolini, p. 439) 是也。

一說 Havelock Ellis, *Studies in the Psychology of Sex*, VI, pp. 388–9: "Thus in myth, saga, popular belief & speech, the analogy of rain with urine is familiar... In many parts of the world, indeed, rain is regarded as the urination of a divine being.. The Greek word for urination unites the ideas of emitting both urine & semen, then (further still) embracing the idea of impregnating the earth... Rank refers to the German word *schiffen*, to urinate, as being also used for rain..."; Hans Licht, *Sexual Life in Ancient Greece*, Eng. tr. by J. H. Freese, p. 189: "The Greeks called the sky Uranus, understanding by the name the generative power of the sky which penetrates the earth with warmth & moisture, & through which the earth brings forth every living thing." 云云。[illegible] Vico,

小說家[illegible] Bruno, *Candelaio*, IV. ix, Marta: "Tra tanto, oggi, gran mercé a Barra, ché, se lui non fusse, potrei giurare, che più di sette mesi sono, che non me ci ha piovuto. Ieri, feci dir la messa di Sant'Elia contra la siccità; questa mattina, ho speso cinque altre grana di limosina per far celebrar quella S. Giachino ed Anna, la quale è miracolosissima ad riunir il marito co la moglie" (*op. cit.*, p. 123; A. Guzzo's note: "La metafora oscena") 云云。

E. Partridge, *Dictionary of Slang*, 4th ed., p. 928: "The Urinal of the Planets"; H. Küpper, *Wörterbuch der deutschen Umgangssprache*, Bd. I, 3te Aufl., S. 424: "Es schifft"

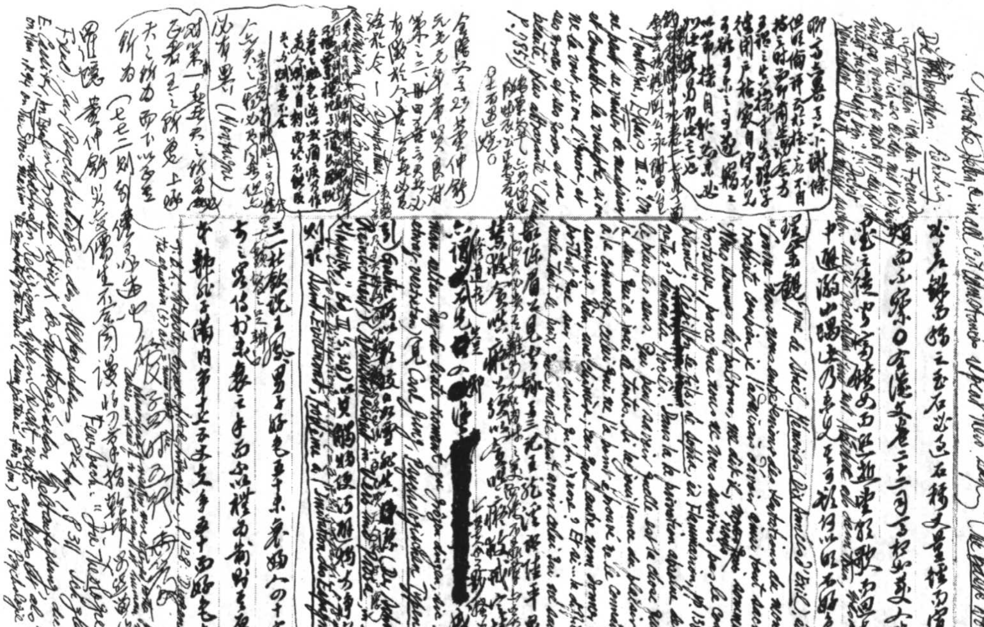
即Ellis所云。宋玉集序："薑桂因地而生，不因地而辛；女因媒而嫁，不因媒而親。"見韓詩外傳卷七、新序雜事五，此記宋玉因其友見楚襄王，襄王待之無異，乃讓其友占

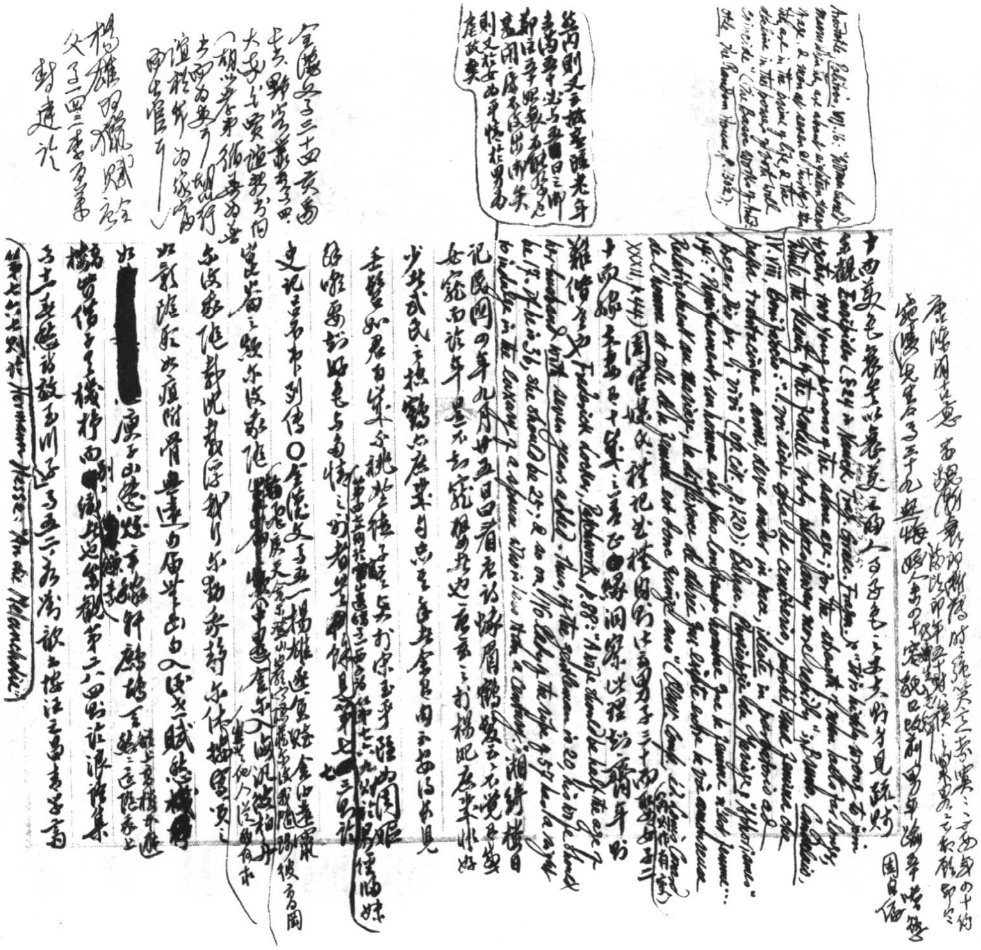
云。淮南子說山訓曰："因媒而嫁，不因媒而成；因人而友，不因人而親。"張文成遊仙窟曰："新婦曾聞：線因針而達，不因針而總；女因媒而嫁，不因媒而親。"晁文元法藏碎金錄卷二曰：

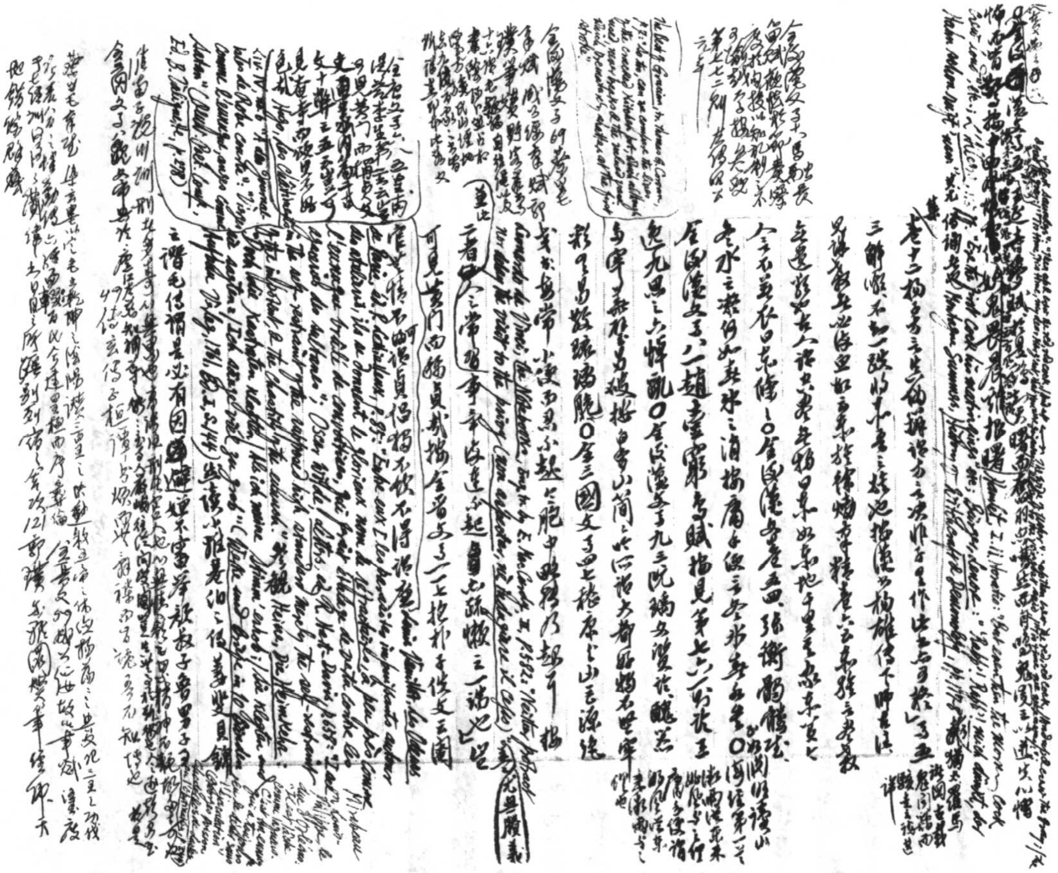
（媒之）豈親因媒而成，親成而留媒不遣，媒反為損一生之患；因智而名，名而留智不遣，智反為累。○全漢文卷二十枚乘上書諫吳王："夫銖銖而稱之，至石必差；寸寸而度之，至丈必過。石稱丈量，徑而寡失。"按淮南子泰族訓曰："寸而度之，至丈

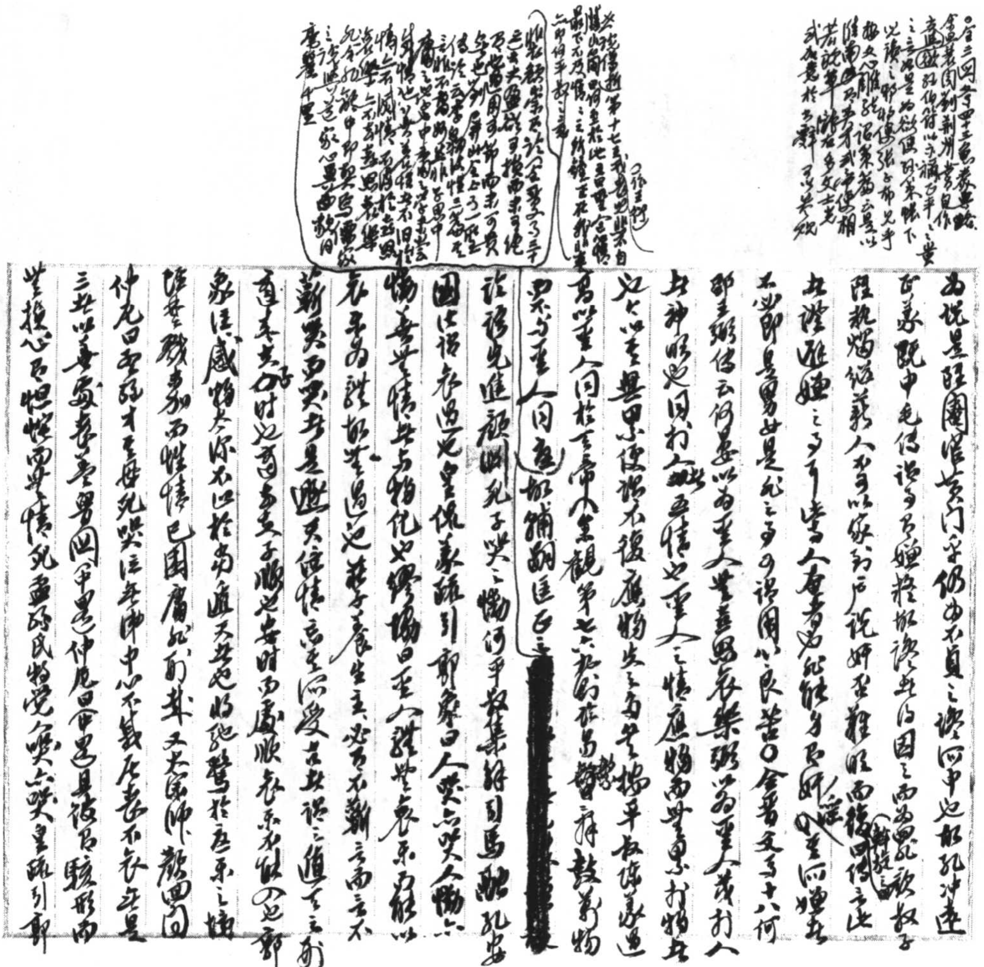
元微之桐花詩[illegible]因針[illegible]此實用此俗諺

[illegible]金剛經[illegible]









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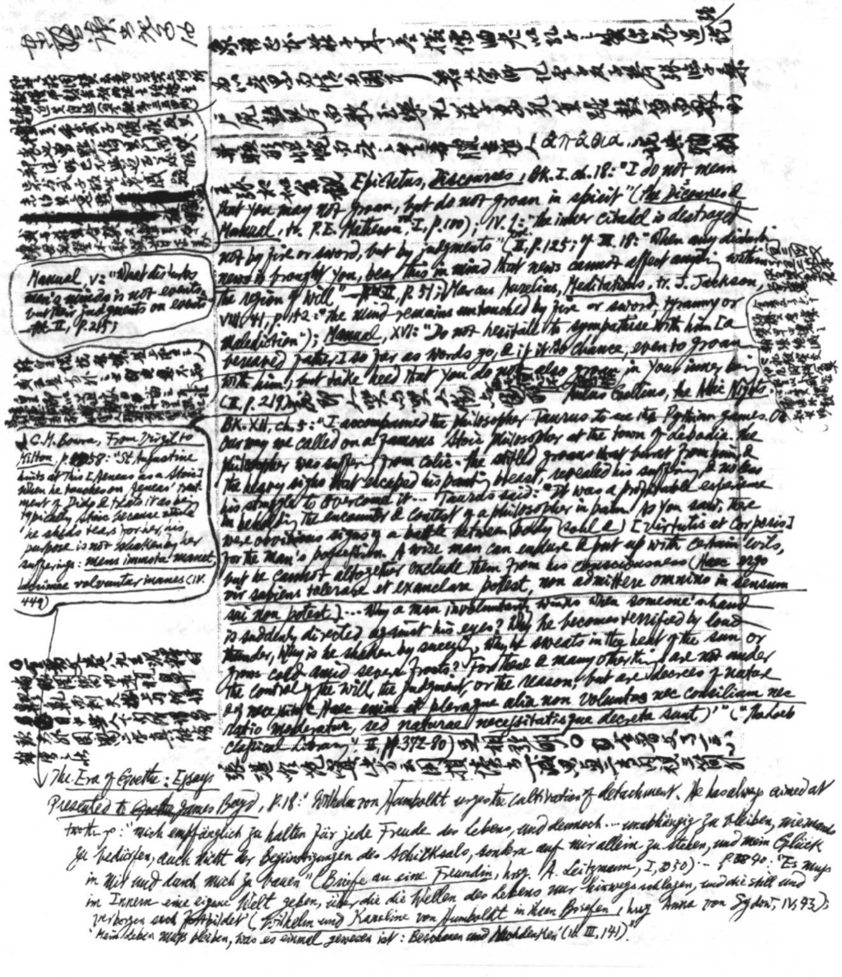


[illegible]

[illegible] ἀπάθεια [illegible]

[illegible] Epictetus, *Discourses*, Bk. I. ch. 18: "I do not mean that you may not groan, but do not groan in spirit" (*The Discourses & Manual*, tr. P. E. Matheson, vol. I, p. 110); IV. 1: "the inner citadel is destroyed not by fire or sword, but by judgments" (II, p. 125; cf. III. 18: "When any disturbing news is brought you, bear this in mind that news cannot affect anything within the region of will" — II, p. 51); Marcus Aurelius, *Meditations*, tr. J. Jackson, VIII. 41, p. 152: "the mind remains untouched by fire or sword, tyranny or malediction"); *Manual*, XVI: "Do not hesitate to sympathise with him [a bereaved father] so far as words go, & if it so chance, even to groan with him; but take heed that you do not also groan in your inner being" (II, p. 219) [illegible] Aulus Gellius, *the Attic Nights*, Bk. XII, ch. 5: "I accompanied the philosopher Taurus to see the Pythian games. On our way we called on a famous Stoic philosopher at the town of Lebadia. The philosopher was suffering from colic. The stifled groans that burst from him & the heavy sighs that escaped his panting breast, revealed his suffering & no less his struggle to overcome it.... Taurus said: 'It was a profitable experience to behold the encounter & contest of a philosopher in pain. As you saw, there were obvious signs of a battle between bodily [illegible] [virtutis et corporis] for the man's possession. A wise man can endure & put up with certain evils, but he cannot altogether exclude them from his consciousness (Haec ergo vir sapiens tolerare et exanclare potest, non admittere omnino in sensum sui non potest) ... Why a man involuntarily winks when someone's hand is suddenly directed against his eyes? Why he becomes terrified by loud thunder, why is he shaken by sneezing, why he sweats in the heat of the sun or grows cold amid severe frosts? For these & many other things are not under the control of the will, the judgment, or the reason, but are decrees of nature & necessity (Haec enim et pleraque alia non voluntas nec consilium nec ratio moderatur, sed naturae necessitatisque decreta sunt)'" ("Loeb Classical Library", II, pp. 372-80) [illegible]

[illegible] [redacted] [illegible]

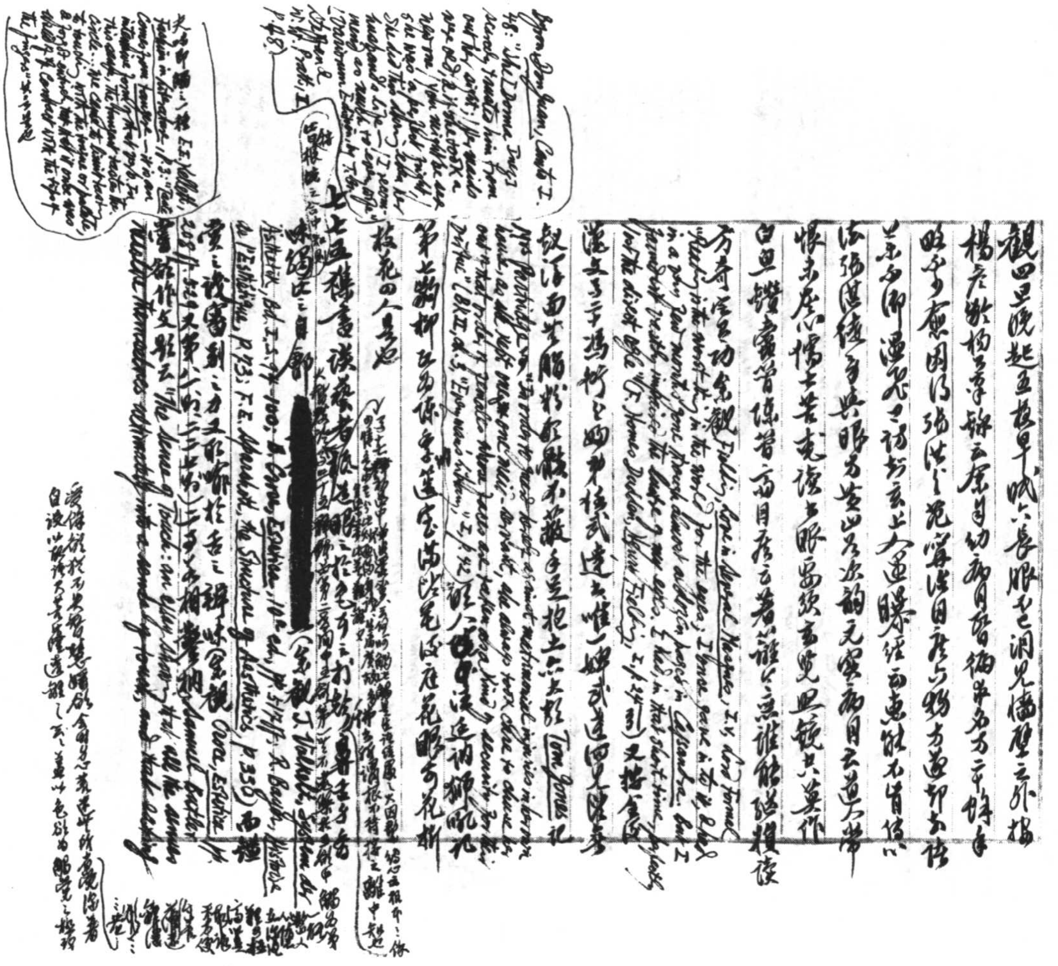
*Manual*, V: "What disturbs men's minds is not events, but their judgments on events" — vol. II, p. 215;

[illegible]

C. M. Bowra, *From Virgil to Milton*, p. 58: "St. Augustine hints at this [Aeneas as a Stoic] when he remarks on Aeneas' treatment of Dido & treats it as being typically Stoic because while he sheds tears for her, his purpose is not shaken by her sufferings: *mens immota manet, lacrimae volvuntur inanes* (IV. 449)"

[illegible]

*The Era of Goethe: Essays Presented to ~~Goethe~~ James Boyd*, p. 18: "Wilhelm von Humboldt urged the cultivation of detachment. He has always aimed at two things: 'mich empfänglich zu halten für jede Freude des Lebens, und dennoch ... unabhängig zu bleiben, niemands zu bedürfen, auch nicht der Begünstigungen des Schicksals, sondern auf mir allein zu stehen, und mein Glück in mir und durch mich zu bauen' (*Briefe an eine Freundin*, hrsg. A. Leitzmann, I, 230). — p. 20: 'Es muss im Innern eine eigene Welt geben, über die die Wellen des Lebens nur hinwegschlagen, und die still und verborgen sich fortbildet' (*Wilhelm und Karoline von Humboldt in ihren Briefen*, hrsg. Anna von Sydow, IV, 93); 'Mein Leben muss bleiben, was es einmal gewesen ist: Beschauen und Nachdenken' (ib. III, 141)."



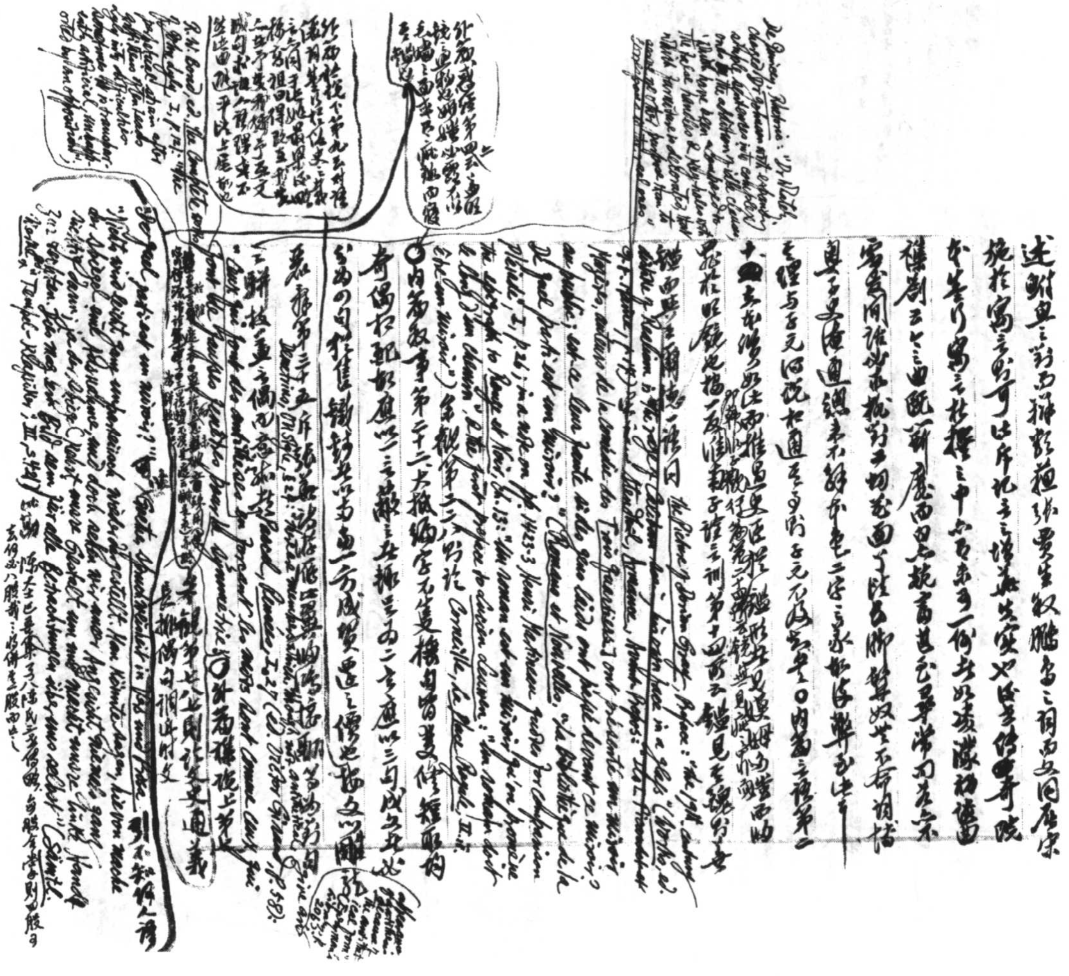
[illegible] Fragmente, S. 999: „Der Sinn über [illegible]" [illegible] Feuerbach: „Das Geheimnis des Opfers" [illegible] „Die Liebe ist [illegible]" (Sämmtliche Werke, [illegible] S. 348) [illegible]（參觀第六六〇則）[illegible]

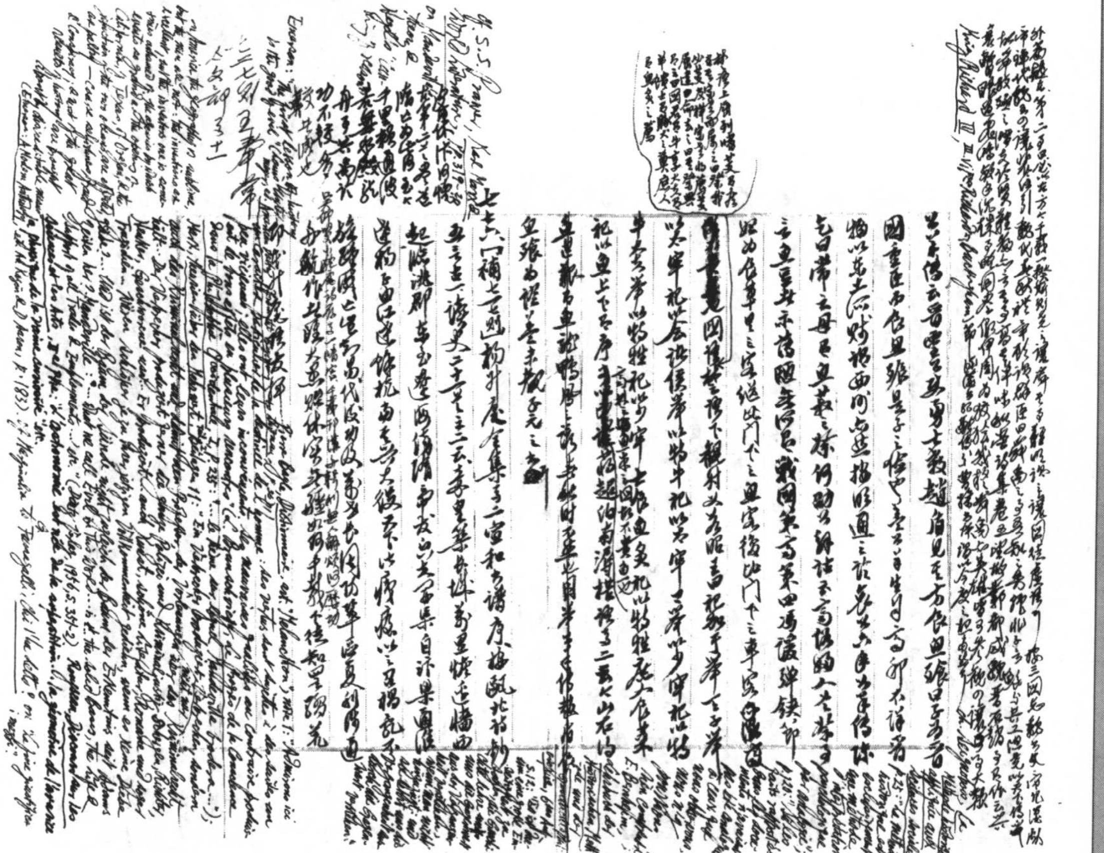
[illegible] Shakespeare, Richard II, III, vii [illegible] (Complete Works, ed. G. L. Kittredge, p. 816) [illegible]

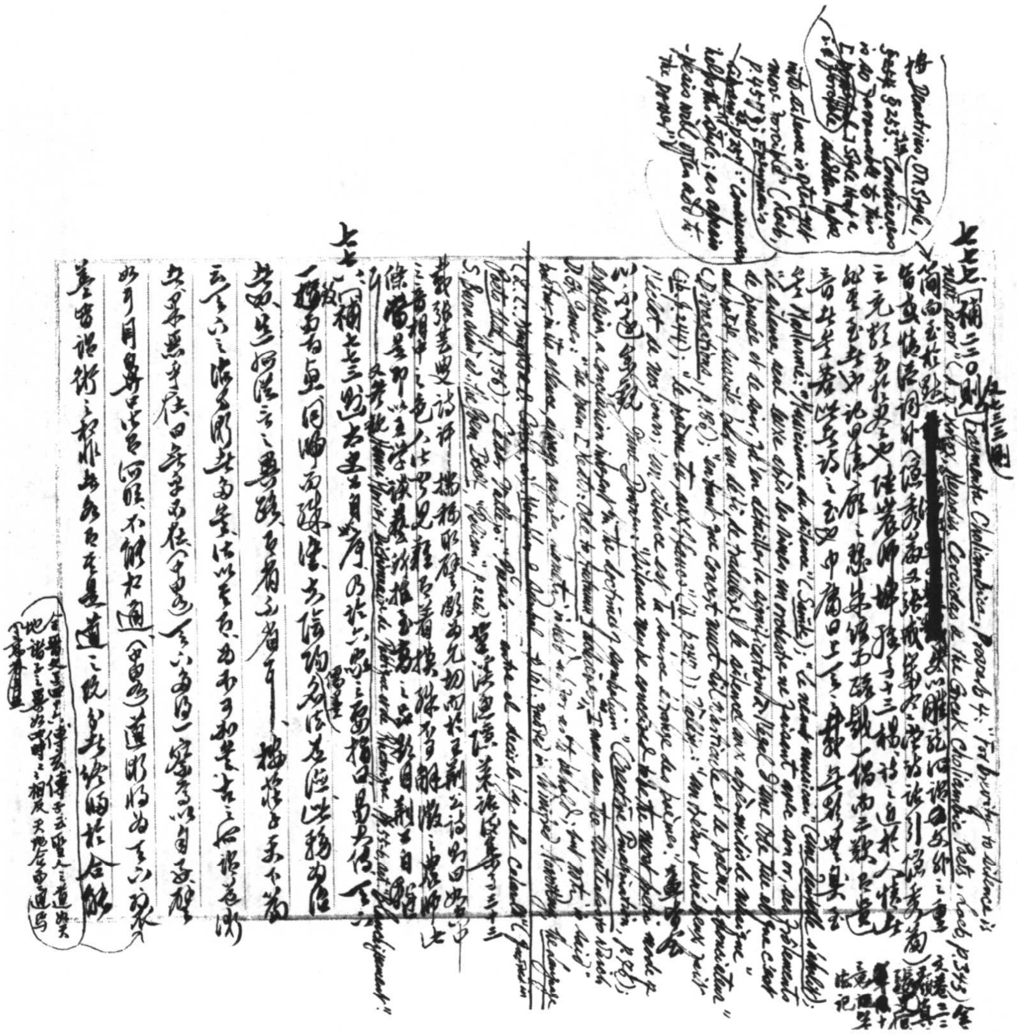
[illegible] Brunschvicg [illegible] la philosophie occidentale, t. II, p. 797 [illegible]

[illegible]

第九云[illegible]







錢大昕[illegible]第[illegible]

[illegible]

破方隅之[illegible]偏駁之見，則相反者相成，相攻者相輔。此異乎所以[illegible]而不同者多[illegible]本而生枝。Clement of Alexandria: *the Miscellanies, or Stromata*, Bk I, ch. 13: "Since, therefore, truth is one ... just as the Bacchantes tore asunder the limbs of Pentheus, so the sects both of barbarian & Hellenic philosophy have done with truth, & each vaunts as the truth the portion which has fallen to its lot ... But all, in my opinion, are illuminated by the dawn of Light ... [illegible] in one [illegible] or a [illegible] ... [illegible]" (Tr. W. Wilson [illegible], Vol. IV, p. 389) [illegible]

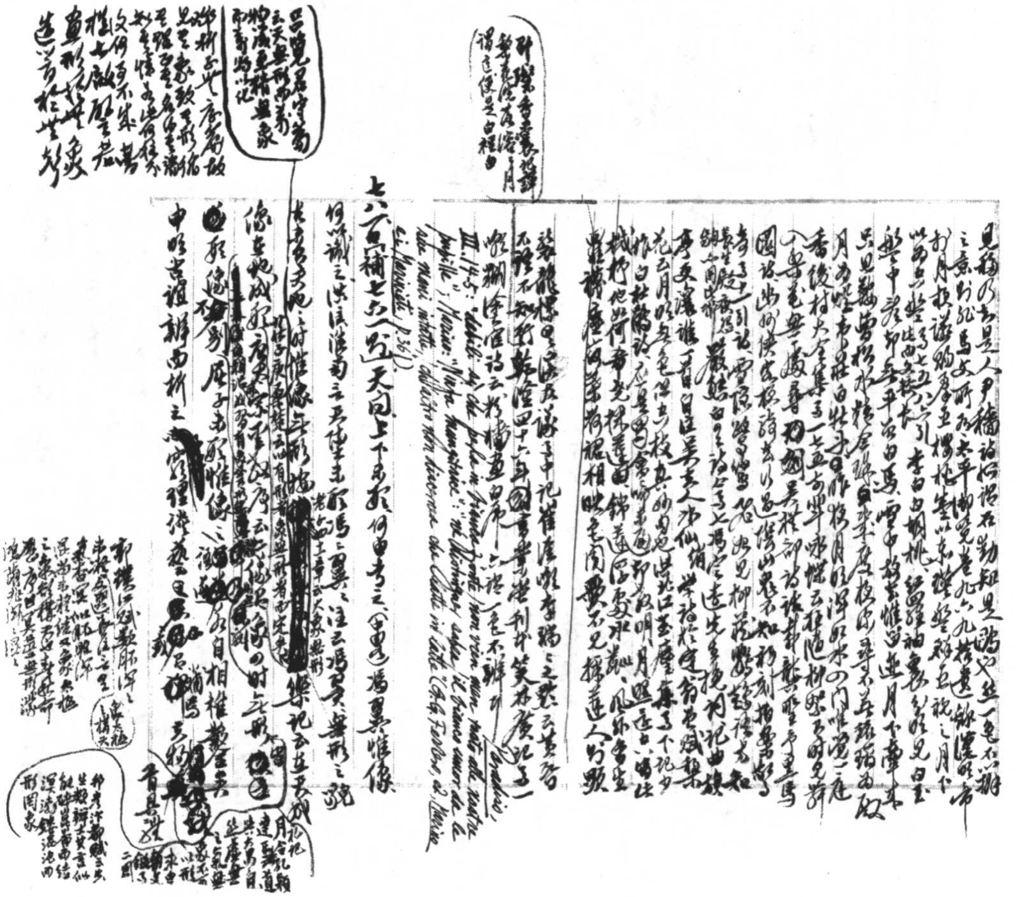
如一致而百慮，[illegible]天下[illegible]之說[illegible]比[illegible]方，[illegible]相反相成，[illegible]亦互相準相承，蓋[illegible]縱橫九流，以觀之，而[illegible]上下千年，以觀之。Hegel 所明[illegible]更識卓然。*Phänomenologie des Geistes*, Vorrede: "[illegible] der Meinung [illegible] des Wahren und des Falschen wird, so pflegt sie auch entweder Beistimmung oder Widerspruch gegen ein vorhandenes [illegible] System zu erwarten, und in einer Erklärung über ein solches nur entweder das eine oder das andere zu sehen. Sie begreift die Verschiedenheit der [illegible] Systeme nicht so sehr als die fortschreitende Entwicklung der Wahrheit, als sie in der Verschiedenheit nur den Widerspruch sieht. Die Knospe verschwindet in dem Hervorbrechen der Blüte, und man könnte sagen, dass jene von dieser widerlegt wird; ebenso wird durch die Frucht die Blüte für ein falsches Dasein der Pflanze erklärt, und als ihre Wahrheit tritt jene an die Stelle von dieser" (Hegel, [illegible] Bd. I, S. 65) [illegible]

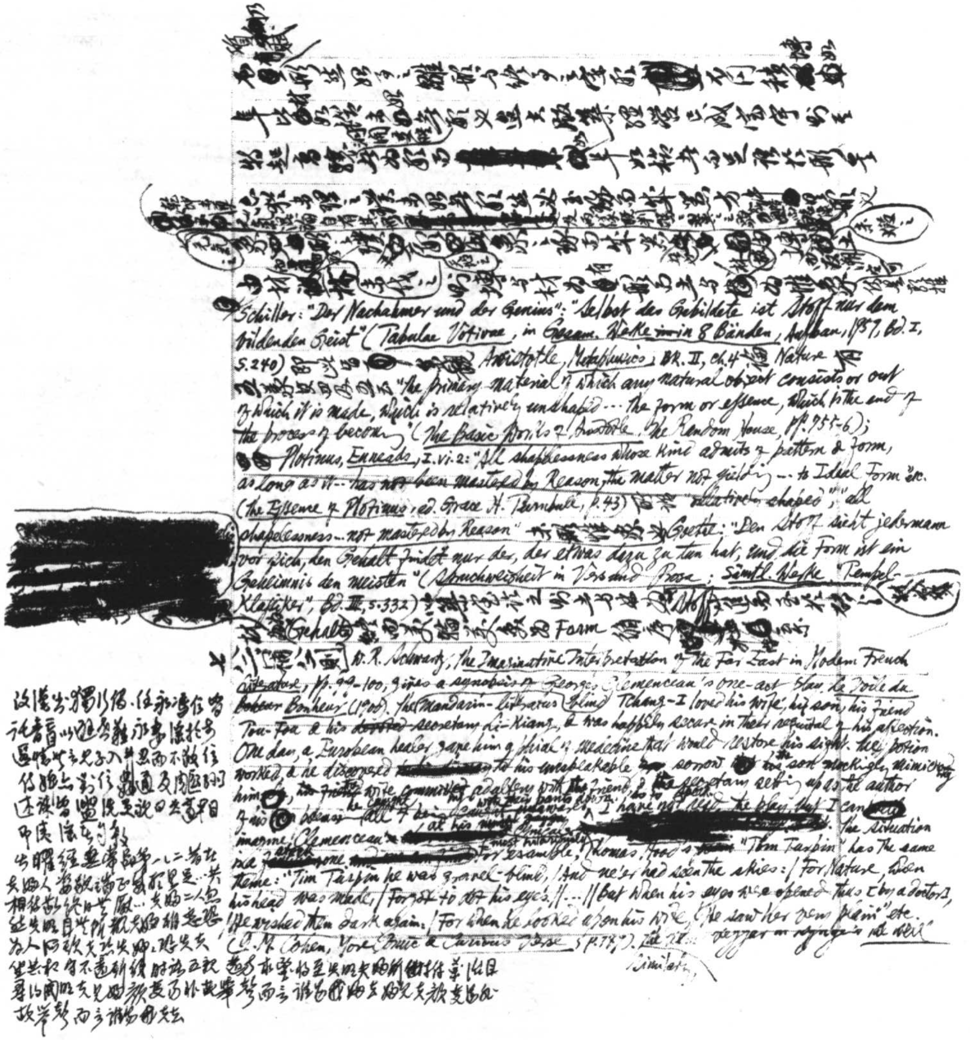
七七九[補七六九]出[illegible]易[illegible]象曰[illegible]勤而[illegible]動而說[illegible]（[illegible]）[illegible]時之義大矣哉[illegible]先是[illegible]

[illegible]

七八〇[補一九〇則]王[illegible]

[illegible]





[illegible]

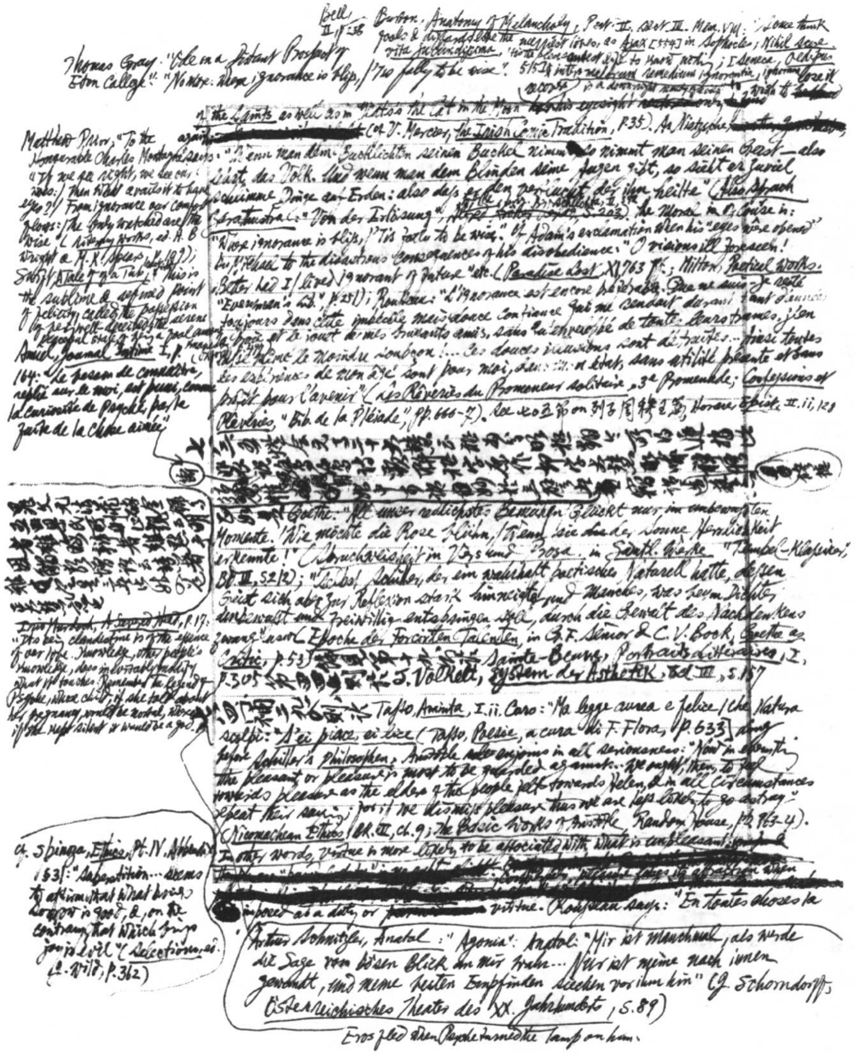
[redacted]

Schiller: "Der Nachahmer und der Genius": "Selbst das Gebildete ist Stoff nur dem bildenden Geist" (*Tabulae Votivae*, in *Gesam. Werke ~~in~~ in 8 Bänden*, Aufbau, 1957, Bd. I, S. 240) [illegible] Aristotle, *Metaphysics*, Bk. II, ch. 4 [illegible] Nature [illegible] "the primary material of which any natural object consists or out of which it is made, which is relatively unshaped ... the form or essence, which is the end of the process of becoming" (*The Basic Works of Aristotle*, The Random House, pp. 755-6); Plotinus, *Enneads*, I. vi. 2: "All shapelessness whose kind admits of pattern & form, as long as it ... has not been mastered by Reason, the matter not yielding ... to Ideal Form" etc. (*The Essence of Plotinus*, ed. Grace H. Turnbull, p. 43) [illegible] "relatively shaped", "all shapelessness ... not mastered by Reason" [illegible] Goethe: "Den Stoff sieht jedermann vor sich, den Gehalt findet nur der, der etwas dazu zu tun hat, und die Form ist ein Geheimnis den meisten" (*Spruchweisheit in Vers und Prosa*; *Sämtl. Werke*, "Tempel-Klassiker", Bd. III, S. 332) [illegible] Gehalt [illegible] Form [illegible]

[redacted]

七 [illegible] W. R. Schwartz, *The Imaginative Interpretation of the Far East in Modern French Literature*, pp. 99-100, gives a synopsis of Georges Clemenceau's one-act play *Le Voile du Bonheur* (1901). The Mandarin-litterateur (blind) Tchang-I loved his wife, his son, his friend Tou-Fou & his ~~[illegible]~~ secretary Li-Kiang, & was happily secure in their requital of his affection. One day, a European healer gave him a phial of medicine that would restore his sight. The potion worked, & he discovered [redacted] to his unspeakable sorrow [illegible] the son mockingly mimicking him, his wife committing adultery with the friend, & the secretary setting up as the author of his [illegible] [illegible] I have not read the play, but I can [illegible] imagine Clemenceau [redacted] [illegible] the situation is a stock one. For example, Thomas Hood's "Tim Turpin" has the same theme: "Tim Turpin he was gravel-blind, / And ne'er had seen the skies: / For Nature, when his head was made, / Forgot to dot his eyes. // ... // But when his eyes were opened thus (by a doctor), / He wished them dark again: / For when he looked upon his wife, / He saw her very plain" etc. (J. M. Cohen, *More Comic & Curious Verse*, p. 78). [illegible] beggar in Synge's *The Well* [illegible]

[illegible]



Bell II, p. 38

Burton, *Anatomy of Melancholy*, Part. II. Sect. III. Mem. VIII: "Some think fools & dizzards live the merriest lives, as Ajax [554] in Sophocles, *Nihil scire vita jucundissima*, 'tis the pleasantest life to know nothing; [Seneca, Oedipus 515] *iners malorum remedium ignorantia*, ignorance is a downright remedy of evils [illegible]; wish to [illegible] of the Saints as well as on [illegible] the cat in the moon [illegible] eyesight [illegible] against [illegible] (cf. V. Mercier, *The Irish Comic Tradition*, p. 35). As Nietzsche [illegible]: "Wenn man dem Bucklichten seinen Buckel nimmt, so nimmt man ihm seinen Geist — also lehrt das Volk. Und wenn man dem Blinden seine Augen gibt, so sieht er zuviel schlimme Dinge auf Erden: also dass er den verflucht, der ihn heilte" (*Also sprach Zarathustra*: "Von der Erlösung", [illegible], S. 203). The Moral in Gray's Ode is: "Where ignorance is bliss, / 'Tis folly to be wise." Cf. Adam's exclamation when his "eyes were opened" by Michael to the disastrous consequences of his disobedience: "O visions ill foreseen! Better had I / lived ignorant of future" etc. (*Paradise Lost*, XI. 763 ff.; Milton, *Poetical Works*, "Everyman's Lib.", p. 251); Rousseau: "L'ignorance est encore préférable. Que ne suis-je resté toujours dans cette imbécile mais douce confiance qui me rendait durant tant d'années la proie et le jouet de mes bruyants amis, sans qu'enveloppé de toutes leurs trames, j'en eusse même le moindre soupçon!... Ces douces illusions sont détruites... Ainsi toutes les expériences de mon âge sont pour moi, dans mon état, sans utilité présente et sans profit pour l'avenir" (*Les Rêveries du Promeneur solitaire*, 3e Promenade; *Confessions et Rêveries*, "Bib. de la Pléiade", pp. 666-7). See [illegible] on [illegible], Horace *Epist.* II. ii, 128

Thomas Gray: "Ode on a Distant Prospect of Eton College": "No more: where ignorance is bliss, / 'Tis folly to be wise".

Matthew Prior, "To the Honourable Charles Montague" says: "If we see right, we see our woes: / Then what avails it to have eyes? / From ignorance our comfort flows: / The only wretched are the wise" (*Literary Works*, ed. H. B. Wright & M. K. Spears, I. 191); Swift, *A Tale of a Tub*, [illegible]: "This is the sublime & refined point of felicity, called the possession of being well-deceived; the serene peaceful state of being a fool among knaves" (cf. p. 171)

Amiel, *Journal intime* I, p. 164: "Le besoin de connaître, replié sur le moi, est puni, comme la curiosité de Psyché, par la fuite de la chose aimée"

[illegible]

[illegible]

Goethe: "All unser redlichstes Bemühn / Glückt nur im unbewussten Momente. / Wie möchte die Rose blühn, / Wenn sie der Sonne Herrlichkeit erkennte!" (*Sprüchweisheit in Vers und Prosa*, in *Sämtl. Werke*, "Tempel-Klassiker", Bd. III, S. 212); "Selbst Schiller, der ein wahrhaft poetisches Naturell hatte, dessen Geist sich aber zur Reflexion stark hinneigte, und manches, was beim Dichter unbewusst und freiwillig entspringen soll, durch die Gewalt des Nachdenkens erzwang" usw. (*Epoche der forcierten Talente*, in G. F. Senior & C. V. Bock, *Goethe as Critic*, p. 53) [illegible] Sainte-Beuve, *Portraits littéraires*, I, p. 305 [illegible] J. Volkelt, *System der Ästhetik*, Bd. III, S. 157

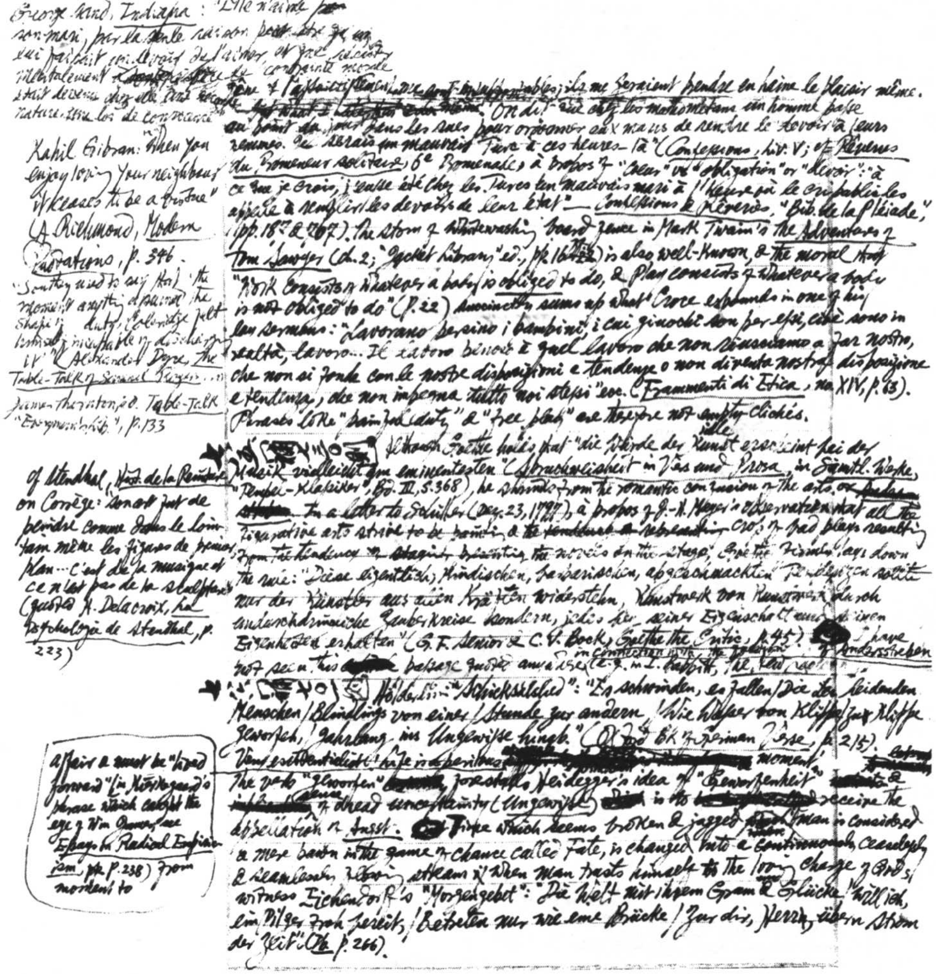
[illegible] Tasso, *Aminta*, I. ii. Coro: "Ma legge aurea e felice / Che Natura scolpì: S'ei piace, ei lice" (Tasso, *Poesie*, a cura di F. Flora, p. 633) [illegible] Schiller's *Philosophen*. Aristotle also enjoins in all seriousness: "Now in everything the pleasant or pleasure is most to be guarded against... We ought, then, to feel towards pleasure as the elders of the people felt towards Helen, & in all circumstances repeat their saying; for if we dismiss pleasure thus we are less likely to go astray" (*Nicomachean Ethics*, Bk. II, ch. 9; *The Basic Works of Aristotle*, Random House, pp. 963-4). In other words, virtue is more likely to be associated with what is unpleasant [illegible] pleasure [illegible] imposed as a duty or [illegible] virtue. Rousseau says: "En toutes choses la [illegible]

Iris Murdoch, *A Severed Head*, p. 17: "This being clandestine is of the essence of our love. Knowledge, other people's knowledge, does invariably modify what it touches. Remember the legend of Psyche, whose child, if she talked about her pregnancy, would be mortal, whereas if she kept silent it would be a god."

cf. Spinoza, *Ethics*, Pt. IV. Appendix §31: "Superstition... seems to affirm that what brings sorrow is good, &, on the contrary, that which brings joy is evil" (*Selections*, ed. J. Wild, p. 362)

Arthur Schnitzler, *Anatol*: "Agonie": Anatol: "Mir ist manchmal, als würde die Sage vom bösen Blick an mir wahr... Nur ist meiner nach innen gewendet, und meine besten Empfindungen siechen vor ihm hin" (G. Schorndorff, *Österreichisches Theater des XX. Jahrhunderts*, S. 89)

Eros fled when Psyche turned the lamp on him.



George Sand, *Indiana*: "Elle n'aimait ~~pas~~ son mari, par la seule raison peut-être qu'on lui faisait un devoir de l'aimer, et que résister mentalement à toute espèce de contrainte morale était devenu chez elle une seconde nature, une loi de conscience"

[illegible] & l'affranchissement [illegible] insupportables; ils me feraient prendre en haine le plaisir même. ~~[illegible]~~ On dit que chez les Mahométans un homme passe au point du jour dans les rues pour ordonner aux maris de rendre le devoir à leurs femmes. Je serais un mauvais Turc à ces heures-là" (*Confessions*, Liv. V; cf. *Rêveries du Promeneur solitaire*, 6e Promenade, à propos of "désir" vs "obligation" or "devoir": "à ce que je crois, j'eusse été chez les Turcs un mauvais mari à l'heure où le crieur public les appelle à remplir les devoirs de leur état" — *Confessions & Rêveries*, "Bib. de la Pléiade", pp. 18[illegible] & 767). The story of whitewashing board fence in Mark Twain's *The Adventures of Tom Sawyer* (ch. 2; "Pocket Library" ed., pp. 16 ff.) is also well-known, & the moral that "Work consists of whatever a body is *obliged* to do, & Play consists of whatever a body is not obliged to do" (p. 22) succinctly sums up what Croce expounds in one of his lay sermons: "Lavorano persino i bambini, i cui giuochi non per essi, ciò sono in realtà, lavoro... Il lavoro penoso è quel lavoro che non riusciamo a far nostro, che non si fonde con le nostre disposizioni e tendenze o non diventa nostra disposizione e tendenza, che non informa tutto noi stessi" ecc. (*Frammenti di Etica*, no. XIV, p. 63). Phrases like "painful duty" & "free play" are therefore not empty clichés.

Kahil Gibran: "When you enjoy loving your neighbour it ceases to be a virtue" (A. Richmond, *Modern Quotations*, p. 346).

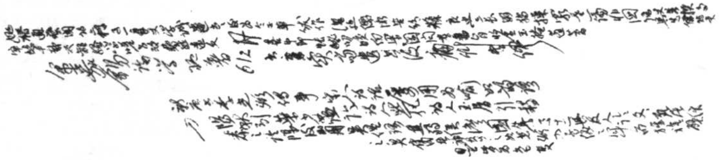
"Southey used to say that 'the moment anything assumed the shape of a duty, Coleridge felt himself incapable of discharging it'" (Alexander Dyce, *The Table-Talk of Samuel Rogers* ... in James Thornton, ed. *Table-Talk*, "Everyman's Lib.", p. 133)

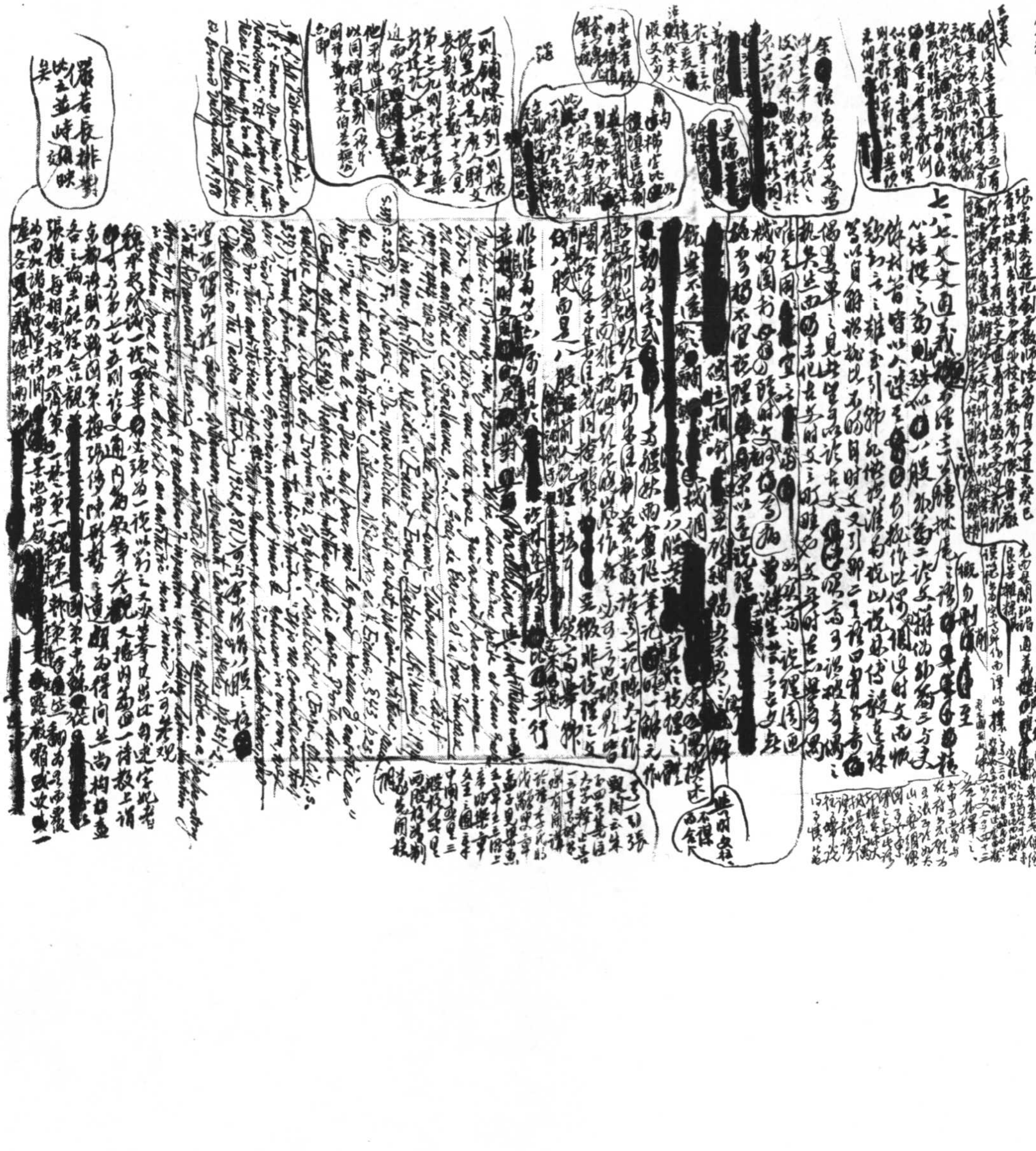
[illegible] Although Goethe holds that "die Würde der Kunst erscheint bei der Musik vielleicht am eminentesten" (*Sprüche in Vers und Prosa*, in *Sämtl. Werke*, "Tempel-Klassiker", Bd. III, S. 368), he shrinks from the romantic confusion of the arts. ~~[illegible]~~ In a letter to Schiller (Dec. 23, 1797), à propos of J.-H. Meyer's observation that all the figurative arts strive to be painting & ~~[illegible]~~ [illegible] Goethe lays down the rule: "Diese eigentlich kindischen, barbarischen, abgeschmackten Tendenzen sollte nur der Künstler aus allen Kräften widerstehen, Kunstwerk von Kunstwerk durch undurchdringliche Zauberkreise sondern, jedes bei seiner Eigenschaft und seinen Eigenheiten erhalten" (G. F. Senior & C. V. Bock, *Goethe the Critic*, p. 45). [redacted] I have not seen this [redacted] passage quoted anywhere (e.g. in I. Babbitt, *The New Laokoon*) in connection with the [illegible] of Andersstreben.

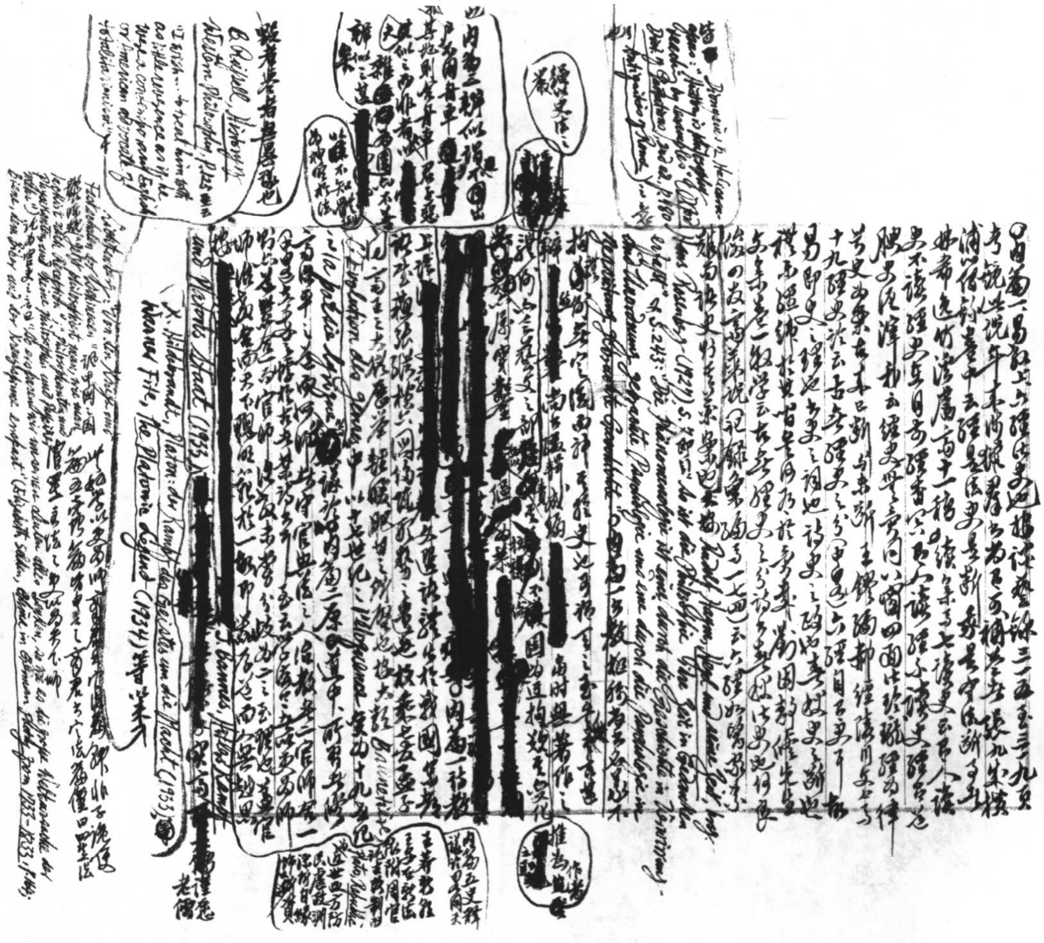
Of Stendhal, *Hist. de la Peinture* on Corrège: "sorait fait de peindre comme dans le lointain même les figures de premier plan... c'est de la musique et ce n'est pas de la sculpture" (quoted H. Delacroix, *La Psychologie de Stendhal*, p. 223)

[illegible] Hölderlin's "Schicksalslied": "Es schwinden, es fallen / Die leidenden Menschen / Blindlings von einer / Stunde zur andern, / Wie Wasser von Klippe / Zu Klippe geworfen, / Jahrlang ins Ungewisse hinab." (*Oxford Bk. of German Verse*, p. 215). Very existentialist! Life is a perilous [redacted] moment. The verb "geworfen" [redacted] forestalls Heidegger's idea of "Geworfenheit" [redacted] & the sense of dread uncertainty (Ungewisse) [redacted] in its [redacted] receive the appellation of Angst. [redacted] Life which seems broken & jagged when man is considered a mere pawn in the game of chance called Fate, is changed into a continuous, ceaseless & seamless, flowing stream when man trusts himself to the loving charge of God; witness Eichendorff's "Morgengebet": "Die Welt mit ihrem Gram und Glücke / Will ich, ein Pilger froh bereit, / Betreten nur wie eine Brücke / Zu dir, Herr, übern Strom der Zeit" (Ibid., p. 266).

Affairs a must be "lived forward" (in Kierkegaard's phrase which caught the eye of Wm. James, see *Essays in Radical Empiricism*, p. 238) from moment to

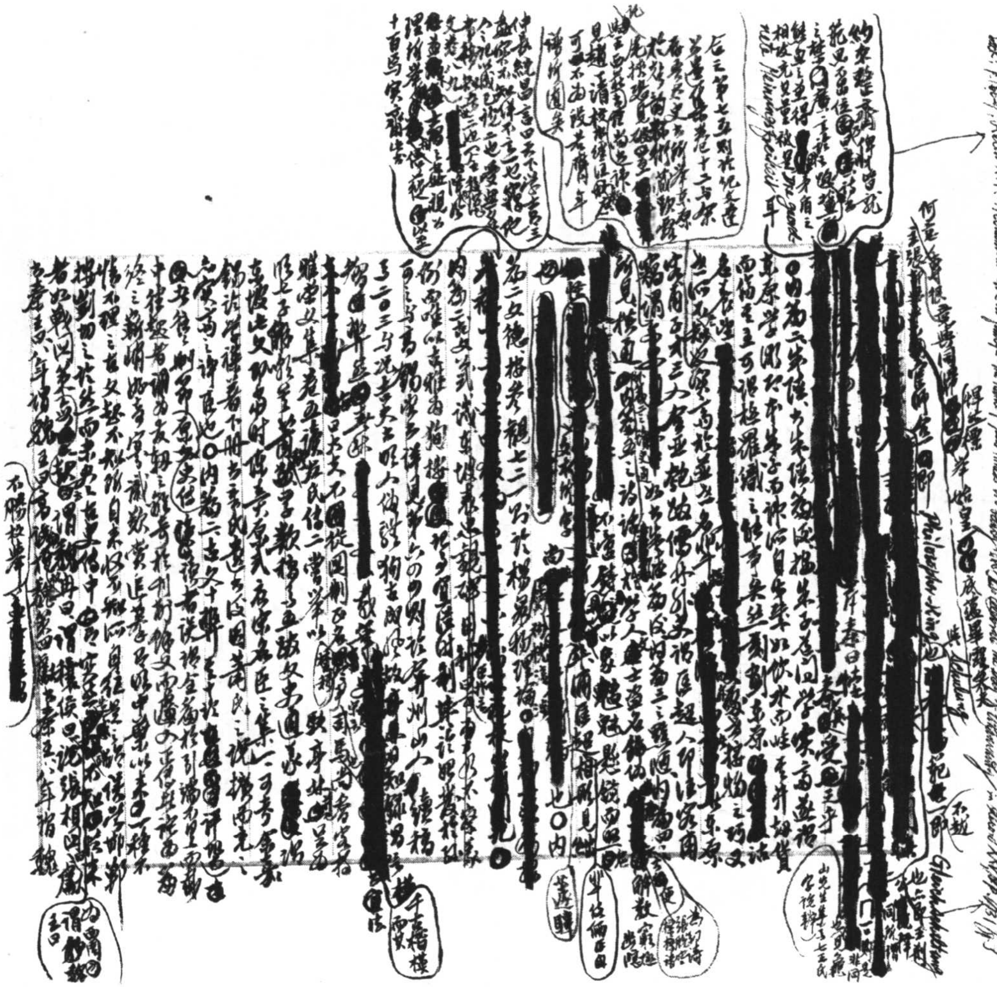


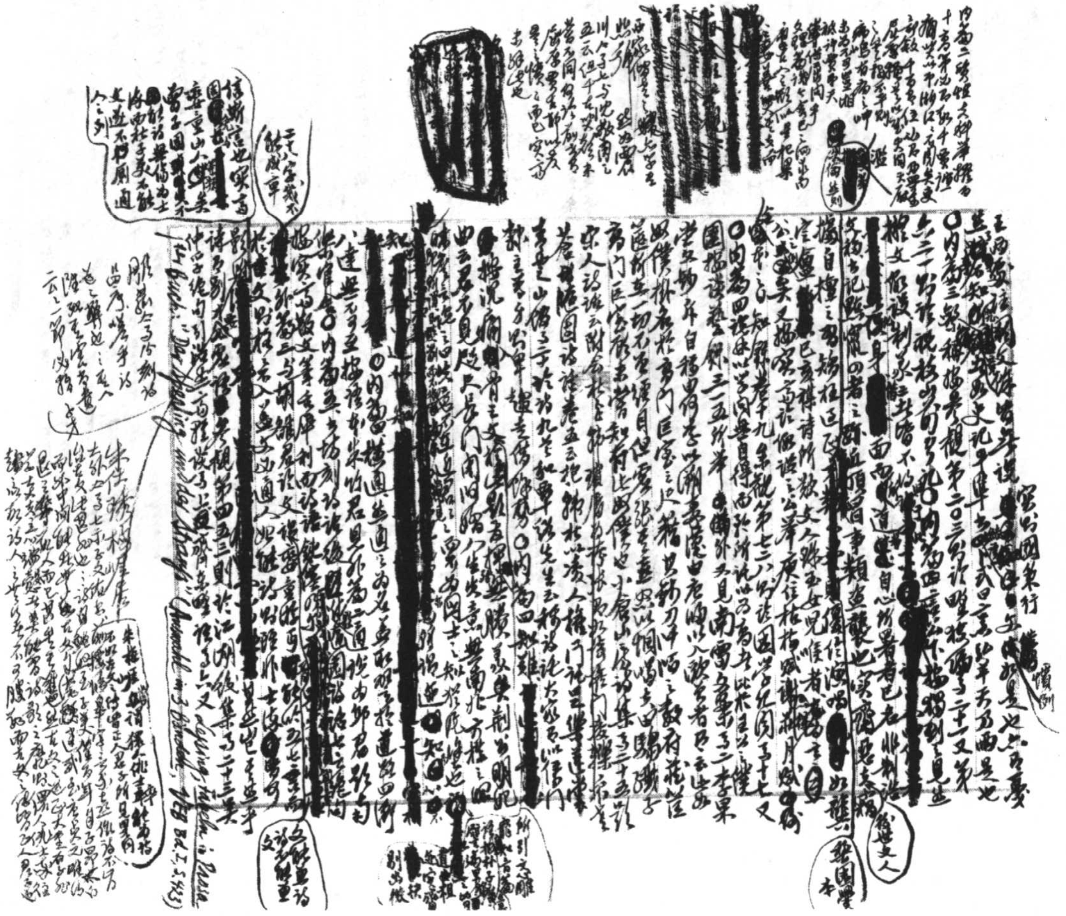


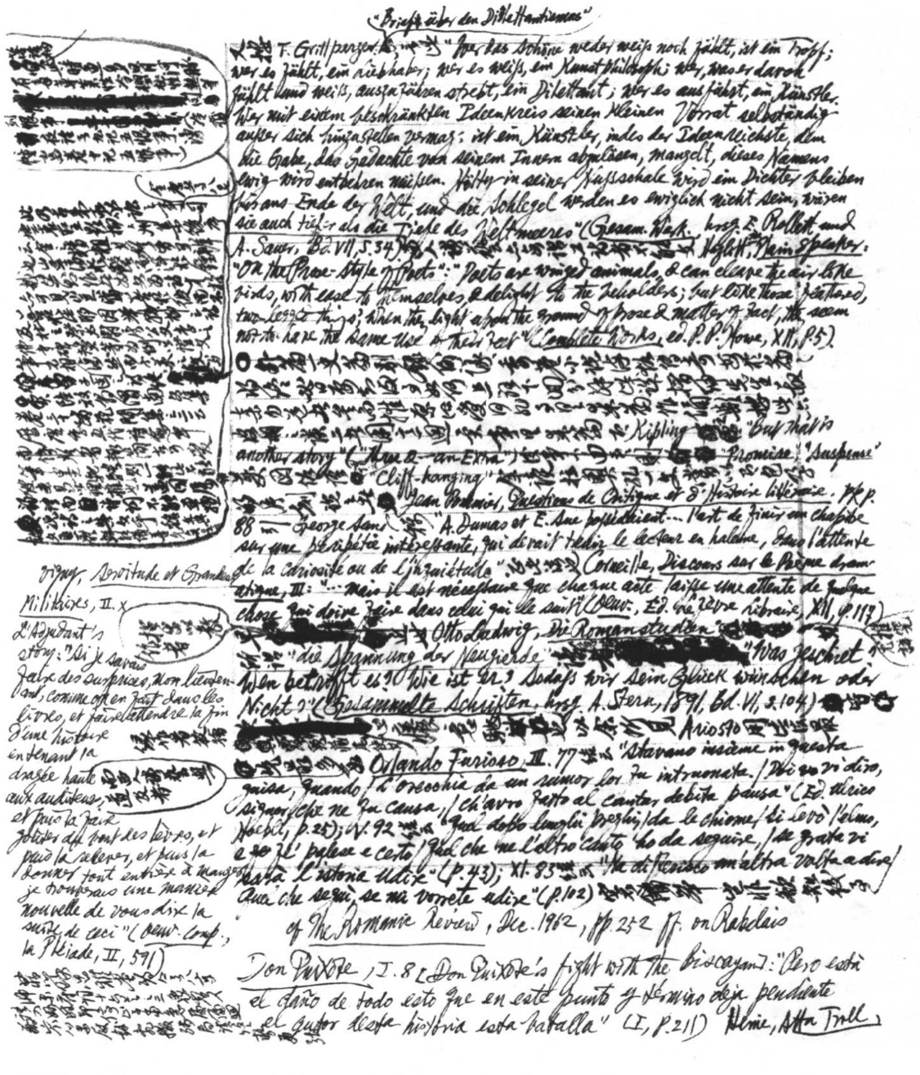


K. Hildebrandt, Platon: der Kampf des Geistes um die Macht (1933)

Warner Fite, The Platonic Legend (1934)







[redacted] [illegible]

"Briefe über den Dilettantismus"

[illegible] F. Grillparzer [illegible] "Wer das Schöne weder weiss noch fühlt, ist ein Tropf; wer es fühlt, ein Liebhaber; wer es weiss, ein Kunstphilosoph; wer, was er davon fühlt und weiss, auszuführen strebt, ein Dilettant; wer es ausführt, ein Künstler. Wer mit einem beschränkten Ideenkreis seinen kleinen Vorrat selbständig ausser sich hinzustellen vermag, ist ein Künstler, indes der Ideenreichste, dem die Gabe, das Gedachte von seinem Innern abzulösen, mangelt, dieses Namens ewig wird entbehren müssen. Hölty in seiner Nussschale wird ein Dichter bleiben bis ans Ende der Welt, und die Schlegel werden es ewiglich nicht sein, wären sie auch tiefer als die Tiefe des Weltmeeres" (Gesam. Werk., hrsg. A. Rollett und A. Sauer, Bd. VII, S. 34) [illegible] Hazlitt, Plain Speaker: "On the Prose-Style of Poets": "Poets are winged animals, & can cleave the air like birds, with ease to themselves, & delight to the beholders; but like those 'feathered, two-legged things', when they light upon the ground of prose & matter of fact, they seem not to have the same use of their feet" (Complete Works, ed. P. P. Howe, XII, p. 5).

○ [illegible] Kipling [illegible] "But that is another story" ("Three — an Extra") [illegible] "Promise", "Suspense" [illegible] "Cliff-hanging" [illegible] Jean Poirier, Questions de Critique et d'Histoire littéraire, pp. 88 — George Sand [illegible] "A. Dumas et E. Sue possédaient… l'art de finir un chapitre sur une péripétie intéressante, qui devait tenir le lecteur en haleine, dans l'attente de la curiosité ou de l'inquiétude" [illegible] Corneille, Discours sur le Poème dramatique, III: "… mais il est nécessaire que chaque acte laisse une attente de quelque chose qui doive se faire dans celui qui le suit" (Oeuv., Éd. de Lefèvre libraire, XII, p. 117) [redacted] [illegible] Otto Ludwig, Die Romanstudien [illegible] "die Spannung der Neugierde" [redacted] "Was geschieht? Wen betrifft es? Wie ist er? Sodass wir sein Glück wünschen oder nicht?" (Gesammelte Schriften, hrsg. A. Stern, 1891, Bd. VI, S. 104) [illegible]

[redacted] [illegible] Ariosto [illegible] Orlando Furioso, II. 77 [illegible] "Stavano insieme in questa guisa, quando / l'orecchia da un rumor lor fu intronata. / Poi vi dirò, Signor, che ne fu causa, / ch'avrò fatto al cantar debita pausa" (Ed. Ulrico Hoepli, p. 25); IV. 92 [illegible] "Qual dopo lunghi preghi, da le chiome / si levò l'elmo, e fe' palese e certo, / nel che ne l'altro canto ho da seguire, / se grata vi sarà l'istoria udire" (p. 43); XI. 83 [illegible] "Ne differisco un'altra volta a dire / quel che seguì, se mi vorrete udire" (p. 102) [illegible]

cf. The Romanic Review, Dec. 1962, pp. 252 ff. on Rabelais

Don Quixote, I. 8 [Don Quixote's fight with the Biscayan]: "Pero está el daño de todo esto que en este punto y término deja pendiente el autor desta historia esta batalla" (I, p. 211) Heine, Atta Troll,

Vigny, Servitude et Grandeur Militaires, II. x L'Adjudant's story: "Si je savais faire des surprises, mon lieutenant, comme on en fait dans les livres, et faire attendre la fin d'une histoire en tenant la dragée haute aux auditeurs, et puis la faire goûter du bout des lèvres, et puis la relever, et puis la donner tout entière à manger, je trouverais une manière nouvelle de vous dire la suite de ceci" (Oeuv. Comp., la Pléiade, II, 591)

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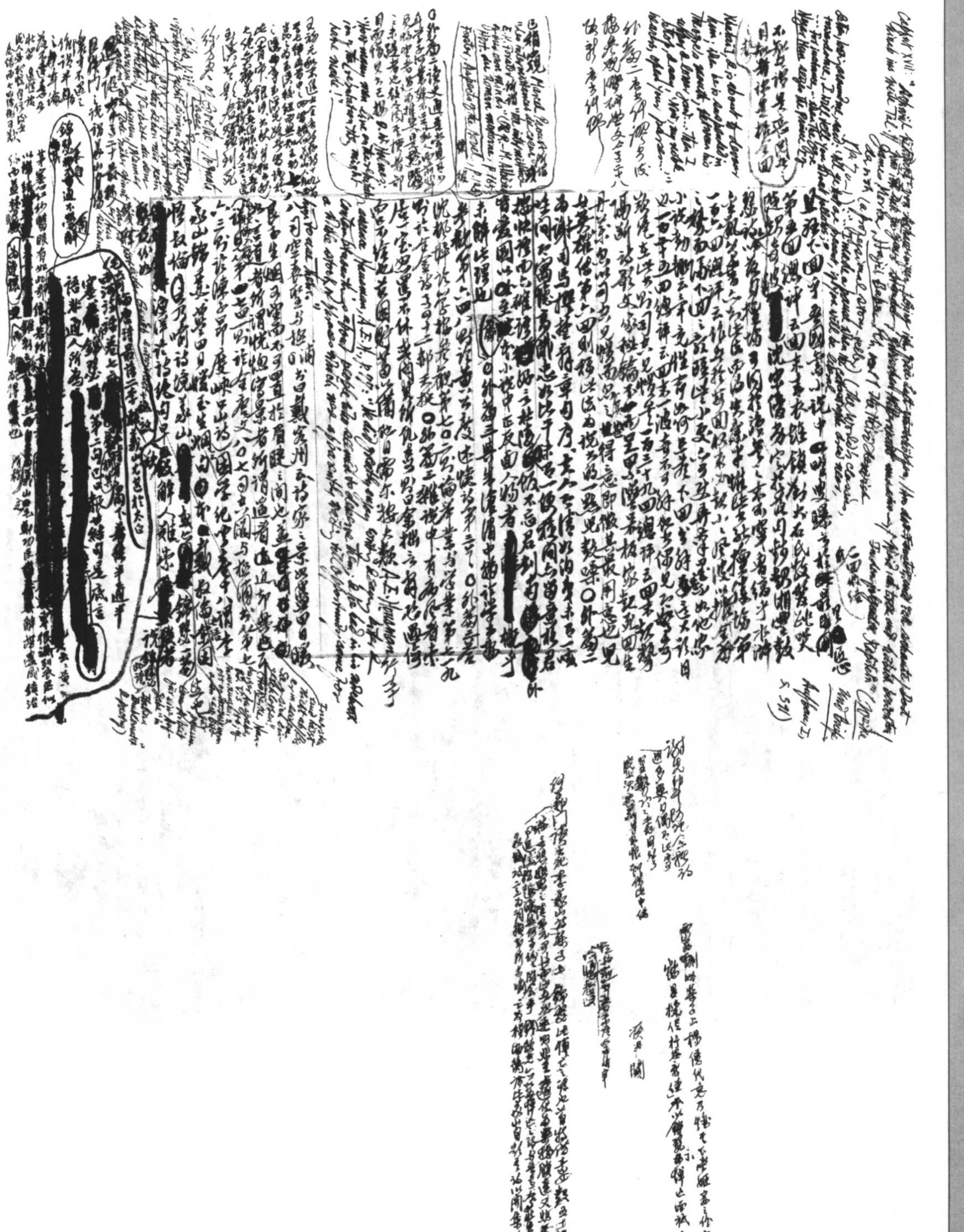
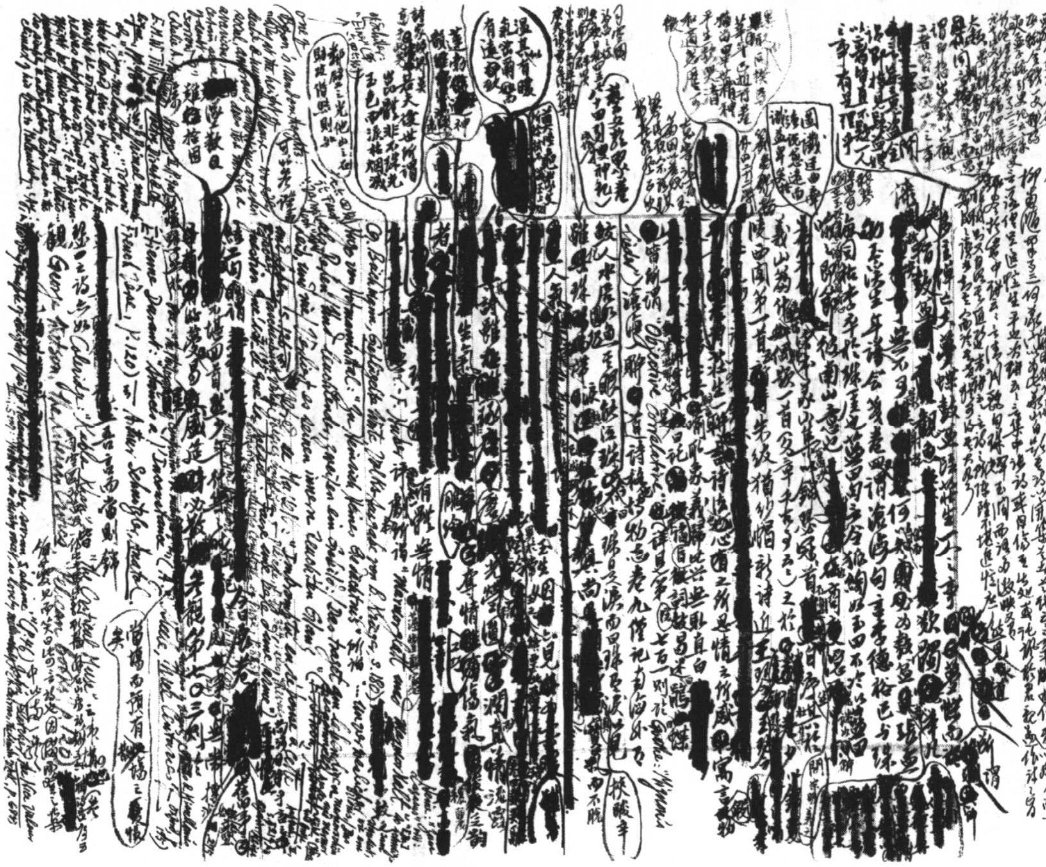
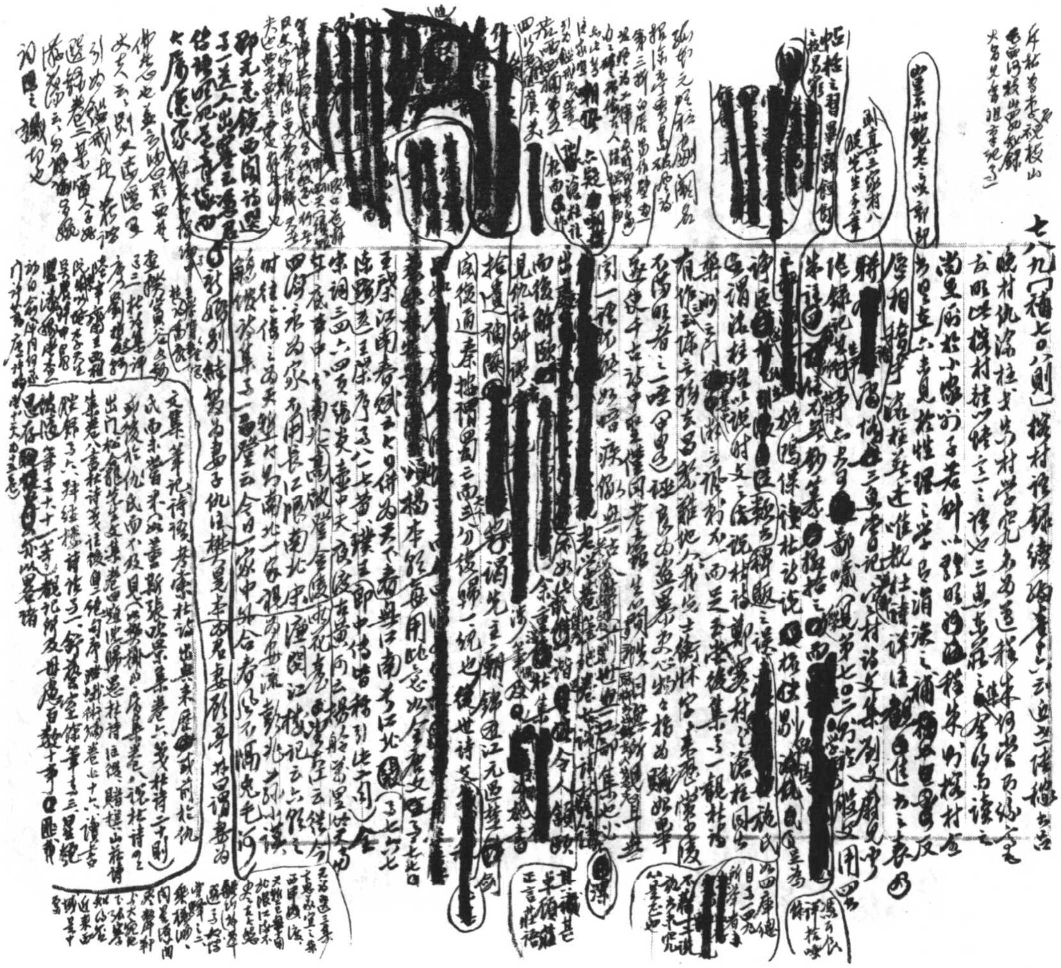
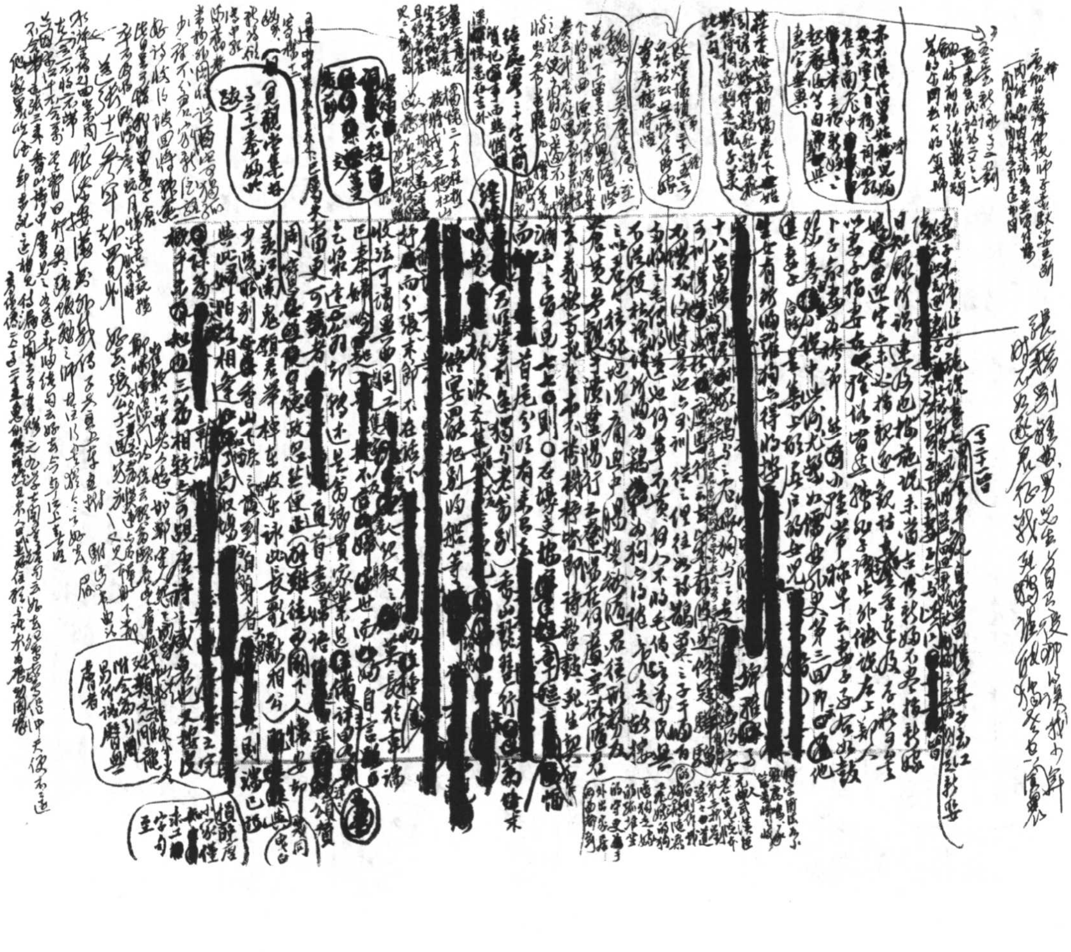
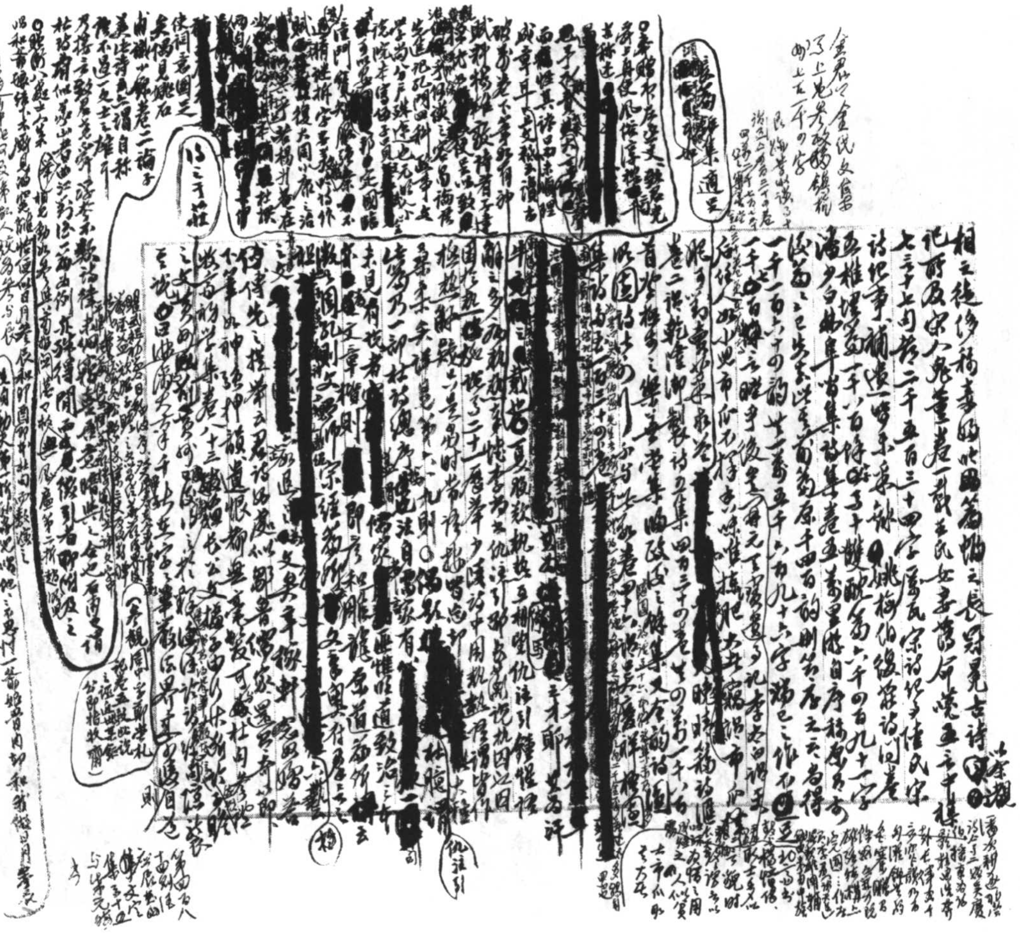
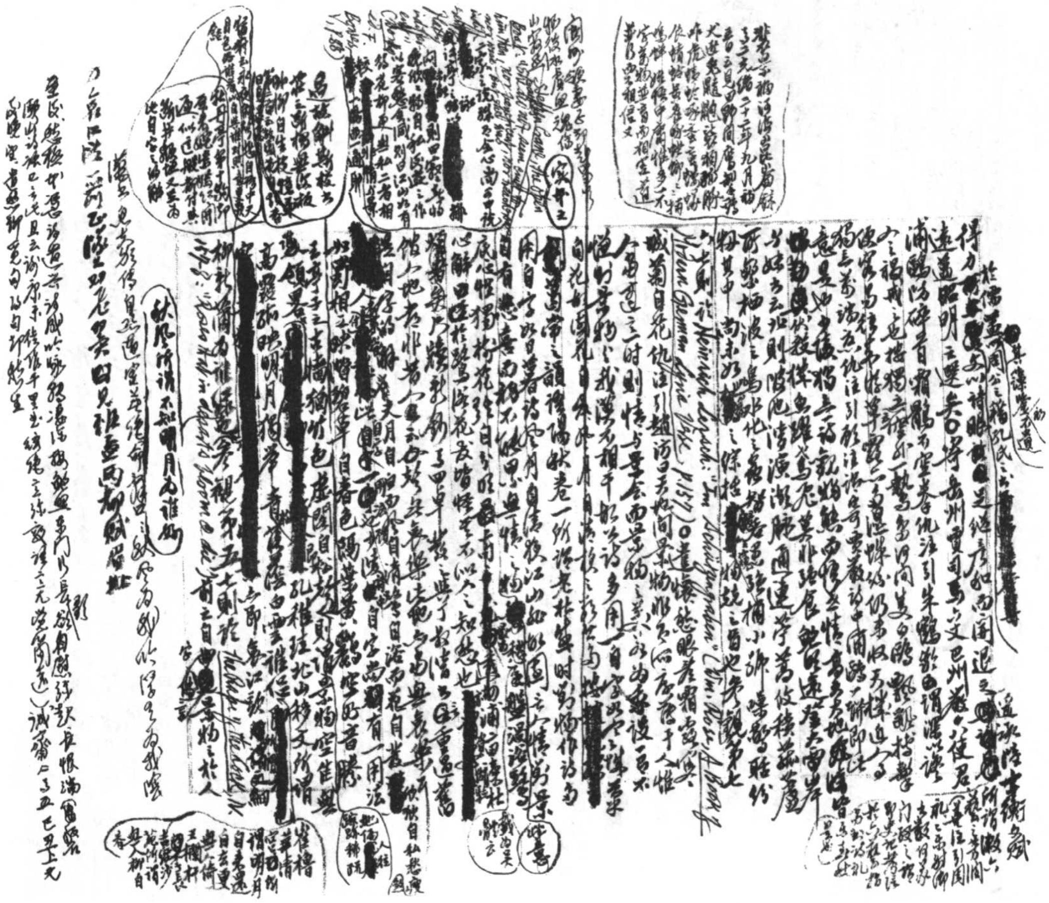


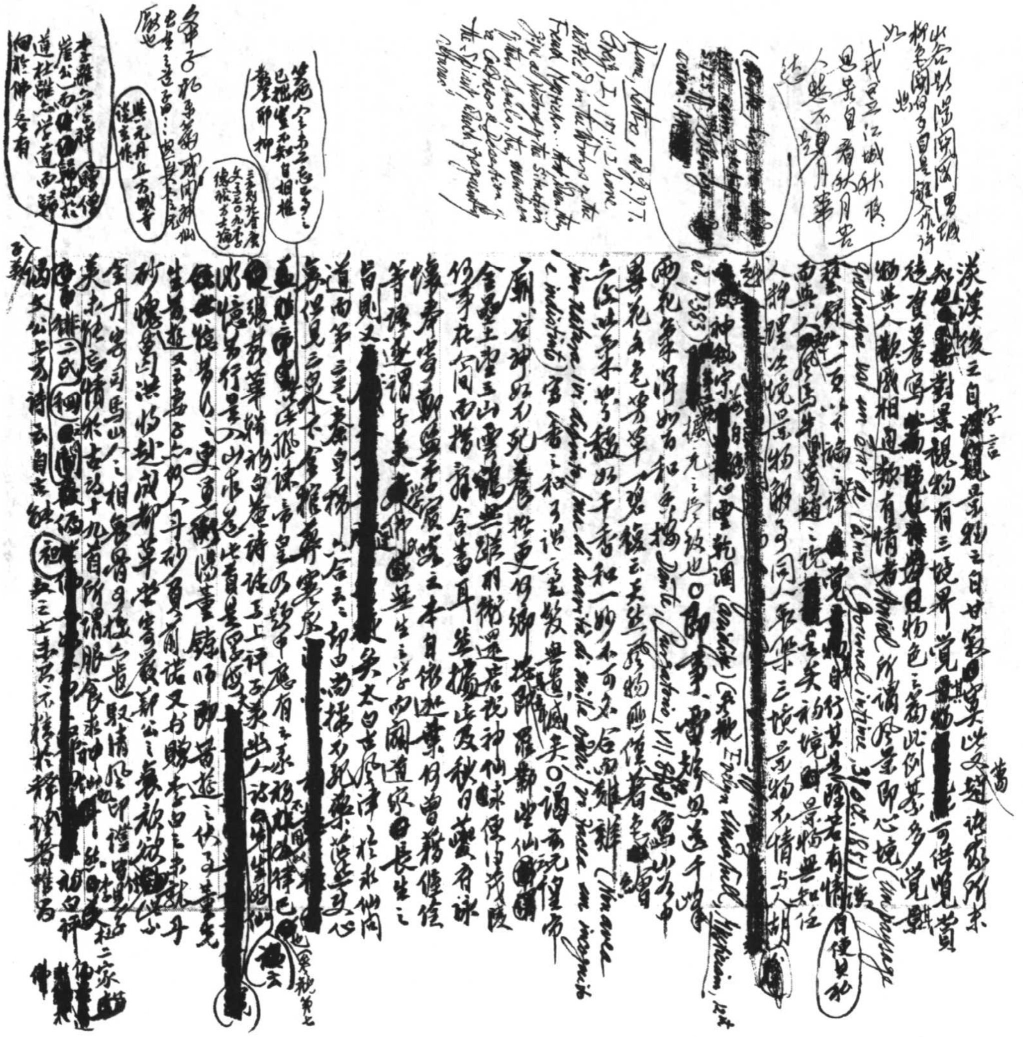


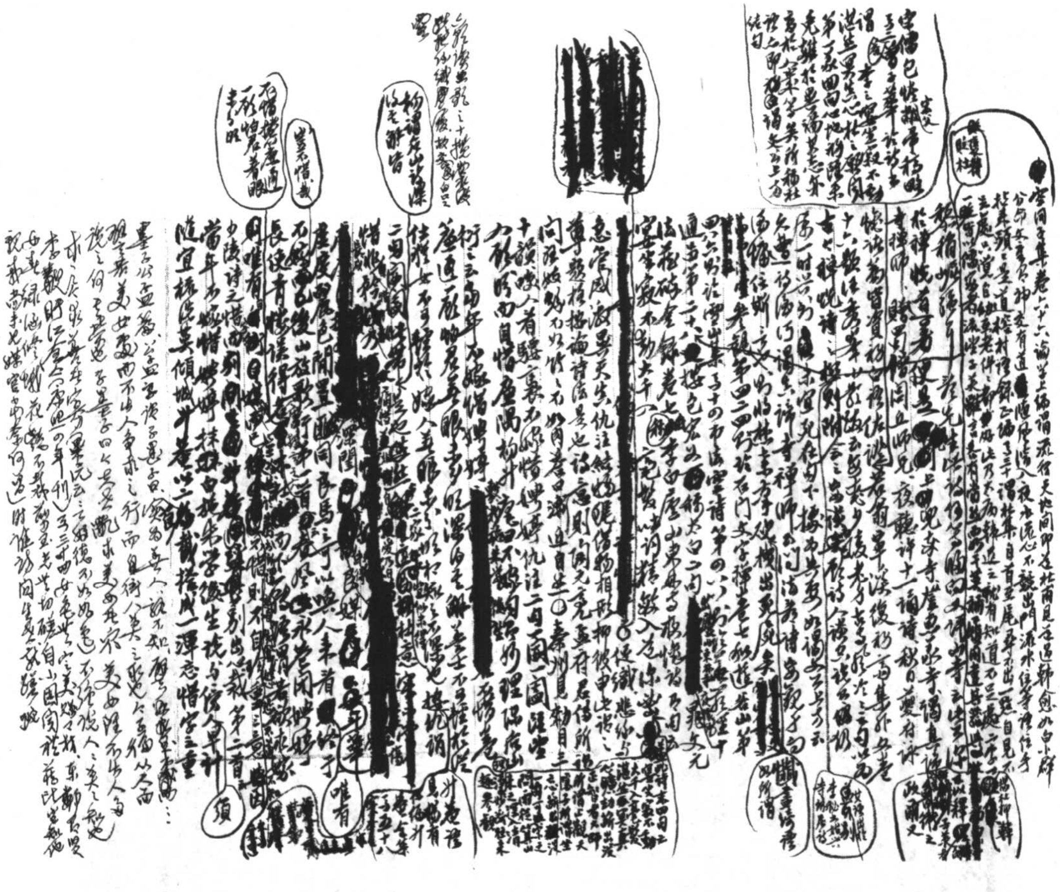


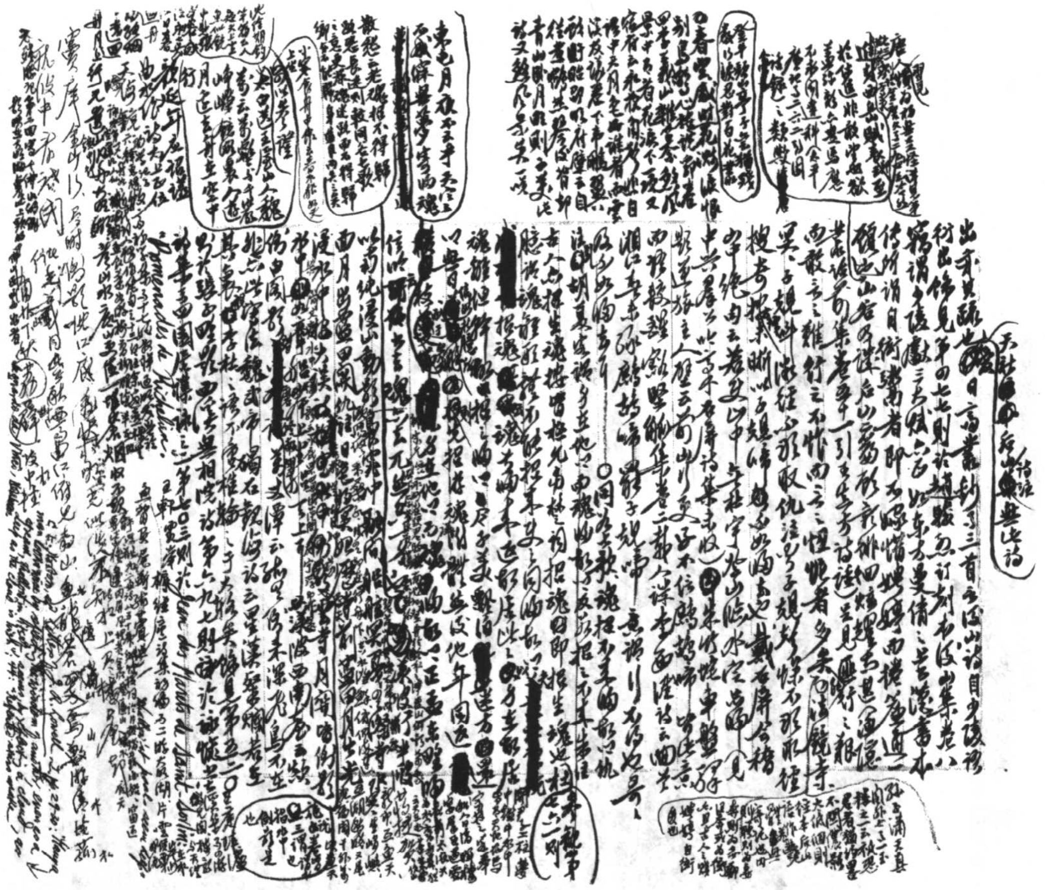




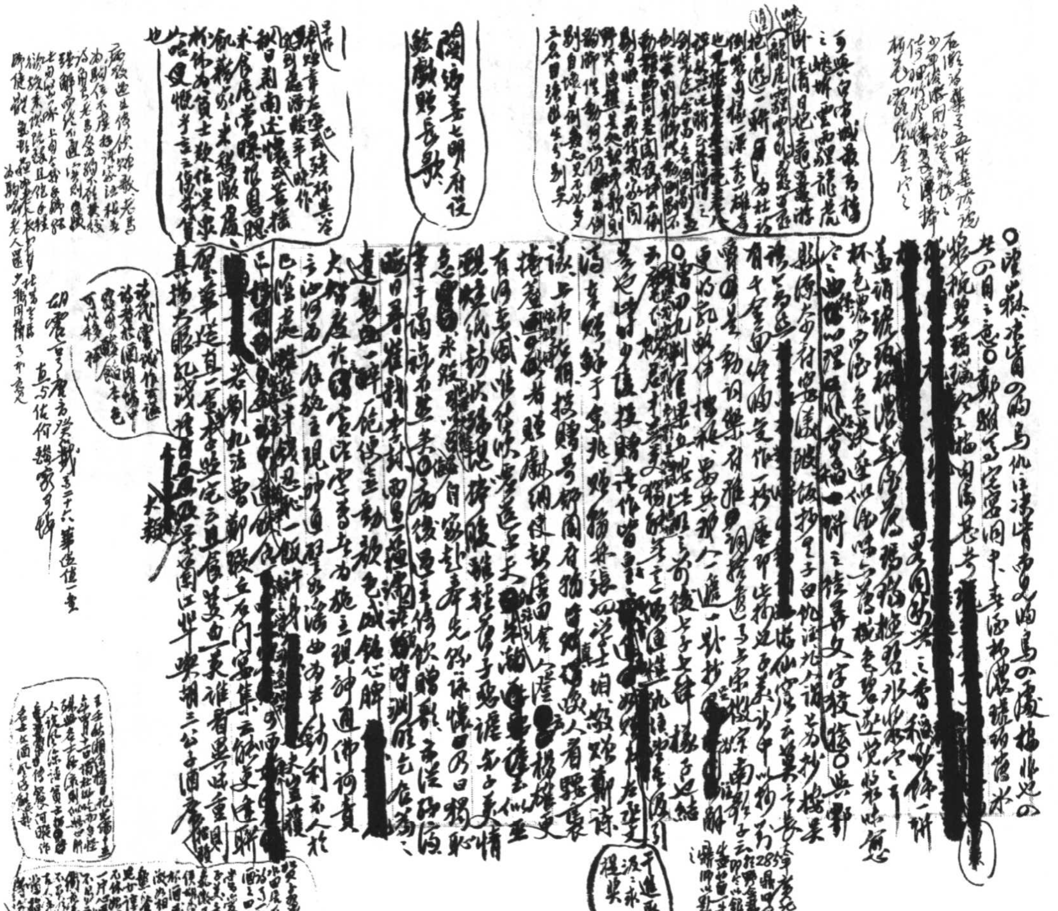


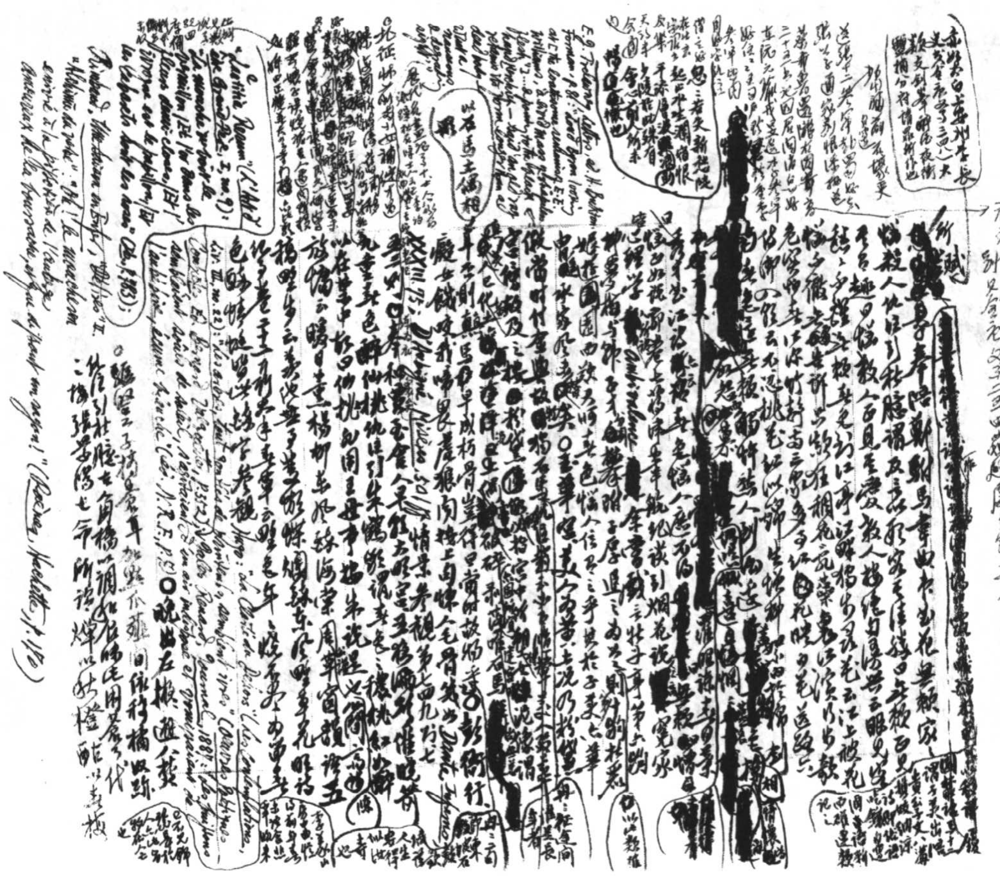


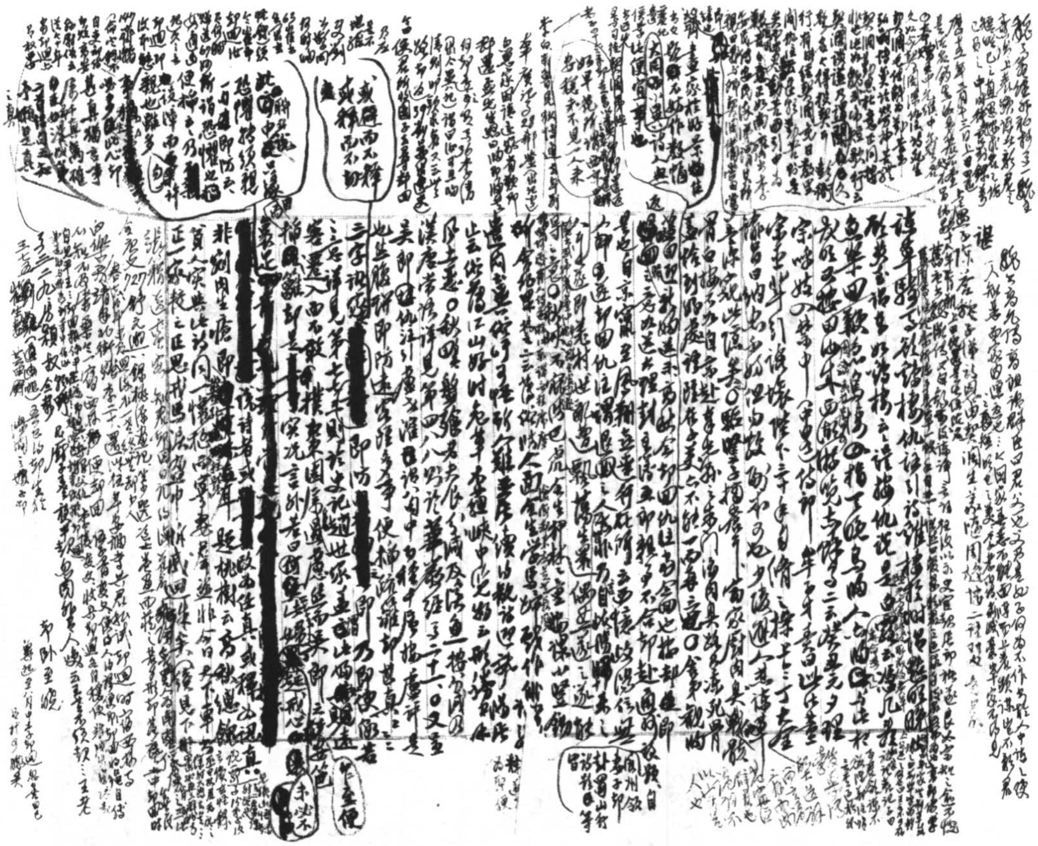


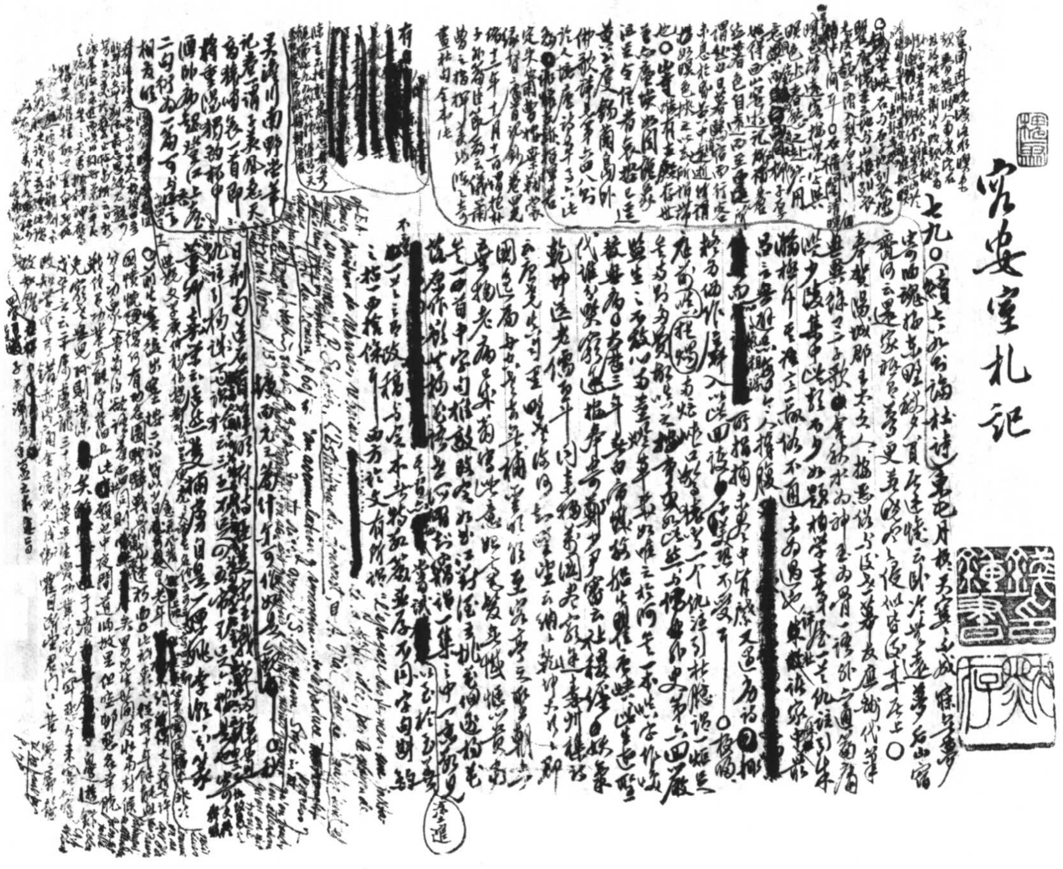


*Notebooks*, tr E. MacCurdy, II, 272: "Why does a painting seem better in a mirror than outside it?" Wordsworth, *Prelude* IV: "As one who hangs down-bending from the side / Of a slow-moving boat" etc. (quoted 詳 *Principles of Criticism*, 389-90)









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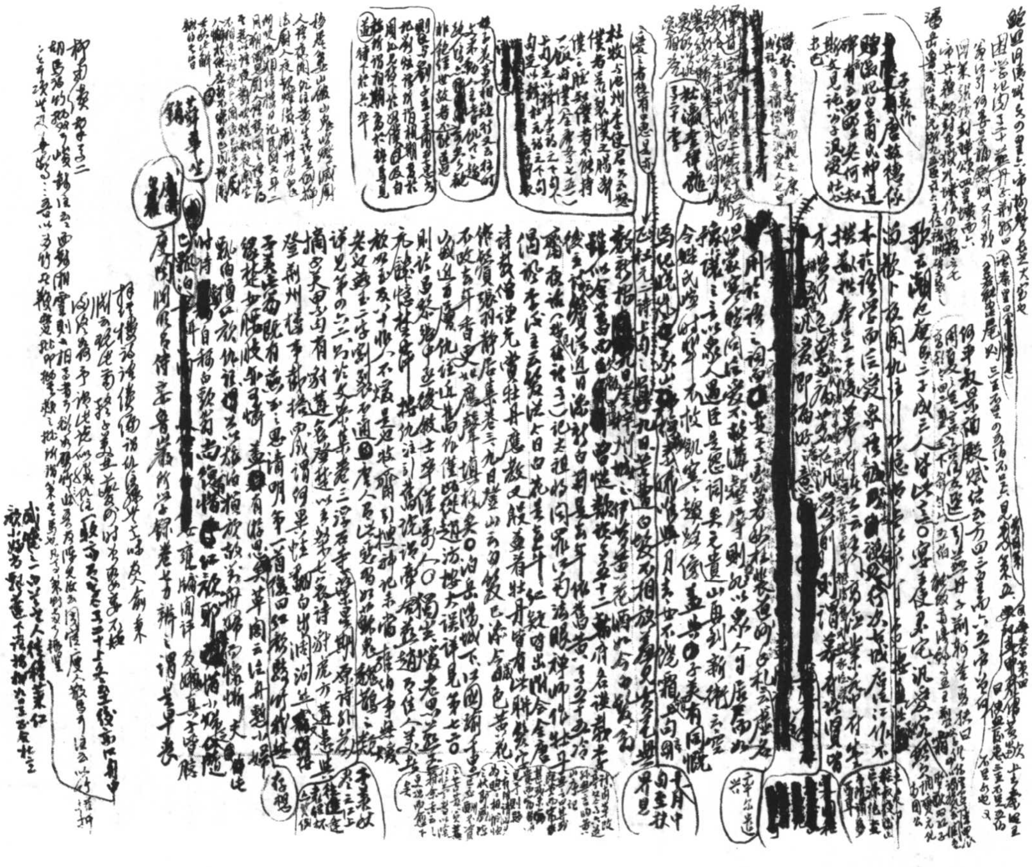
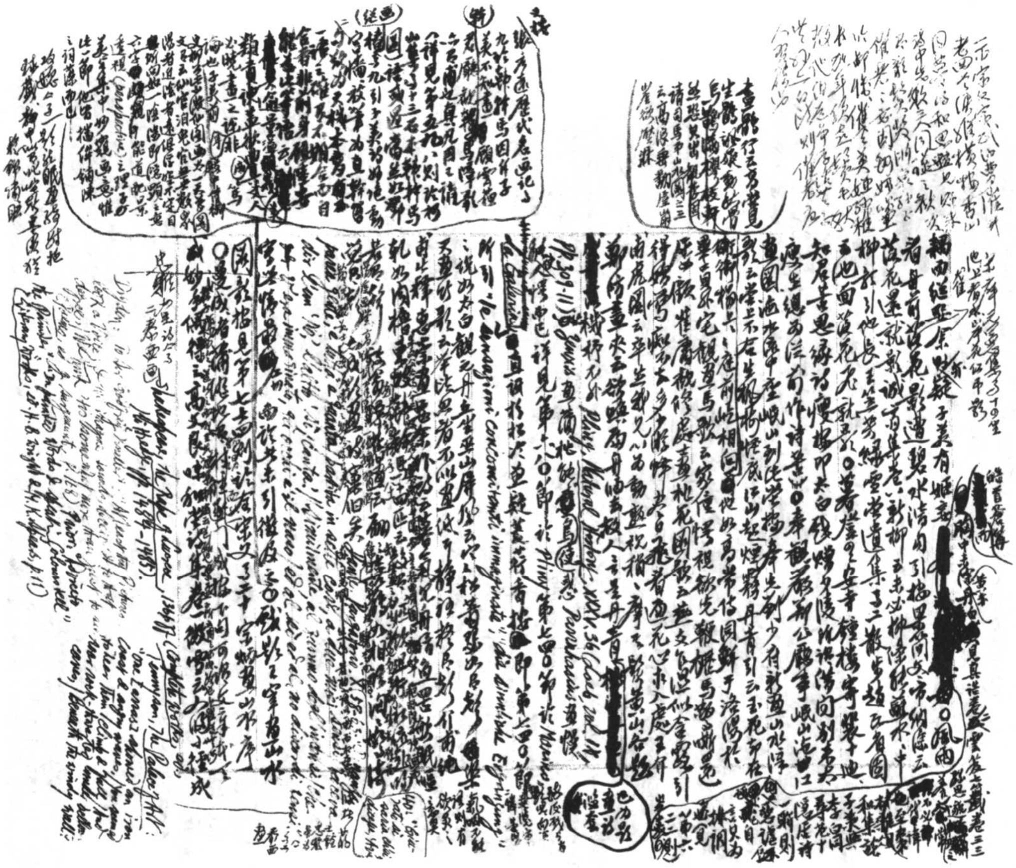
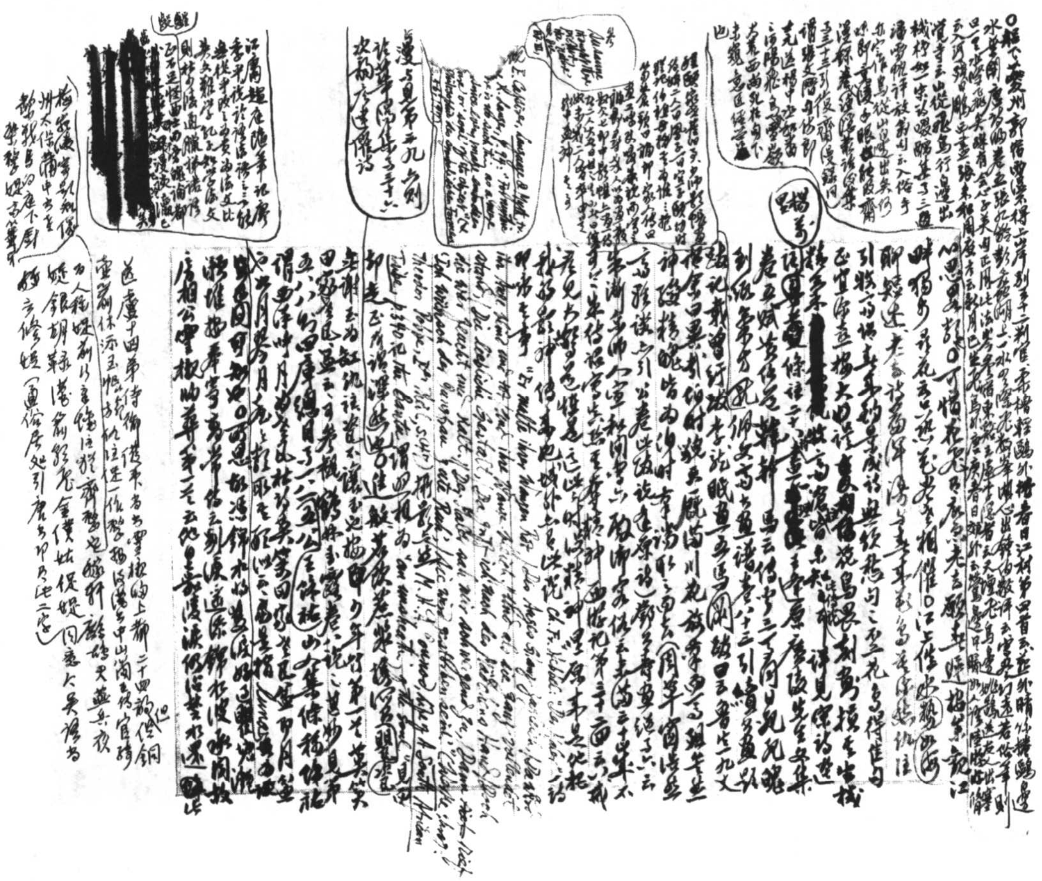
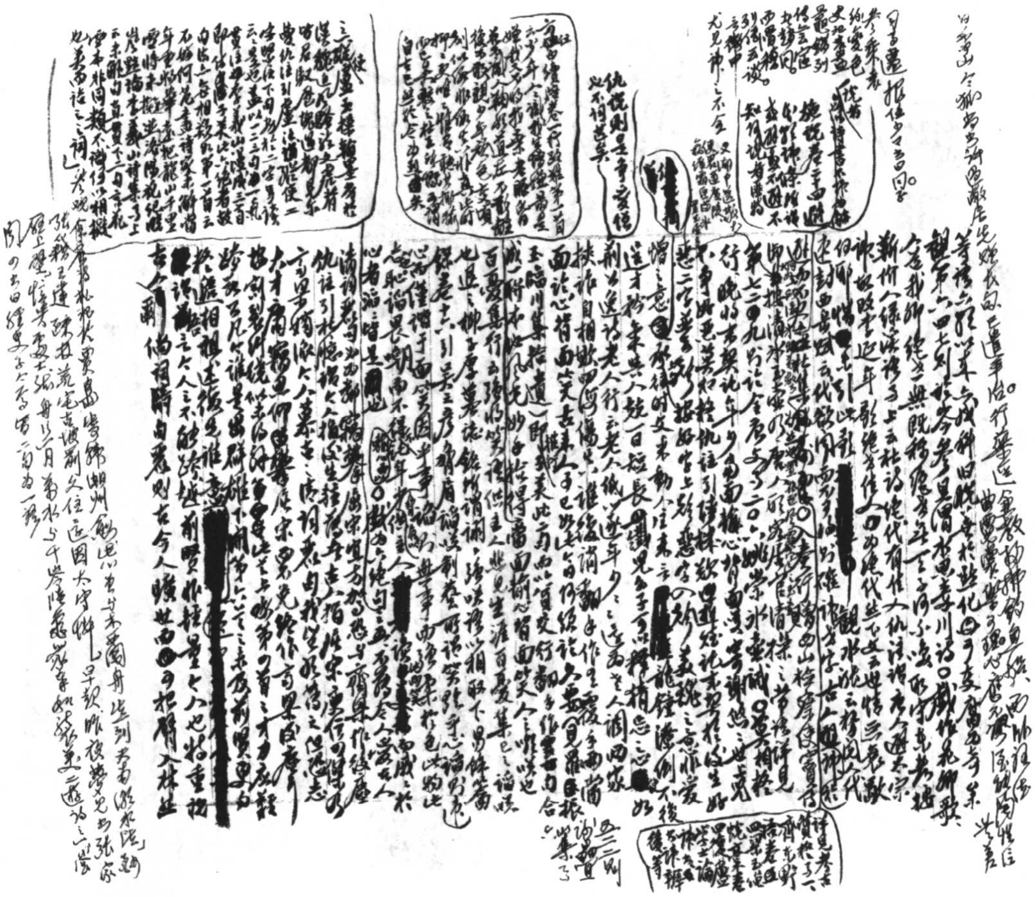
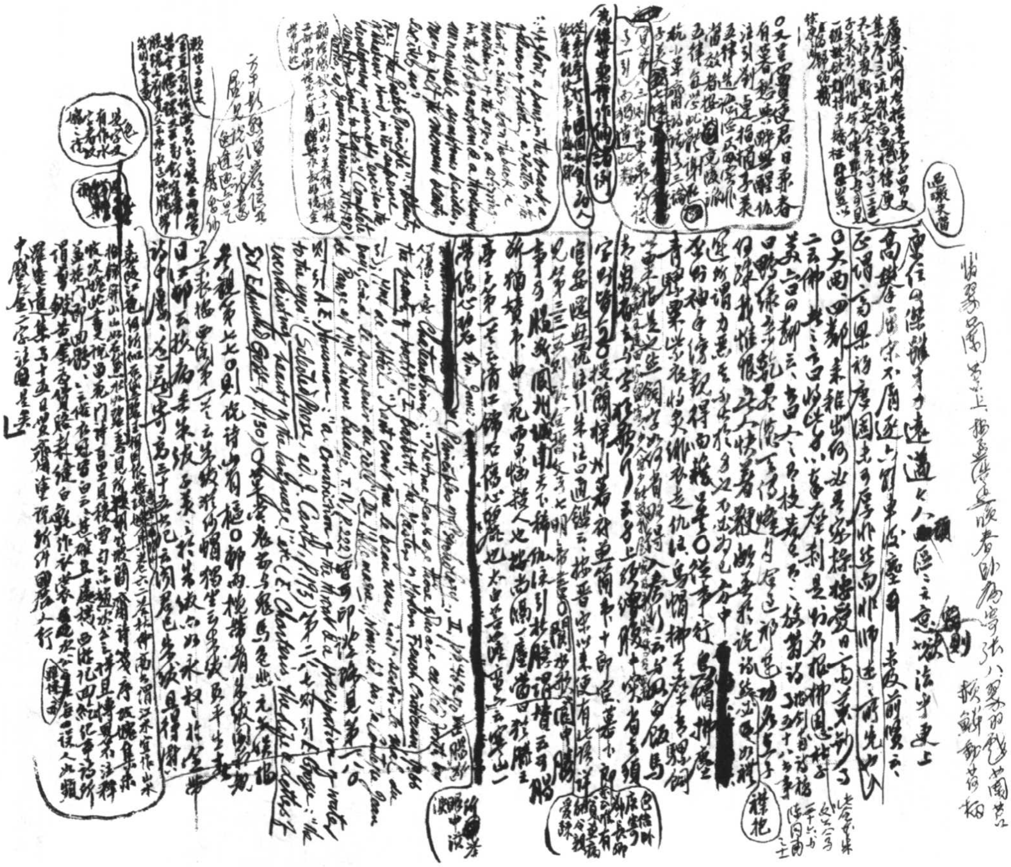
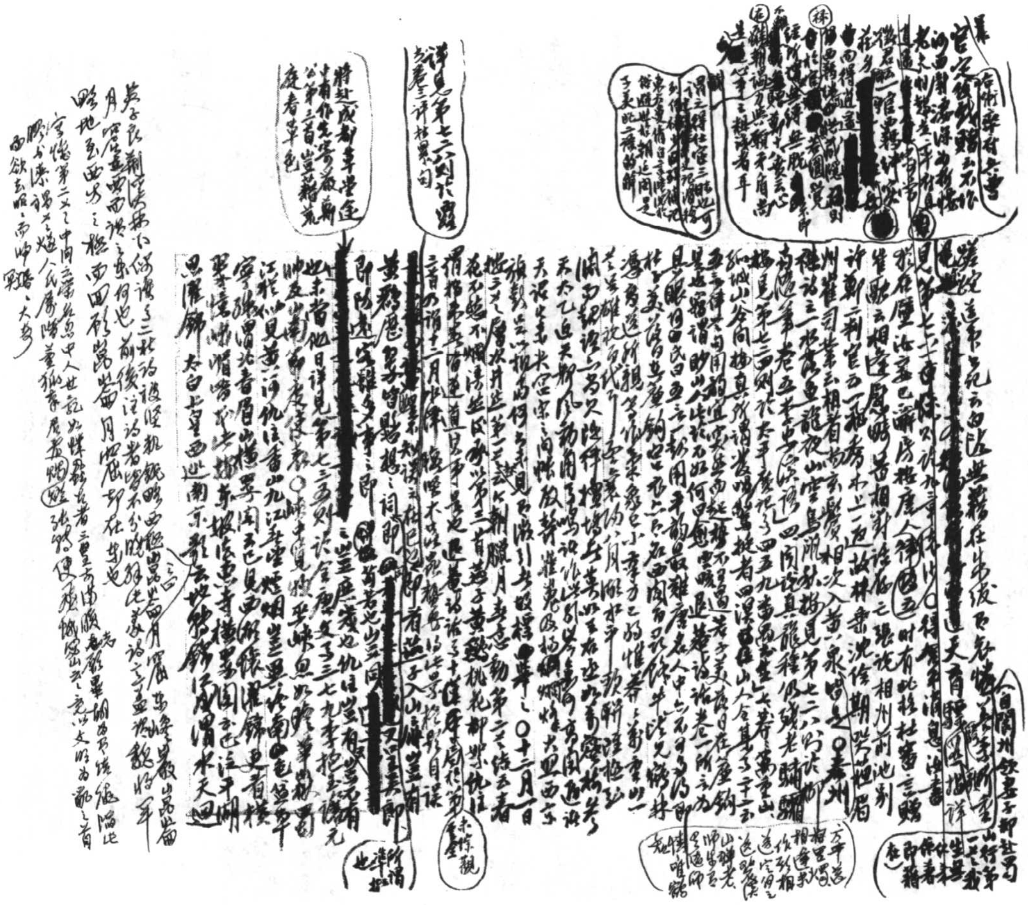


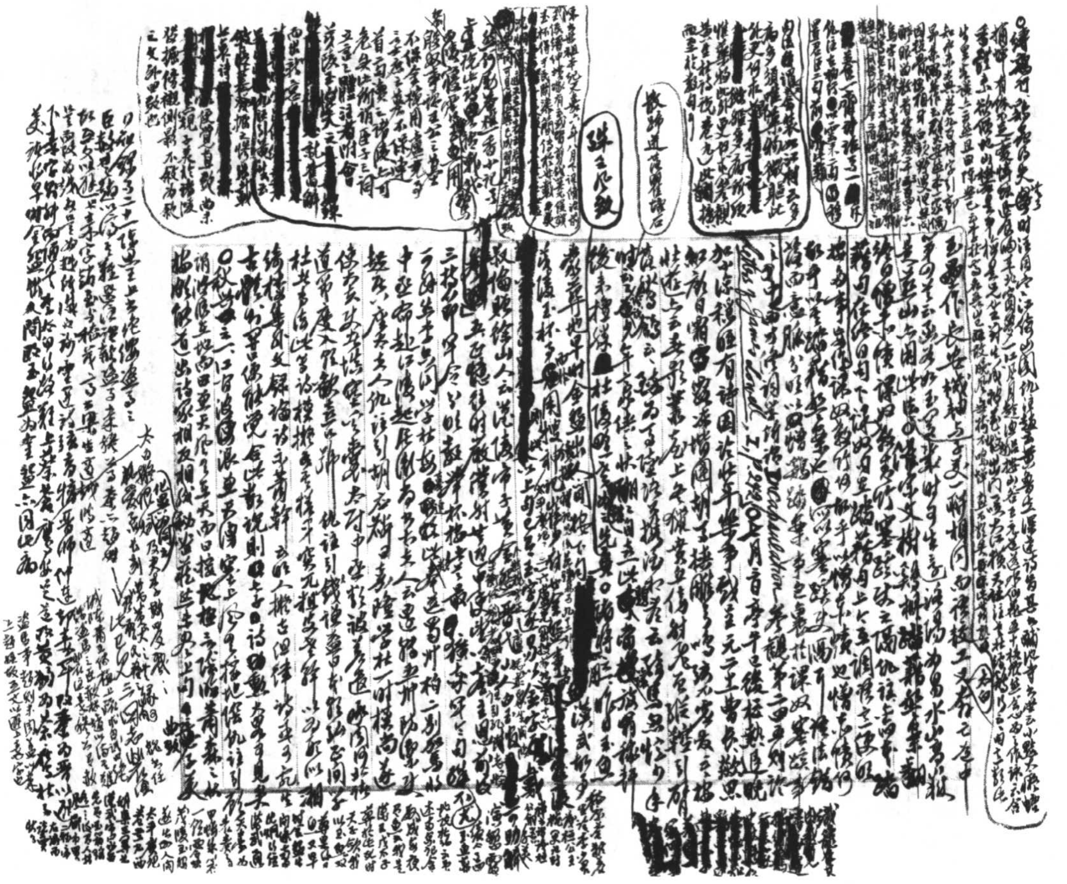


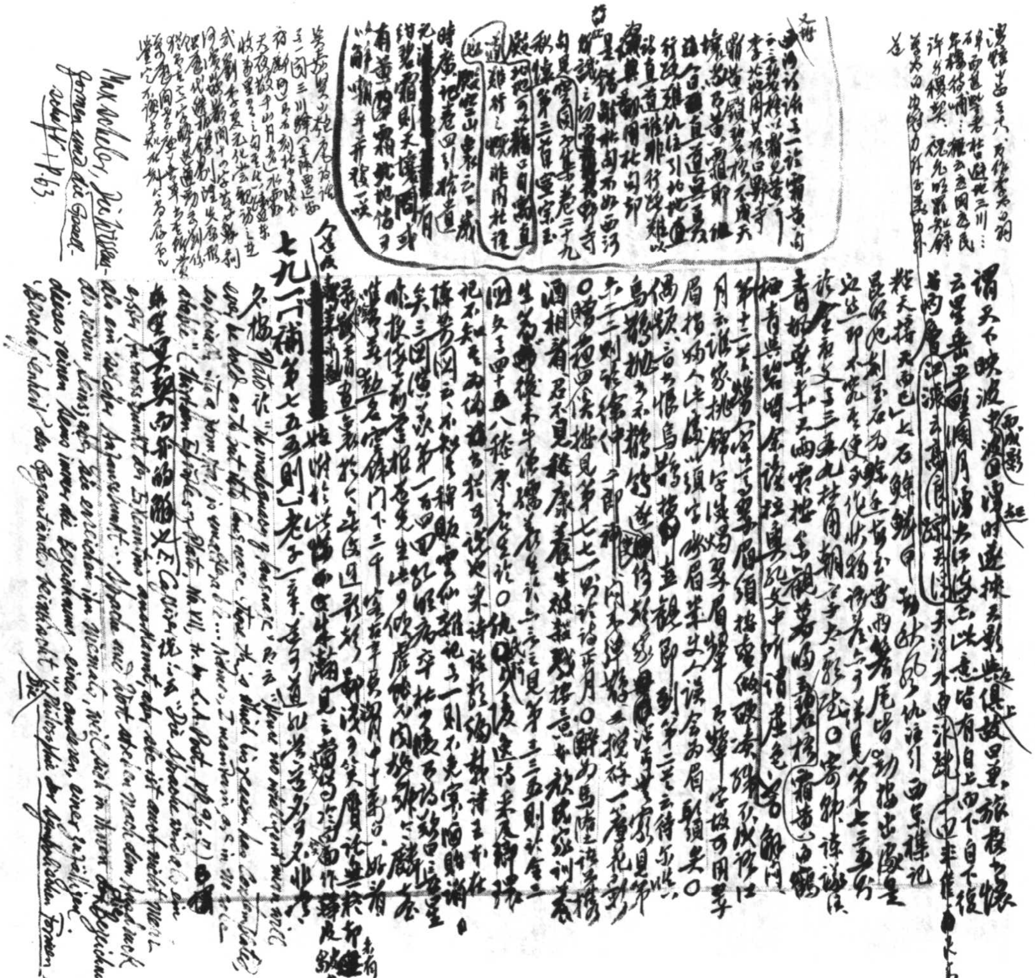


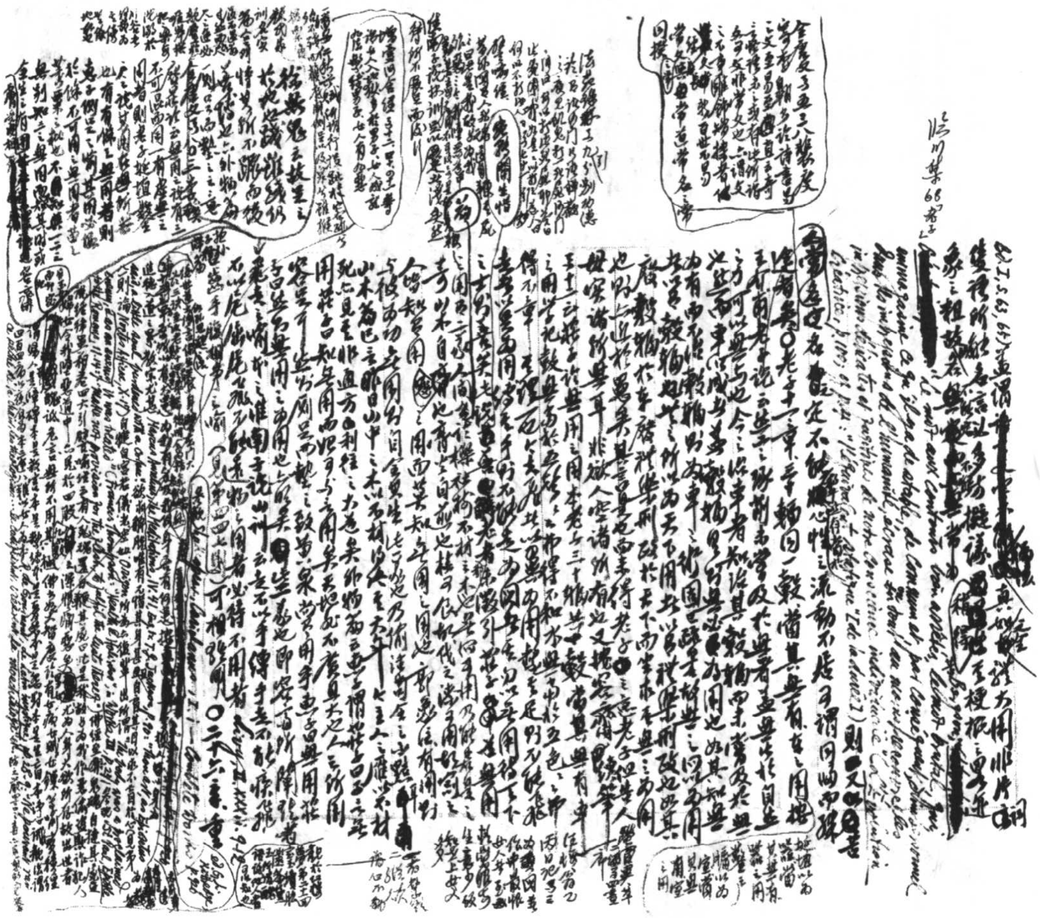


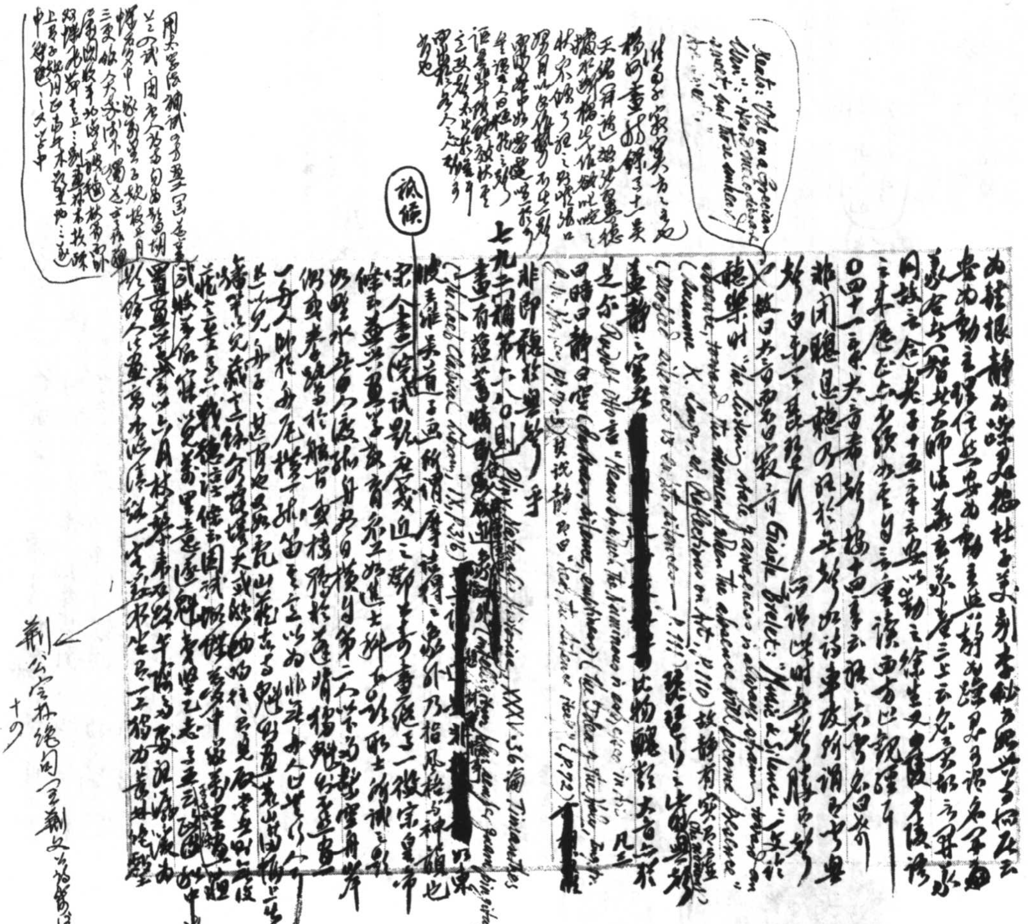












為柱根，靜為躁君，如梅杜之美。劉[illegible]云

安為動主，躁任無安為動[illegible]主，以靜為躁君[illegible]

[illegible]（[illegible]大師[illegible]）[illegible]

同於之（合）老子十五章云安以動之徐生[illegible]

[illegible]讀西方[illegible]觀理[illegible]

〇四十一、[illegible]大音希聲，[illegible]十四章云[illegible]名曰希

非聞聽，息聽[illegible]於無聲，如詩[illegible]所謂[illegible]

於白香山琵琶行[illegible]此時無聲勝有聲[illegible]

故曰大音希聲[illegible] Gisèle Brelet: "Musique & Silence" [illegible]

聽樂時 "the listener's whole [illegible] is always [illegible] when the absence [illegible] become presence" (Susanne K. Langer, ed., Reflections on Art, p.110) 故靜有實[illegible]

( [illegible] silence is the other silence — p.111) 張[illegible]

真靜之寔[redacted]比物[illegible]大音[illegible]

是亦 Rudolf Otto 言 "[illegible] The Numinous in art [illegible]" ([illegible] darkness, silence, emptiness) (The Idea of the Holy, [illegible] p.72)

日時[illegible]靜日[illegible]（[illegible]）[illegible]說靜[illegible]

七九、非即聽於無聲乎

書畫有[illegible]則[illegible] Pliny, Naturalis Historia XXXV.36 論 Timanthes [illegible][redacted]非[illegible]

（[illegible] Classical Literature, IX, p.316）[illegible]以東

[illegible]所謂[illegible]乃指[illegible]神韻也

宋人畫院試題[illegible]，[illegible]一徽宗皇帝

[illegible]所[illegible]

如野水無人渡，孤舟盡日橫，自第二人以下多繫空舟岸

側，或拳鷺於舷間，或棲鴉於篷背，獨魁則不然，畫一

一舟人臥於舟尾，橫一孤笛，其意以為非無舟人，止無行人[illegible]

[illegible]亂山藏古寺，魁則畫荒山滿幅，上出幡竿[illegible]

[illegible]

[illegible]

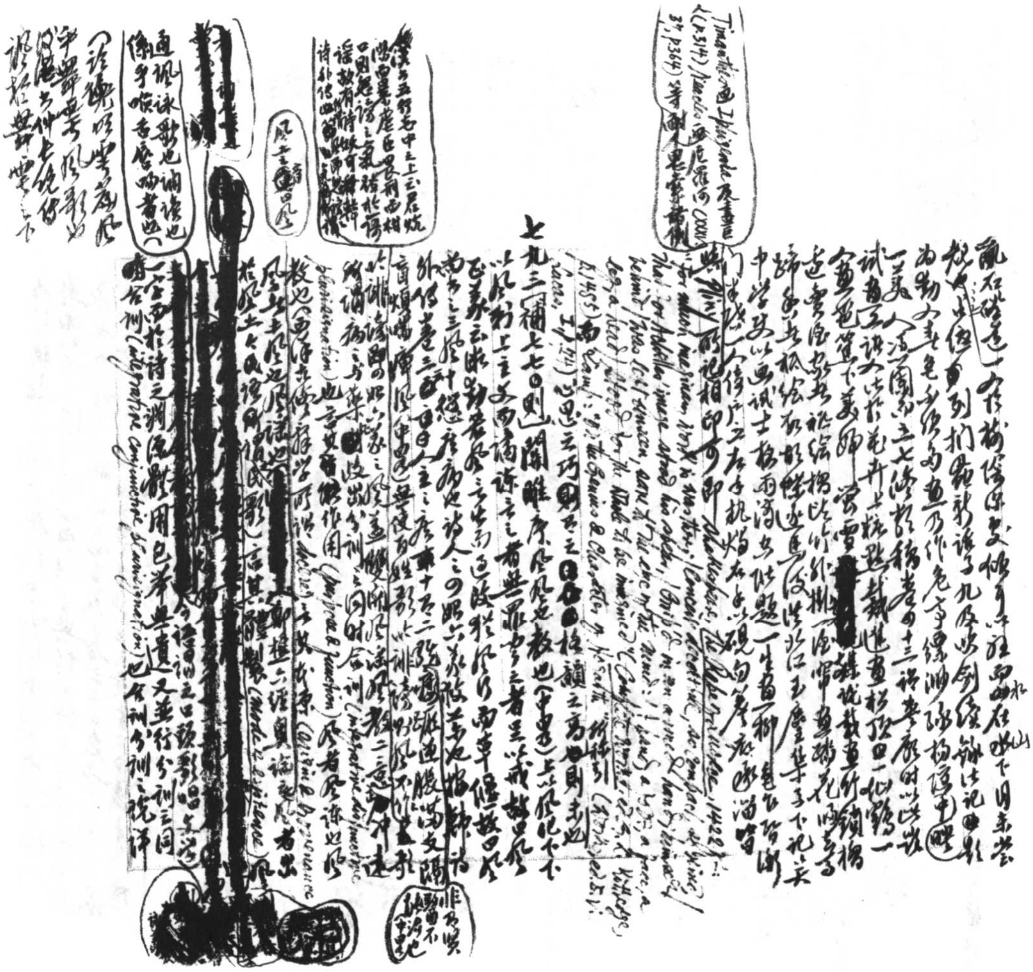
[illegible]

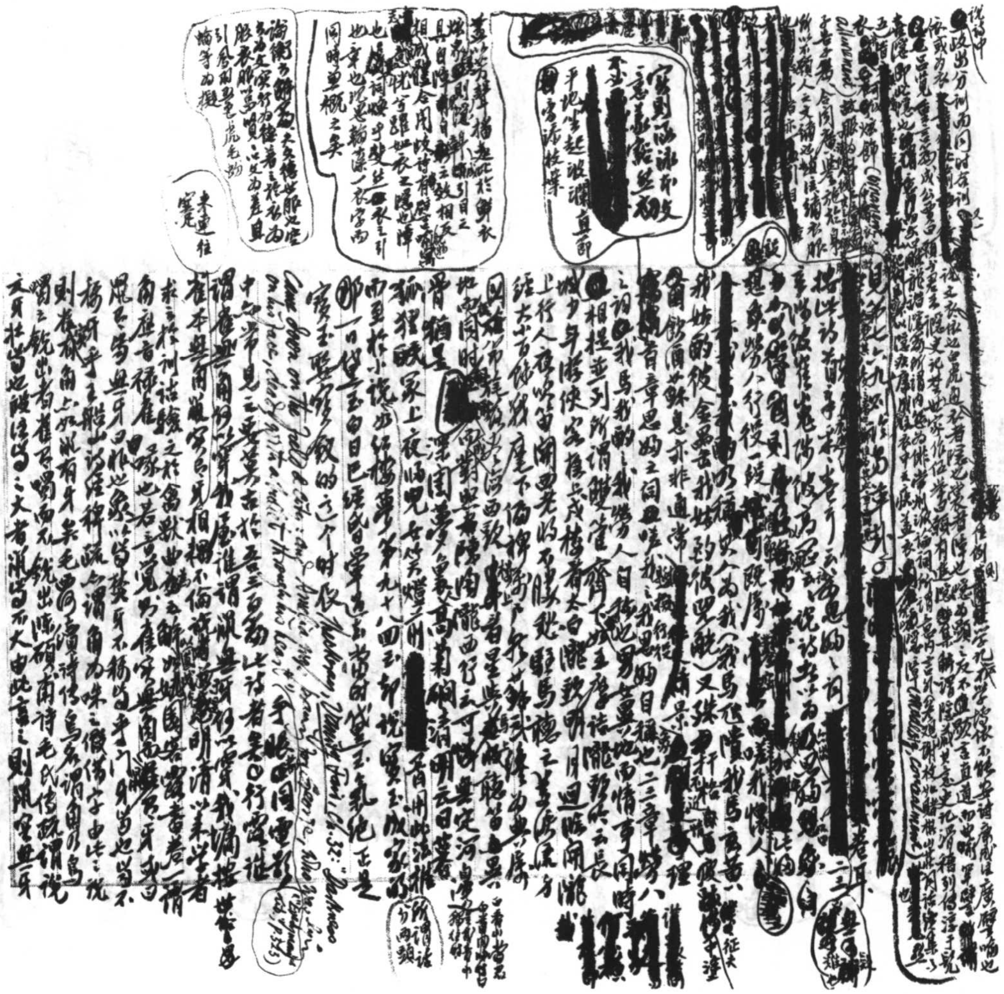
[illegible]

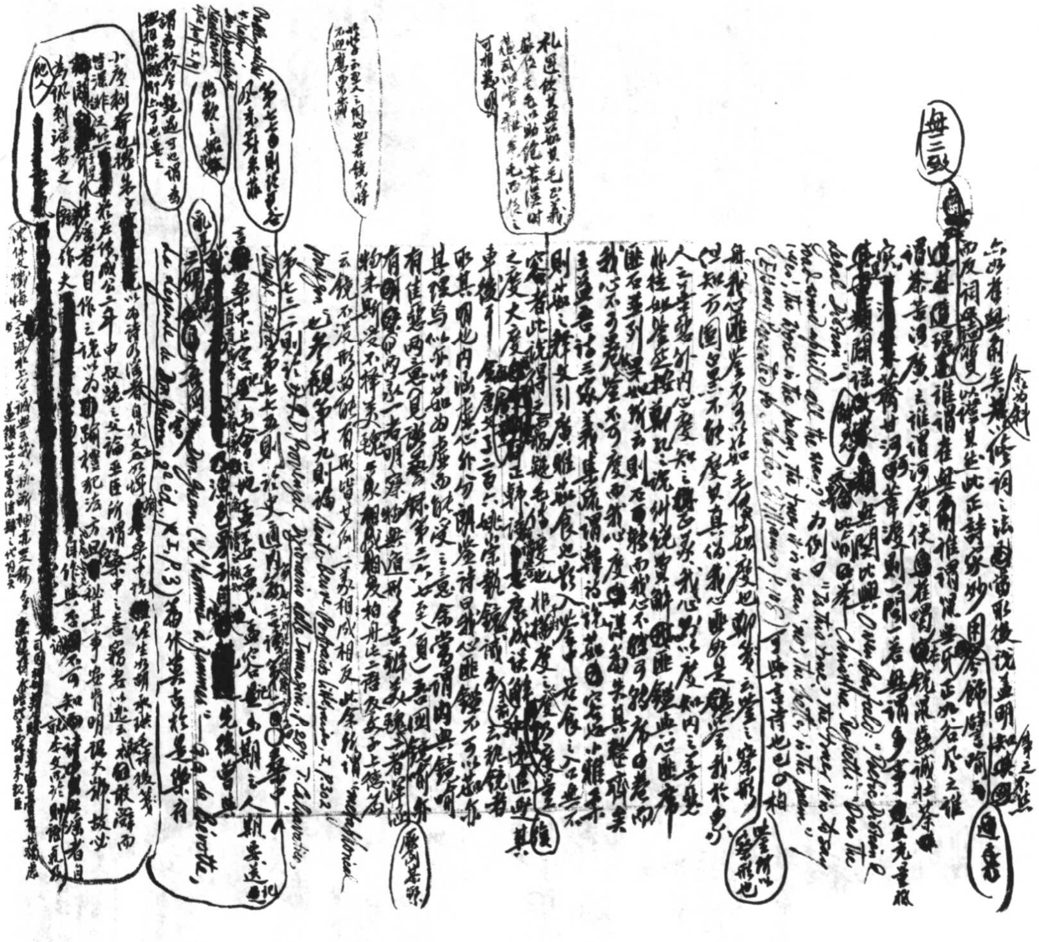
周[illegible]試[illegible]

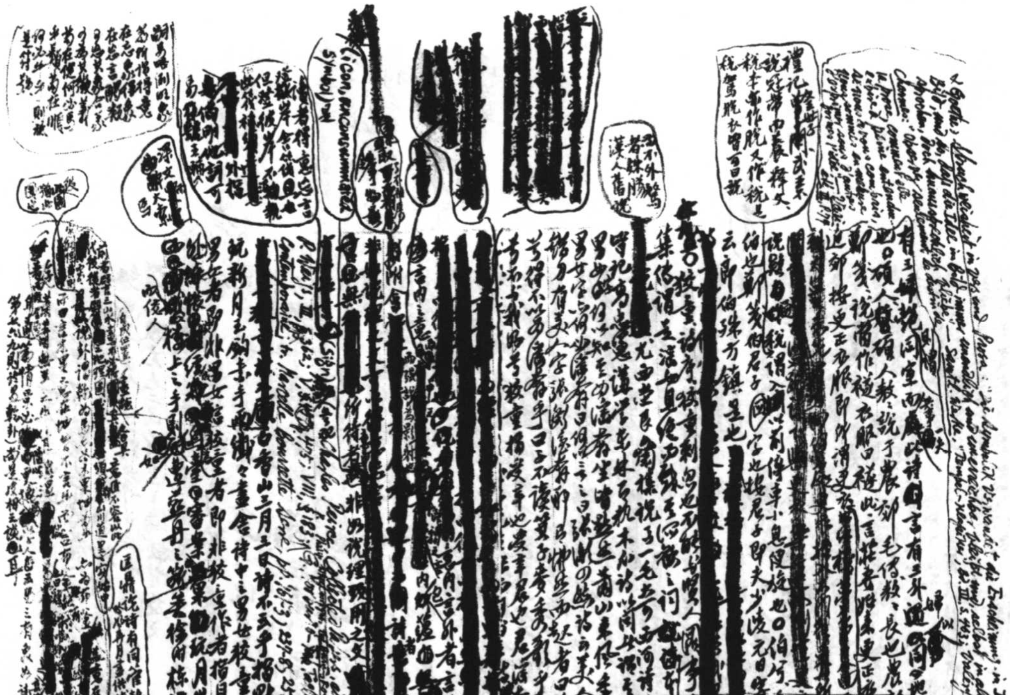
[illegible]

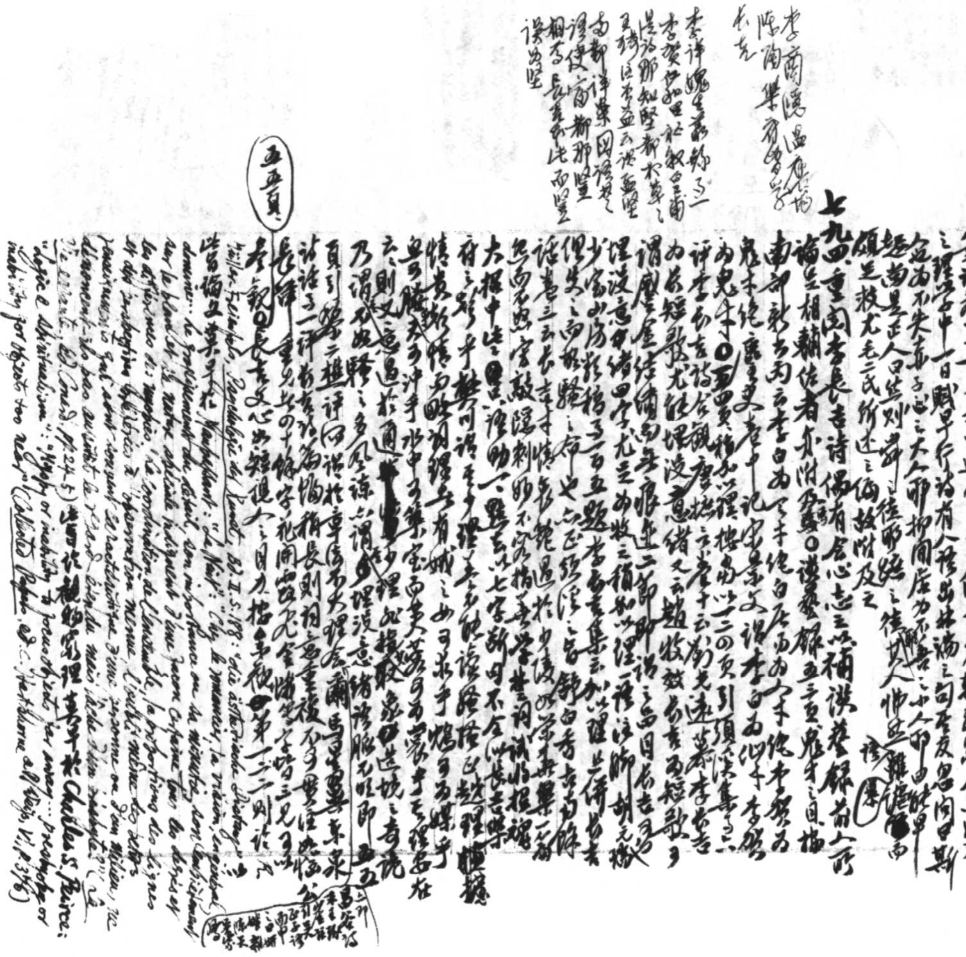
荊公[illegible]十の

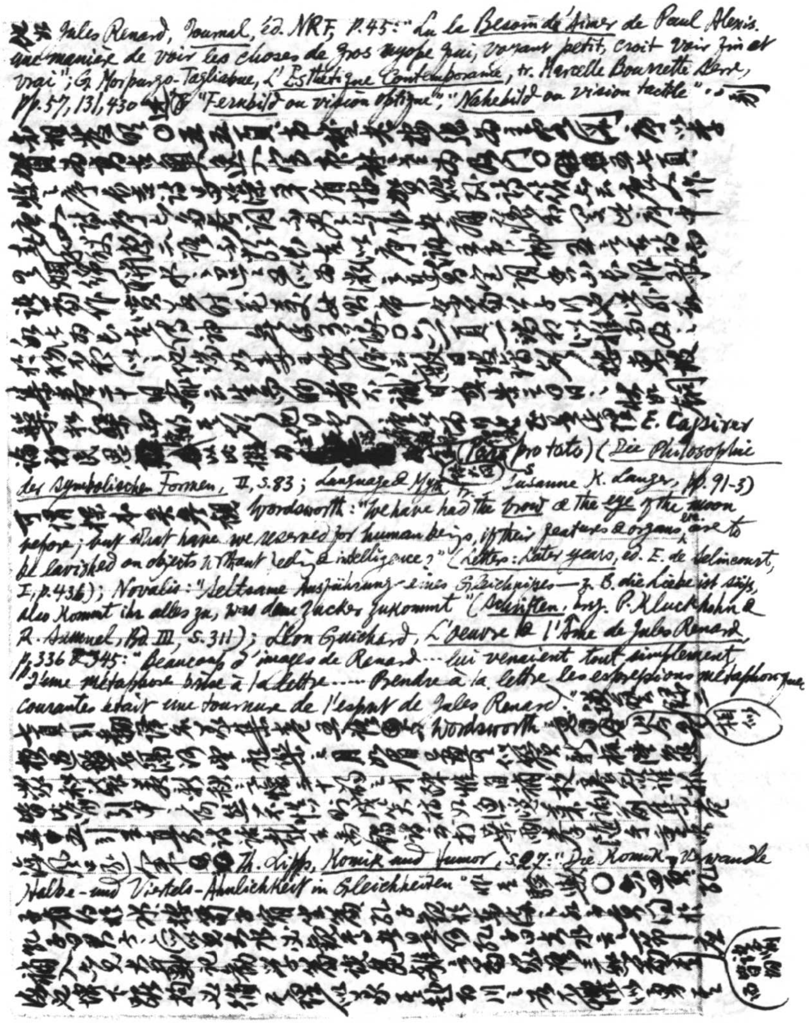












[illegible] Jules Renard, *Journal*, éd. NRF, p.45: "Lu le *Besoin d'aimer* de Paul Alexis. Une manière de voir les choses de gros myope qui, voyant petit, croit voir fin et vrai"; G. Morpurgo-Tagliabue, *L'Esthétique Contemporaine*, tr. Marcelle Bourette Serre, pp.57, 131, 430 [illegible] "*Fernbild* ou vision optique", "*Nahebild* ou vision tactile". [illegible]

[illegible]

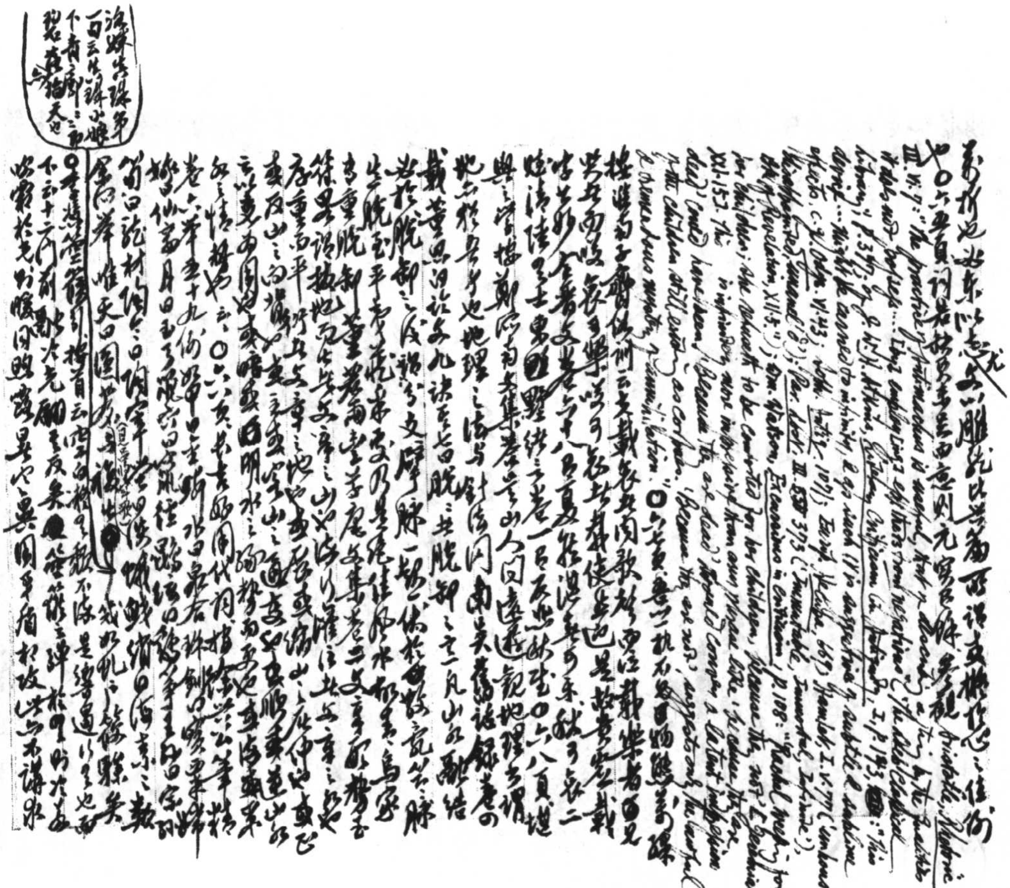
[illegible] [redacted] [illegible] (pars pro toto) [illegible] E. Cassirer (*Die Philosophie der symbolischen Formen*, II, S.83; *Language & Myth*, tr. Susanne K. Langer, pp.91-3)

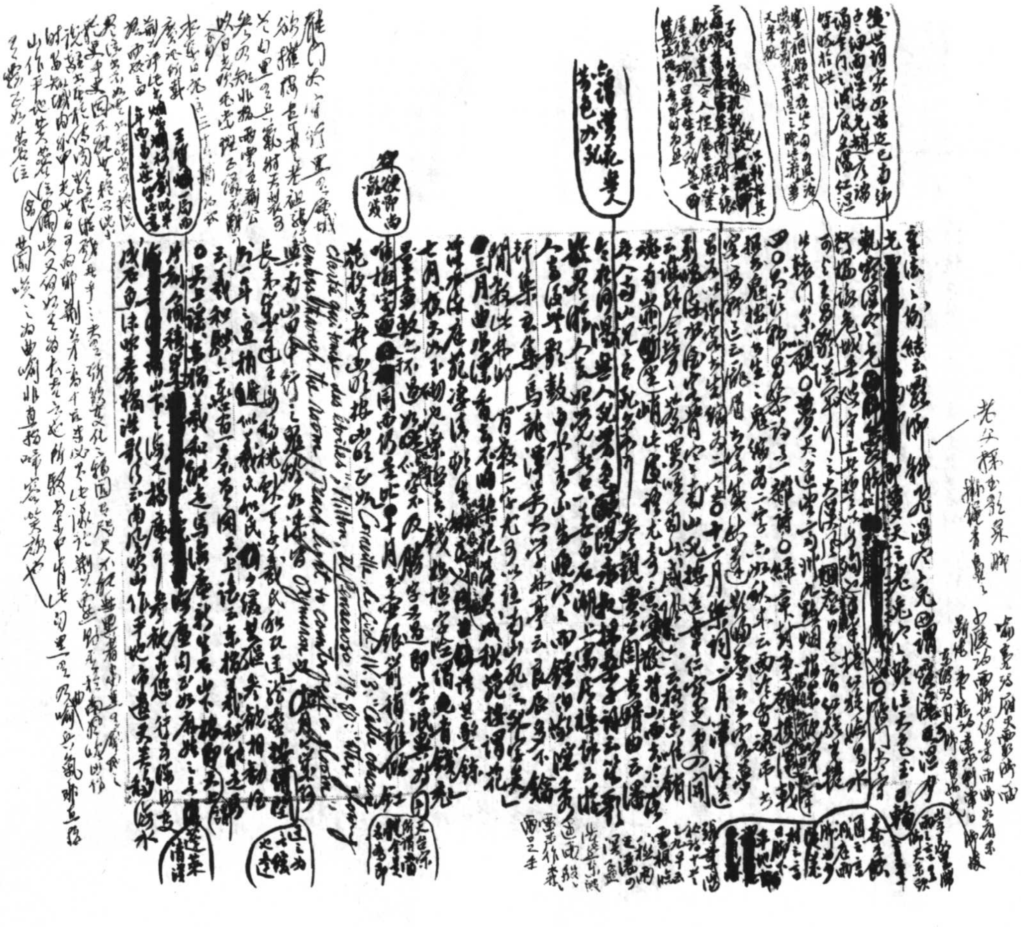
[illegible] Wordsworth: "We have had the *brow* & the *eye* of the moon before; but what have we reserved for human beings, if their features & organs are to be lavished on objects without feeling & intelligence?" (*Letters: Later Years*, ed. E. de Selincourt, I, p.436); Novalis: "Seltsame Ausführung eines Gleichnisses — z.B. die Liebe ist süss, also kommt ihr alles zu, was dem Zucker zukommt" (*Schriften*, hrsg. P. Kluckhohn & R. Samuel, Bd III, S.311); Léon Guichard, *L'Oeuvre et l'Âme de Jules Renard*, pp.336 & 345: "Beaucoup d'images de Renard ... lui venaient tout simplement d'une métaphore prise à la lettre ..... Prendre à la lettre les expressions métaphoriques courantes était une tournure de l'esprit de Jules Renard." [illegible]

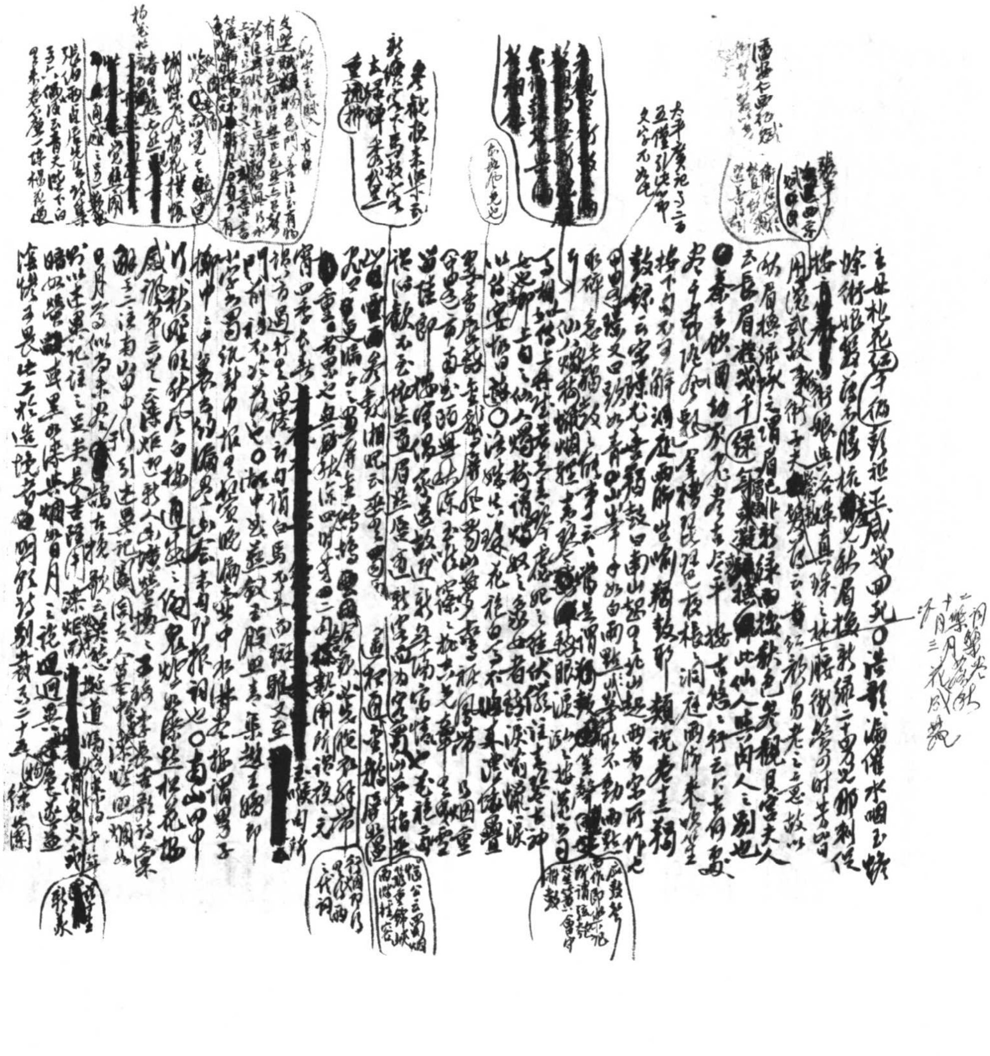
[illegible] Wordsworth [illegible]

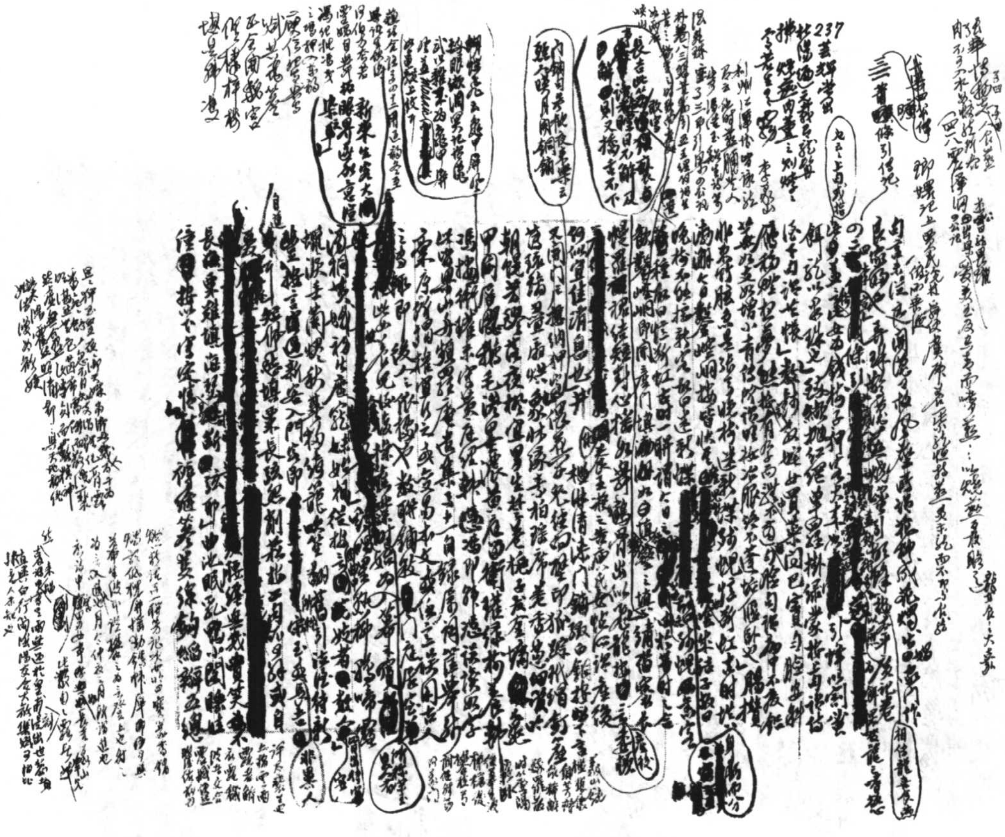
[illegible] Th. Lipps, *Komik und Humor*, S.27: "Die Komik verwandle Halbe- und Viertels-Ähnlichkeit in Gleichheiten" [illegible]

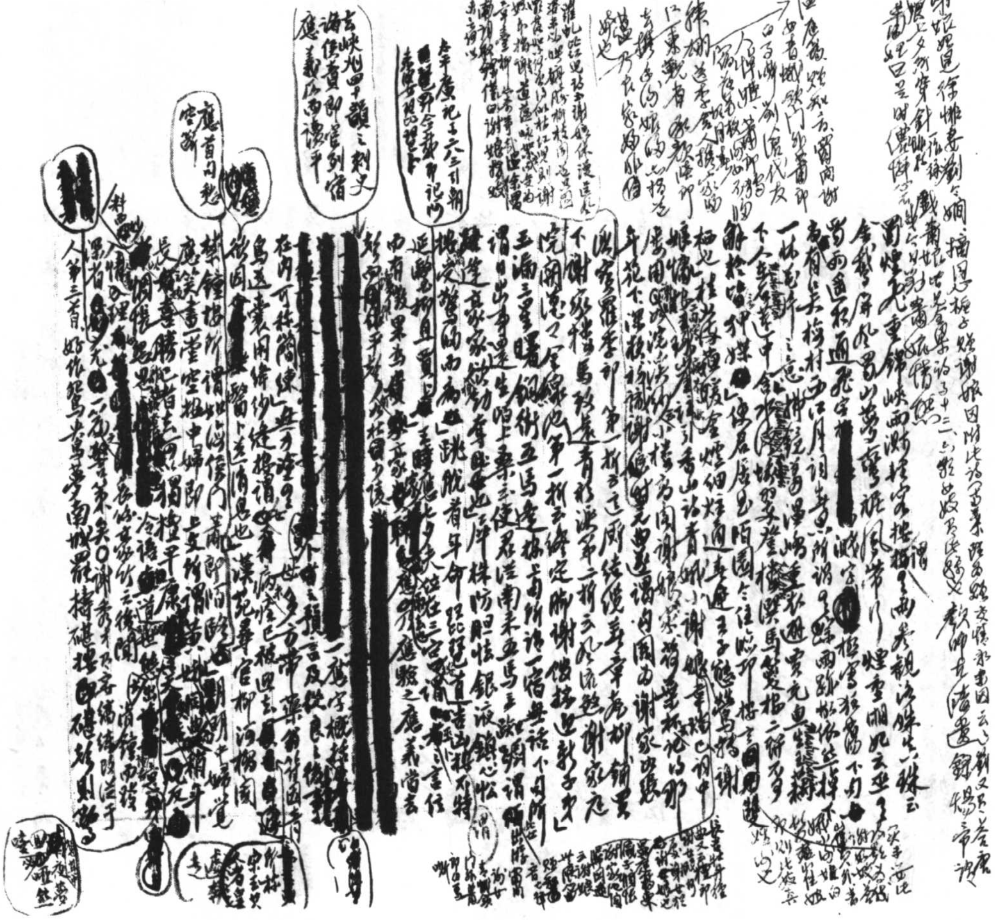
[illegible]

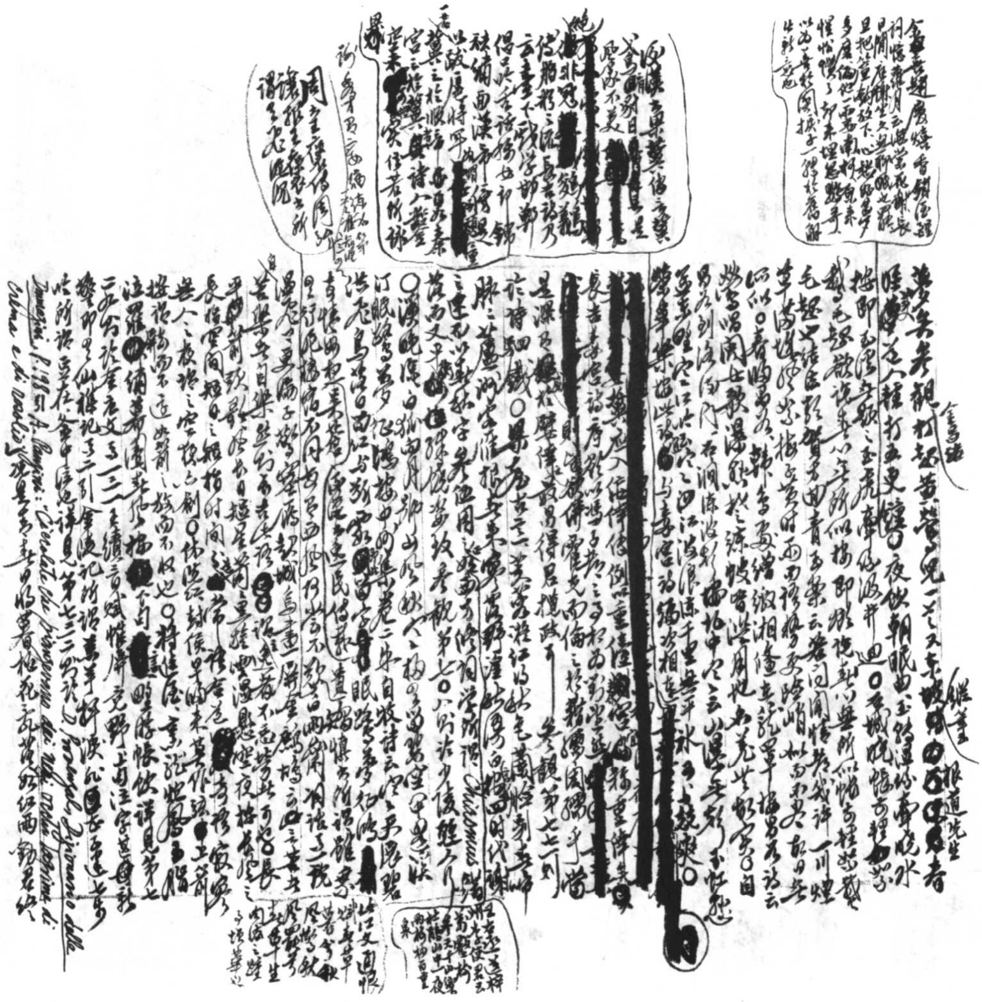


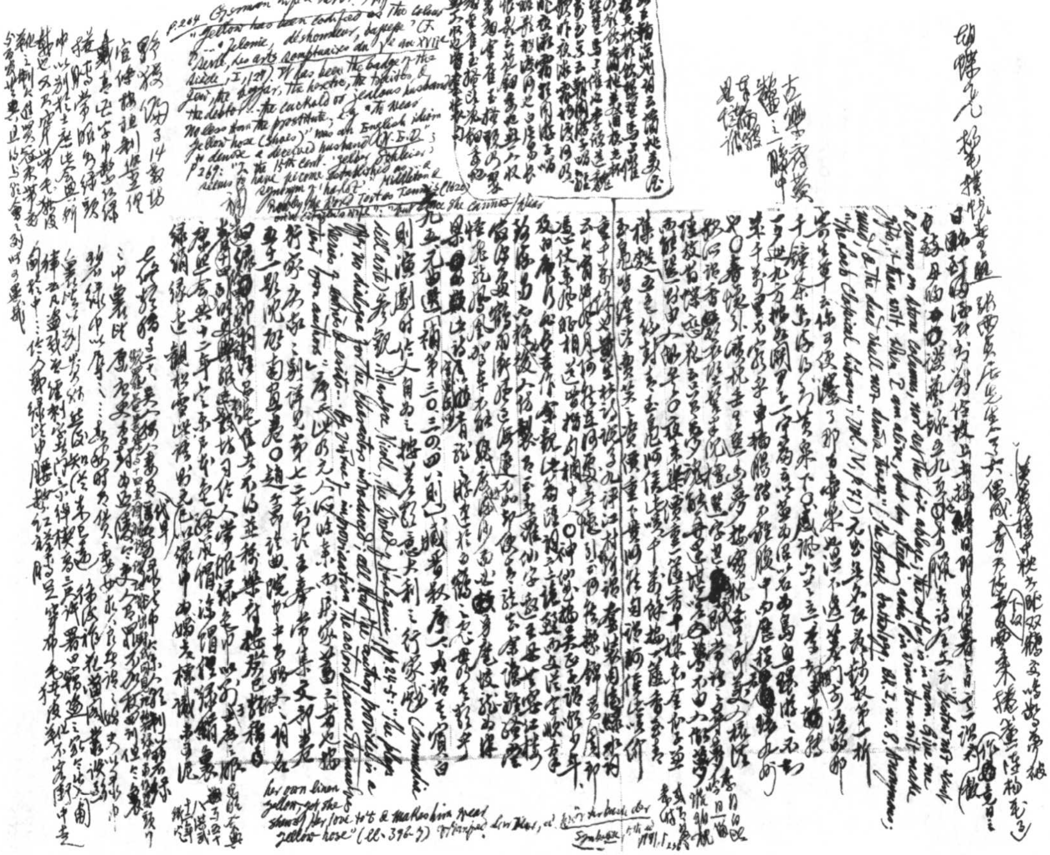


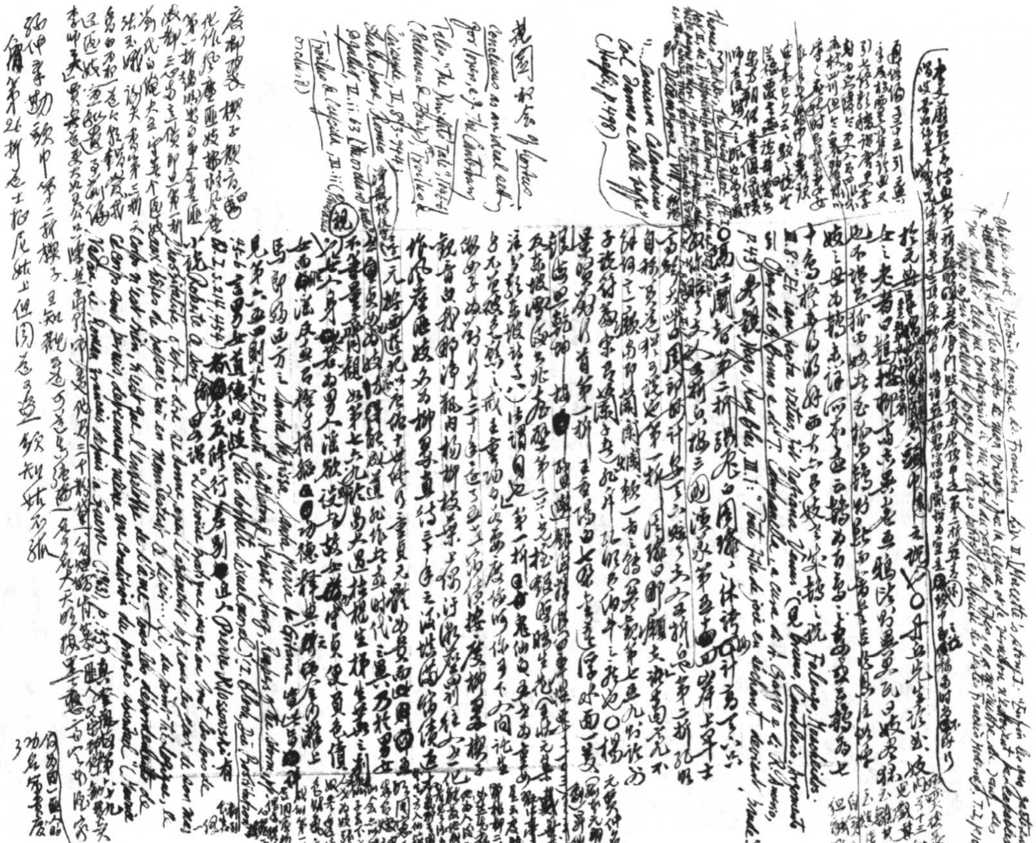


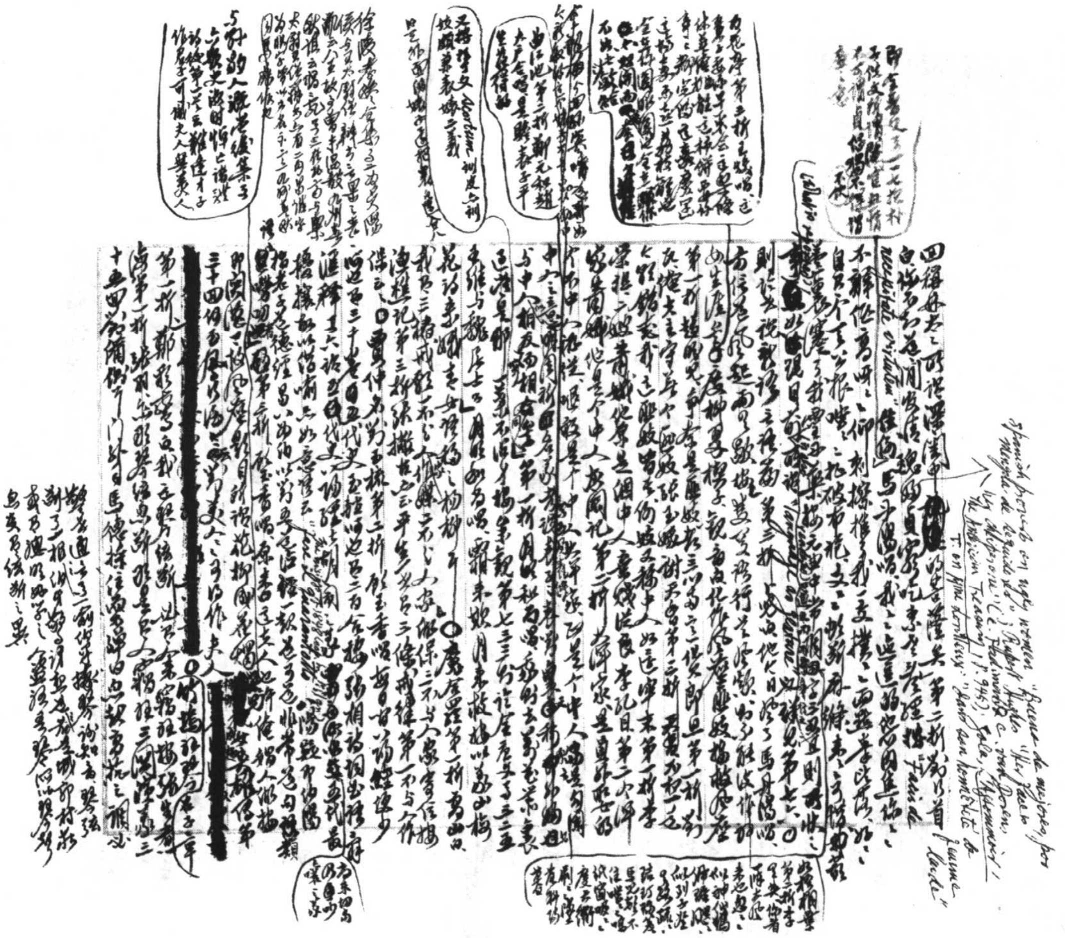


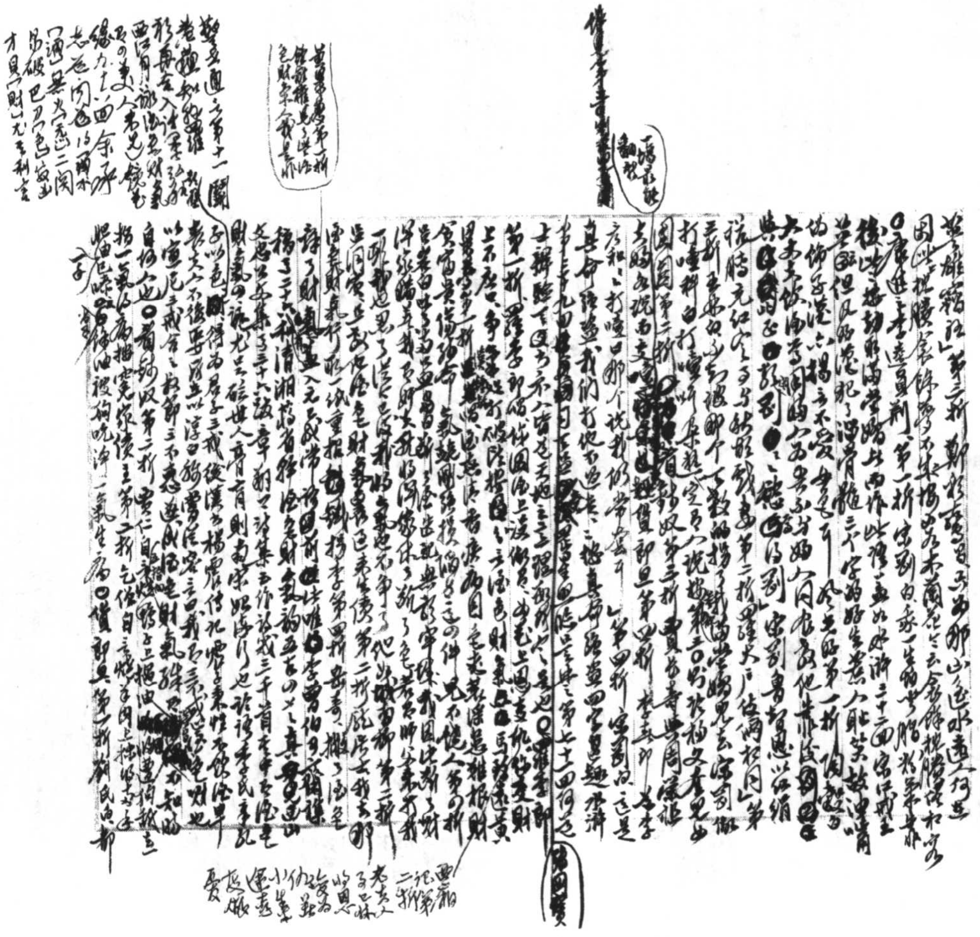


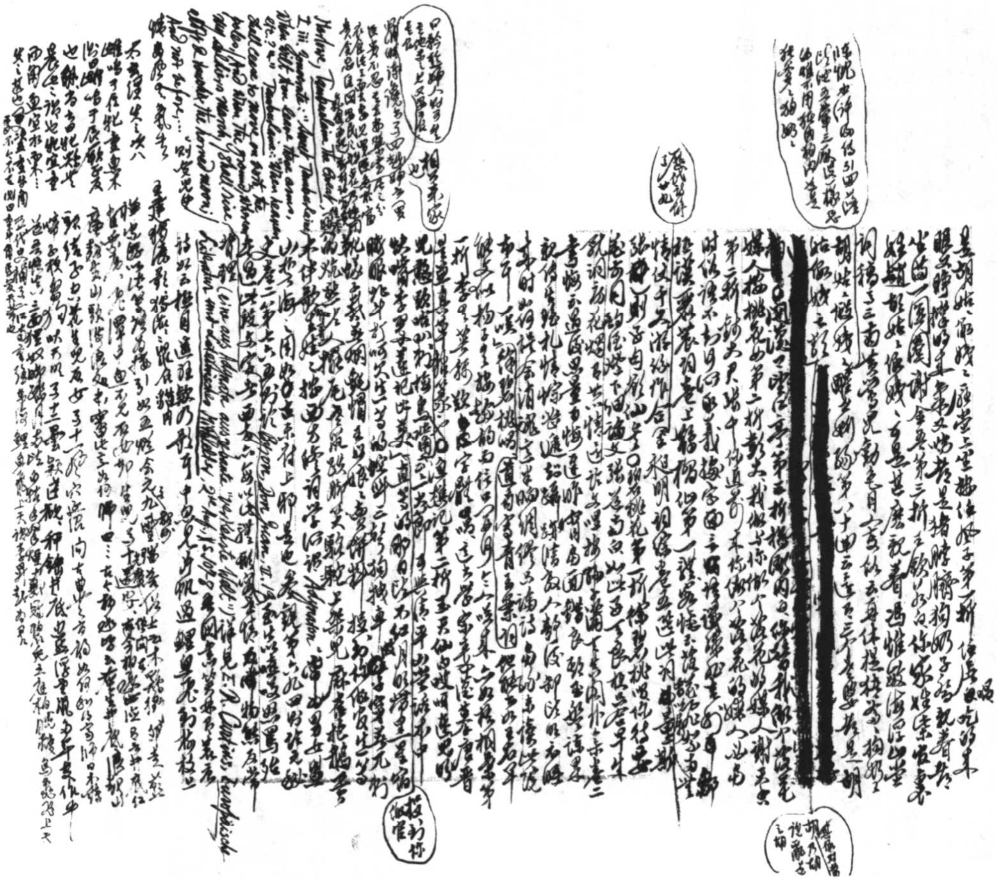


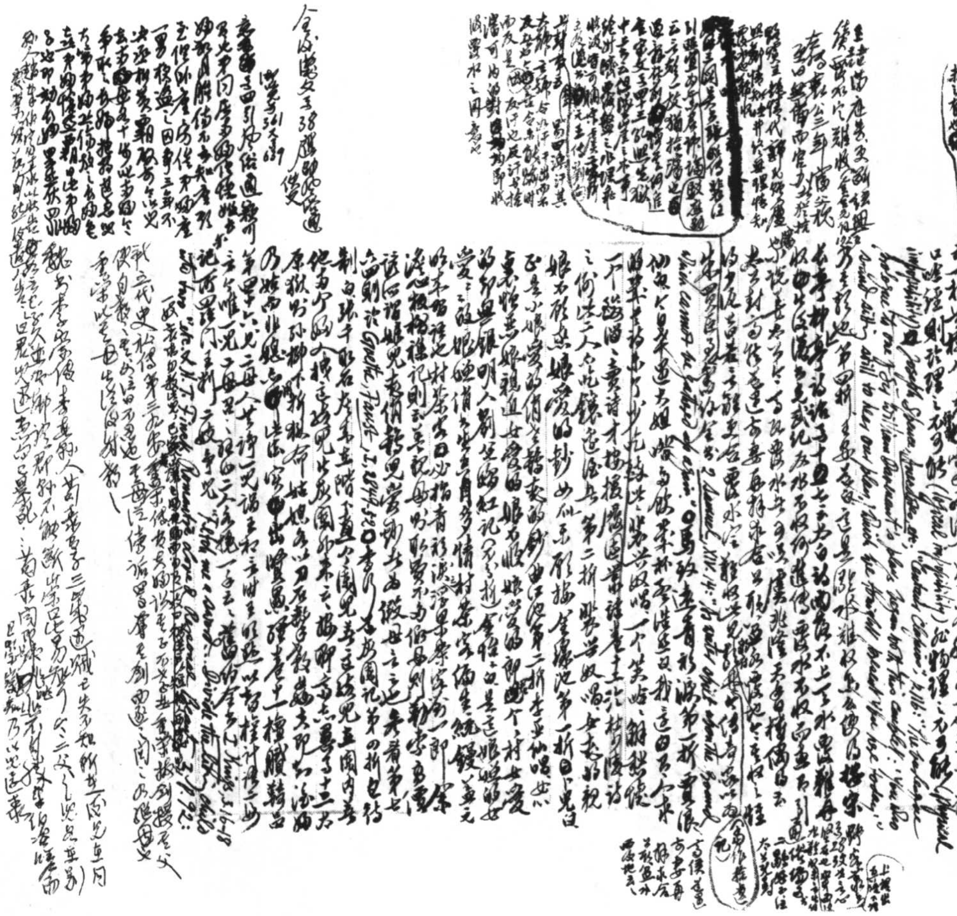


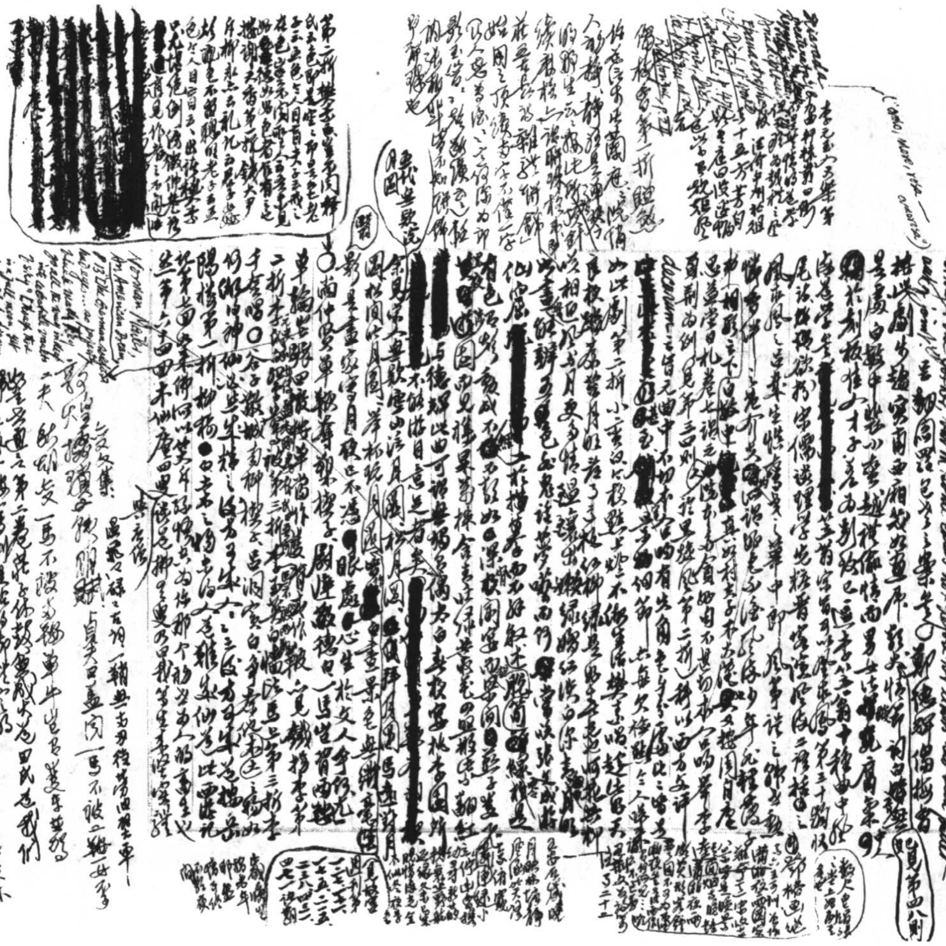


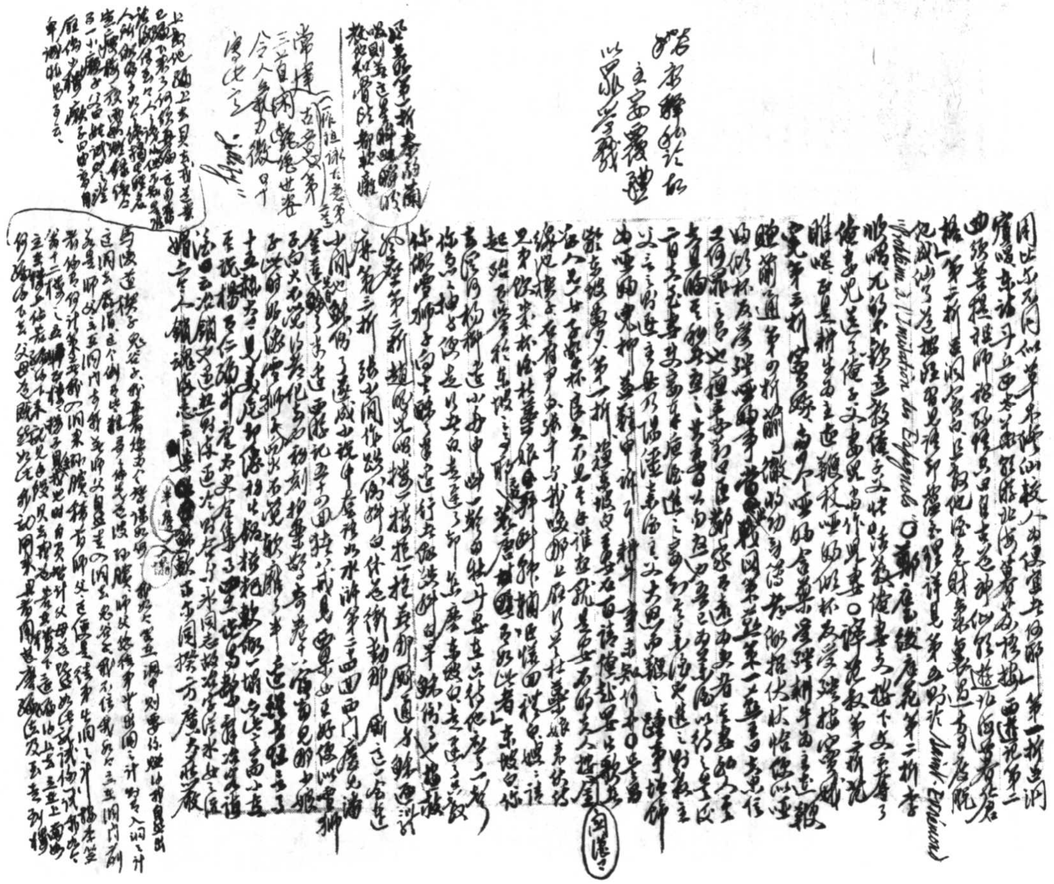


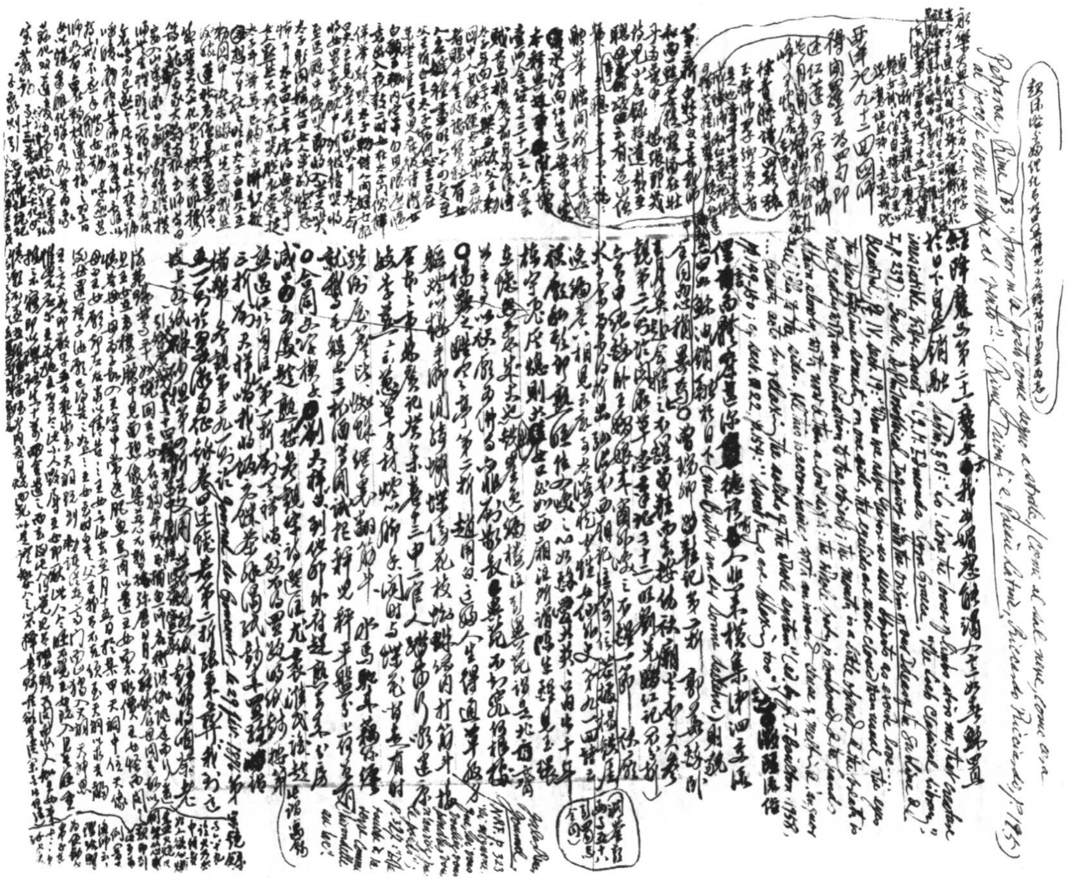


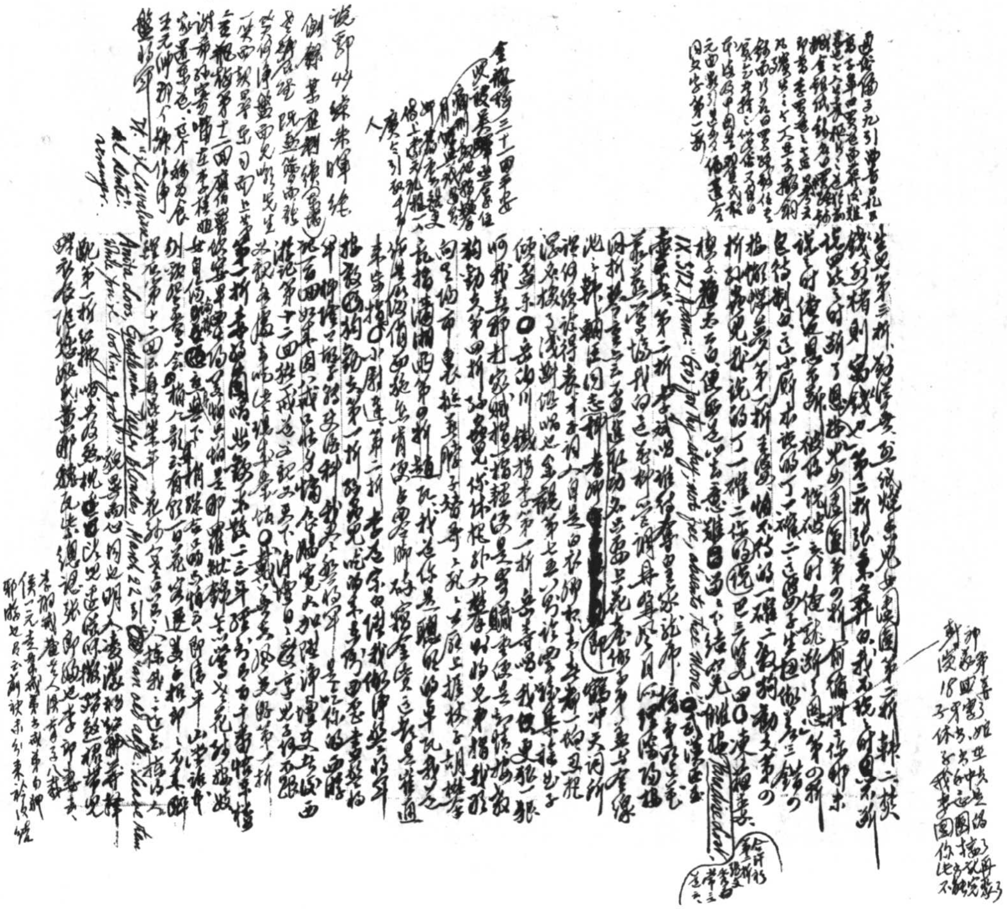


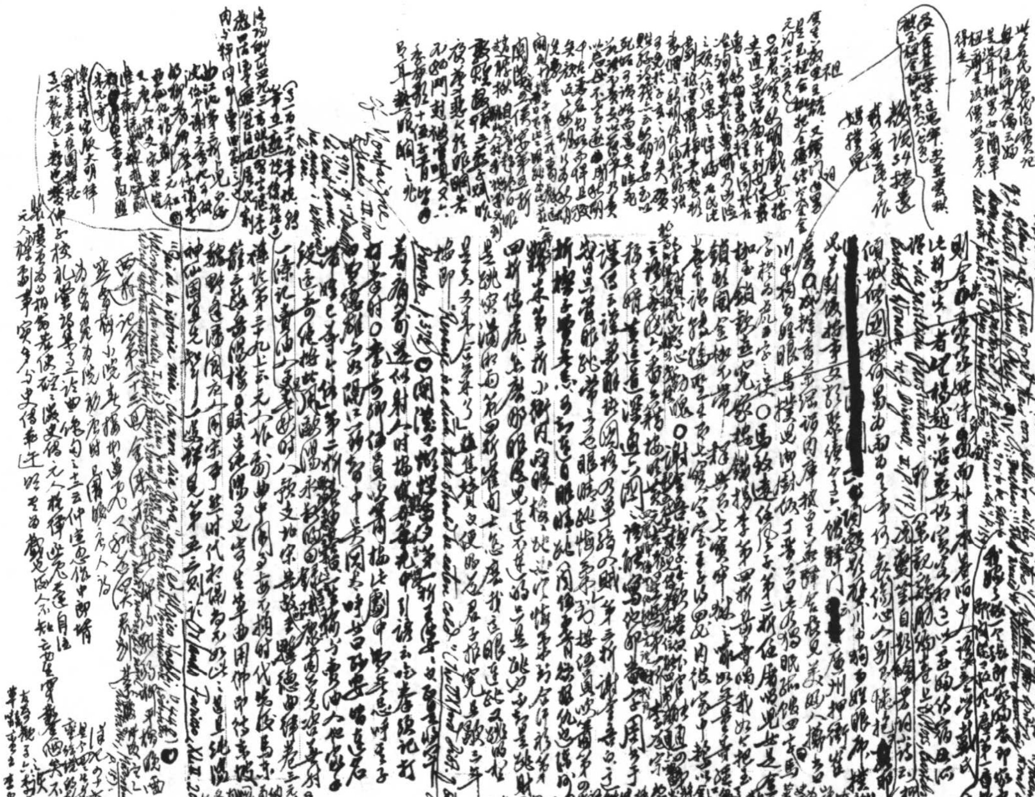


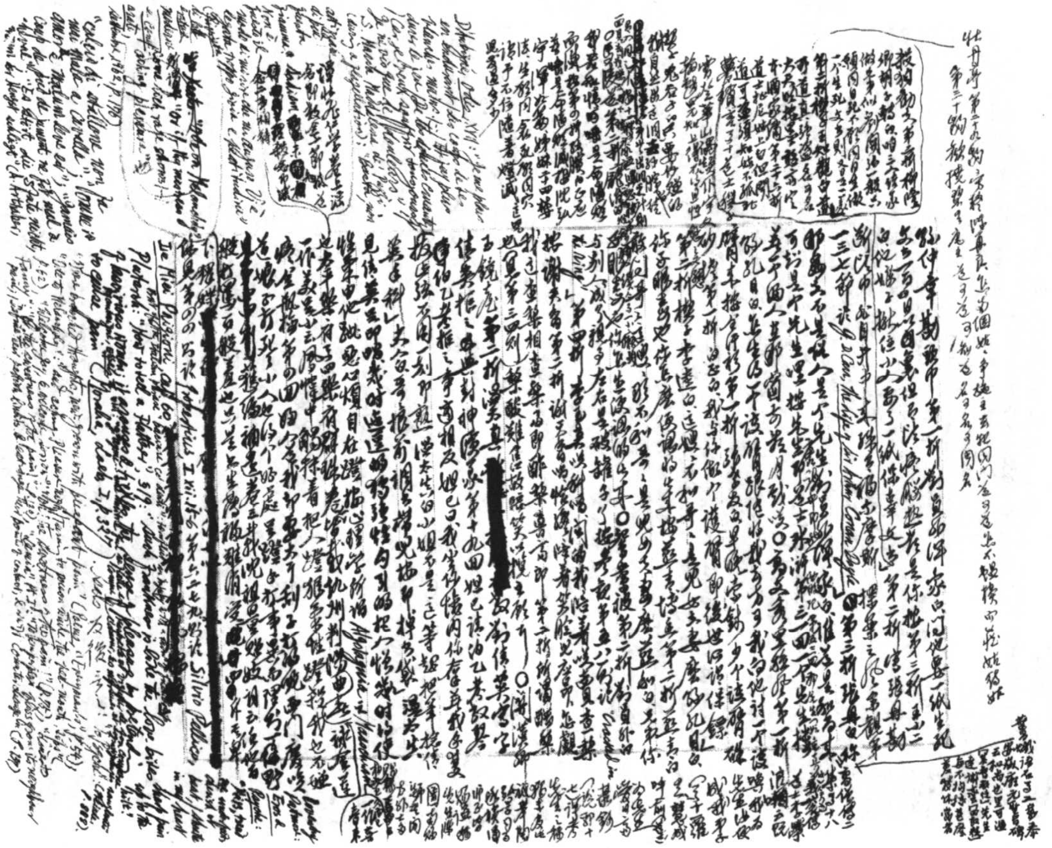


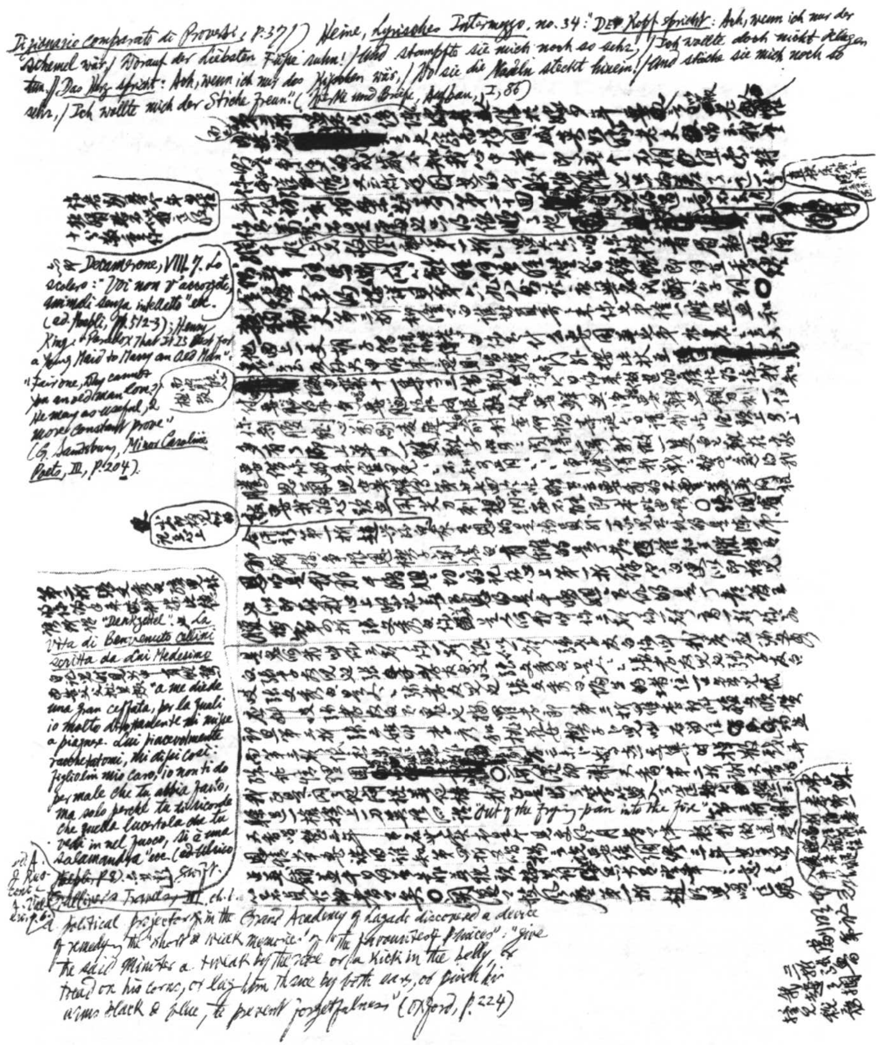












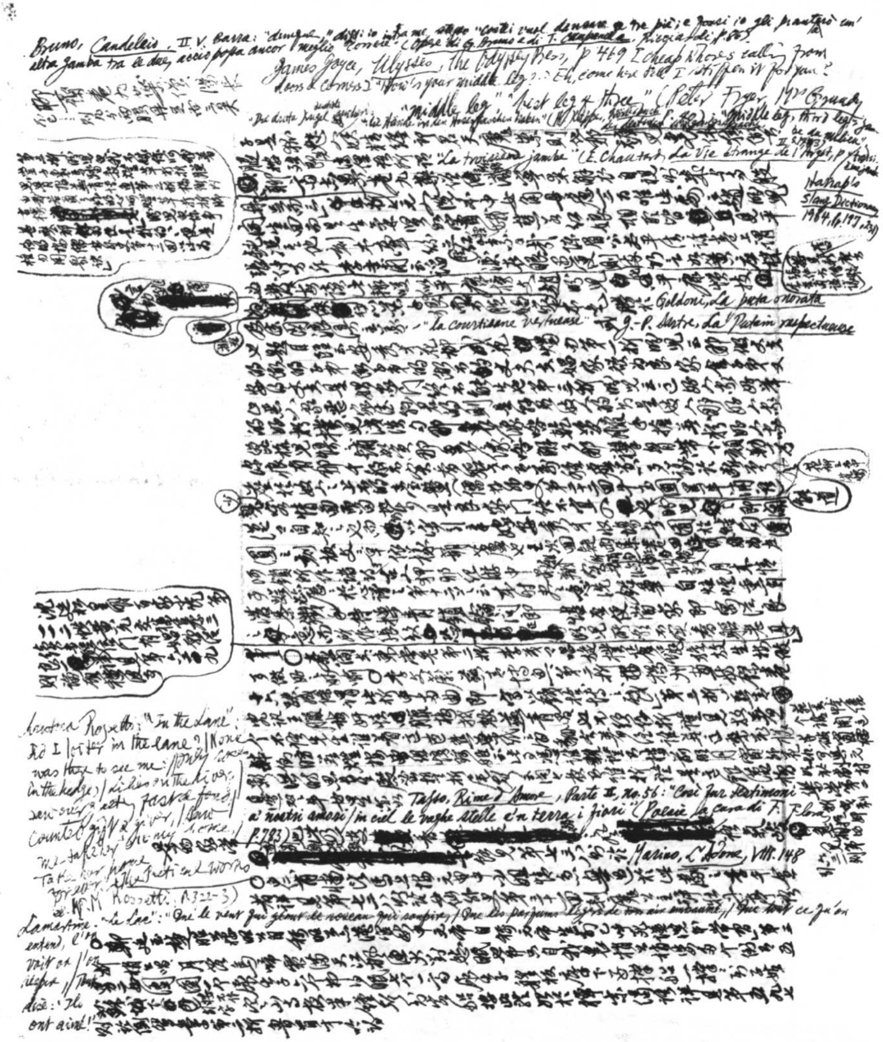
Dizionario comparato di Proverbi, p. 37]) Heine, *Lyrisches Intermezzo*, no. 34: "Der Kopf spricht: Ach, wenn ich nur der Schemel wär, / Worauf der Liebsten Füße ruhn! / Und stampfte sie mich noch so sehr, / Ich wollte doch nicht klagen tun. // Das Herz spricht: Ach, wenn ich nur das Kisschen wär, / Wo sie die Nadeln steckt hinein! / Und stäche sie mich noch so sehr, / Ich wollte mich der Stiche freun!" (Werke und Briefe, Aufbau, I, 86)

[illegible] [redacted] [illegible]

[illegible] Decamerone, VIII. 7. Lo scolare: "Voi non v'accorgete, animali senza intelletto" etc. (ed. Hoepli, pp. 512-3); Henry King: "Paradox That It Is Best for a Young Maid to Marry an Old Man": "Fair one, why cannot you an old man love? / He may as useful, & more constant prove" (G. Saintsbury, *Minor Caroline Poets*, III, p. 204).

[illegible] "Denkzettel". 又 *La Vita di Benvenuto Cellini scritta da Lui Medesimo* [illegible] "a me diede una gran ceffata, per la quale io molto dirottamente mi misse a piagnere. Lui piacevolmente racchetatomi, mi disse così: figliolin mio caro, io non ti do per male che tu abbia fatto, ma solo perché tu ti ricordi che quella lucertola che tu vedi in nel fuoco, si è una salamandra" ecc. (ed. Hoepli, p. 8). [illegible] Swift, *Gulliver's Travels*, III. ch. 6: a political projector in the Grand Academy of Lagado discovered a device of remedying the "short & weak memories" of "the favourites of princes": "give the said Minister a tweak by the nose or a kick in the belly, or tread on his corns, or lug him thrice by both ears, or pinch his arms black & blue, to prevent forgetfulness" (Oxford, p. 224)

[illegible] "Out of the frying-pan into the fire" [illegible]



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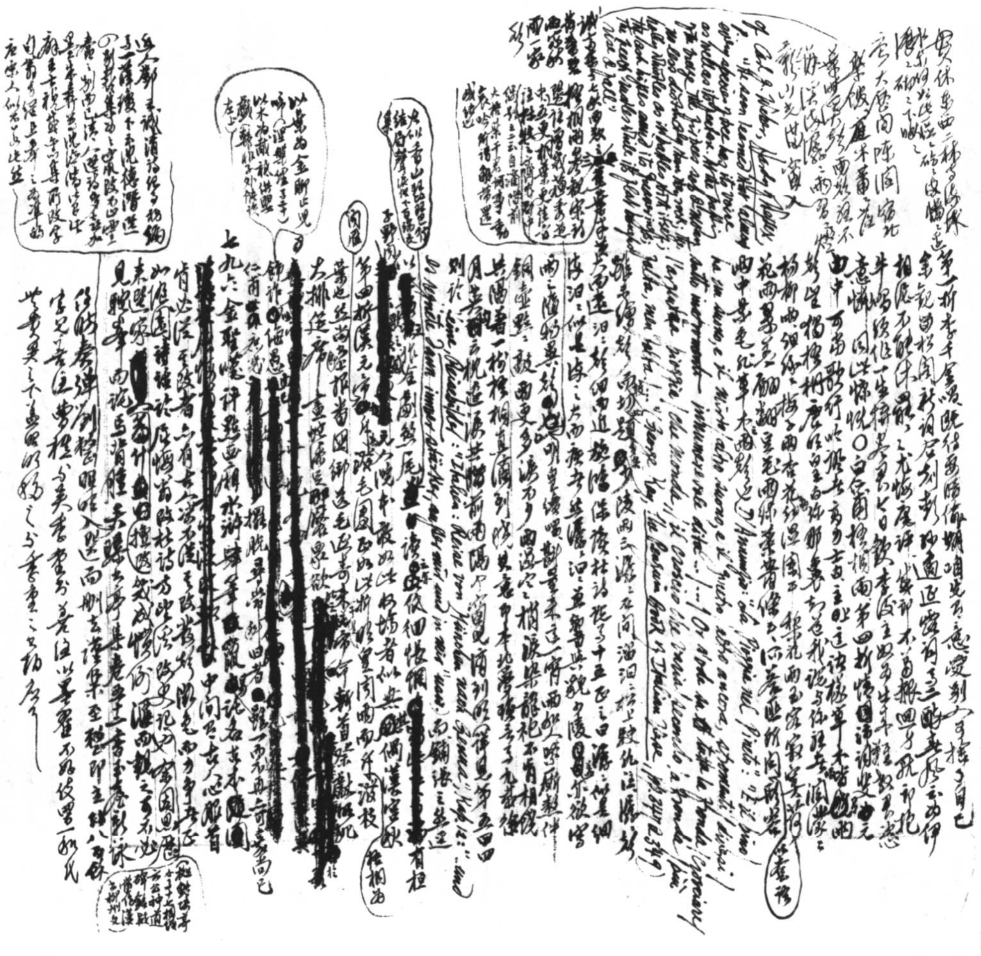
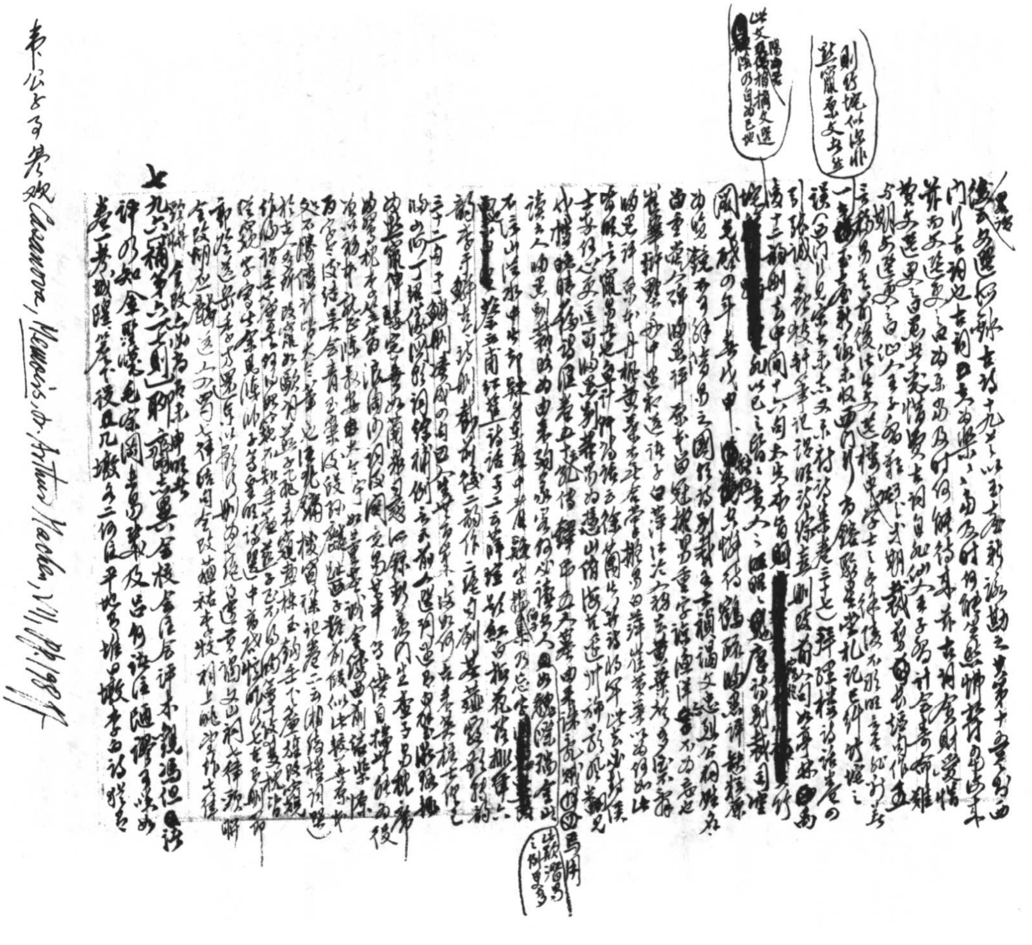
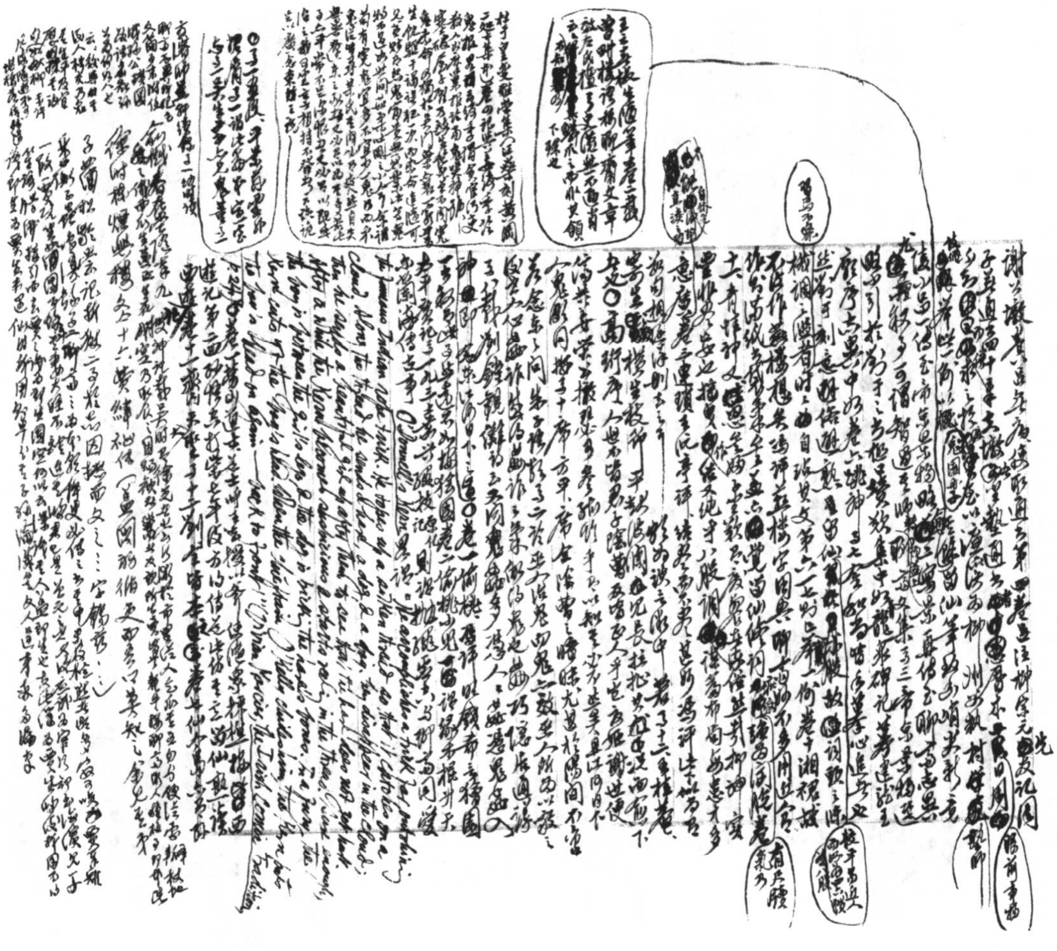
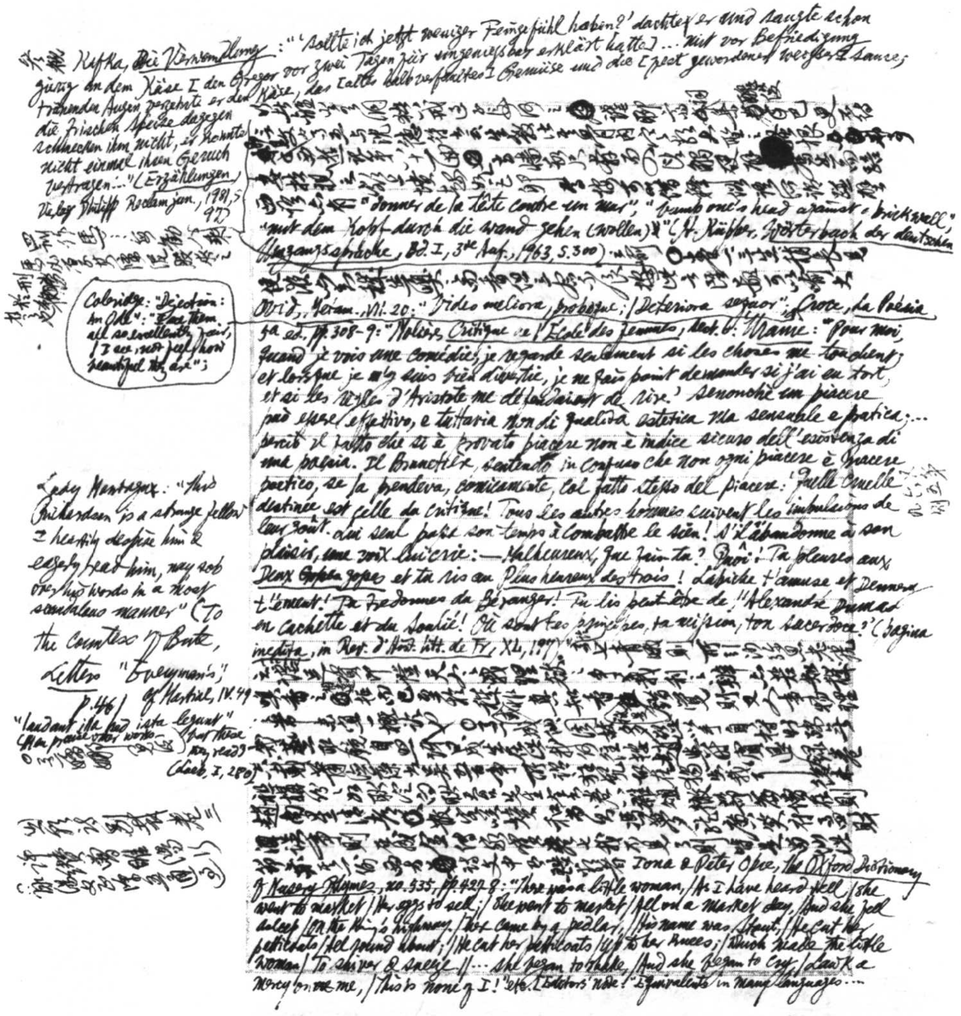




Casanova, Memoirs, tr. Arthur Machen, VII, pp. 198 ff





[illegible] Kafka, *Die Verwandlung*: "'Sollte ich jetzt weniger Feingefühl haben?' dachte er und saugte schon gierig an dem Käse [den Gregor vor zwei Tagen für ungenießbar erklärt hatte] … mit vor Befriedigung tränenden Augen verzehrte er den Käse, das [alte halbverfaulte] Gemüse und die [fest gewordene weiße] Sauce; die frischen Speise dagegen schmeckten ihm nicht, er konnte nicht einmal ihren Geruch vertragen…" (*Erzählungen*, Verlag Philipp Reclam jun., 1981, S. 92)

[illegible] "donner de la tête contre un mur", "bump one's head against a brickwall", "mit dem Kopf durch die Wand gehen (wollen)" (H. Küpper, *Wörterbuch der deutschen Umgangssprache*, Bd. I, 3te Aufl., 1963, S. 300). [illegible]

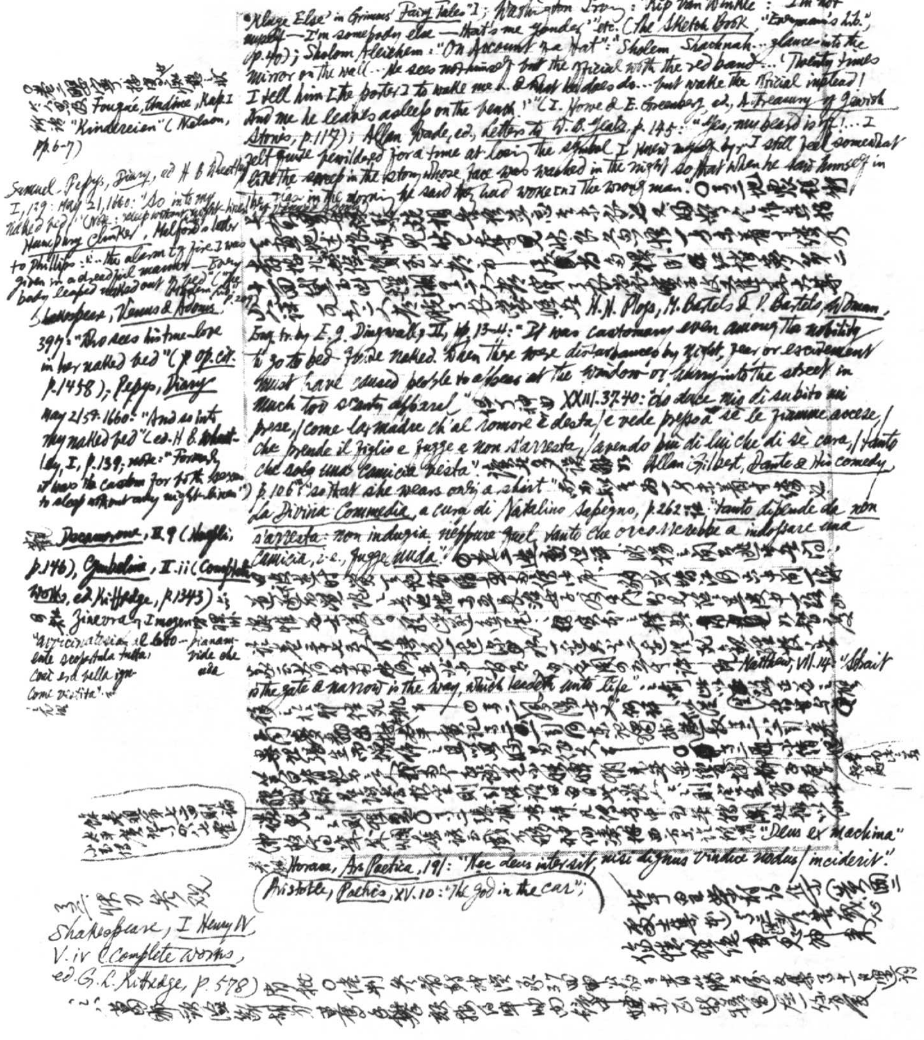
Coleridge: "Dejection: An Ode": "I see them all so excellently fair, / I see, not feel, how beautiful they are";

Ovid, *Metam.*, VII. 20: "Video meliora, proboque; / Deteriora sequor". Croce, *La Poesia*, 5a ed., pp. 308-9: "Molière, *Critique de l'École des femmes*, sc. 6: *Uranie*: 'Pour moi, quand je vois une comédie, je regarde seulement si les choses me touchent, et lorsque je m'y suis bien divertie, je ne vais point demander si j'ai eu tort, et si les règles d'Aristote me défendaient de rire.' Senonché un piacere può essere effettivo, e tuttavia non di qualità estetica ma sensuale e pratica; … perciò il fatto che si è provato piacere non è indice sicuro dell'esistenza di una poesia. Il Brunetière, sentendo in confuso che non ogni piacere è piacere poetico, se la prendeva, comicamente, col fatto stesso del piacere: 'Quelle cruelle destinée est celle du critique! Tous les autres hommes suivent les impulsions de leur goût. Lui seul passe son temps à combattre le sien! S'il s'abandonne à son plaisir, une voix lui crie: — Malheureux, que fais-tu? Quoi! Tu pleures aux *Deux gosses* et tu ris au *Plus heureux des trois*! Labiche t'amuse et Dennery t'émeut! Tu fredonnes du Béranger! Tu lis peut-être de l'Alexandre Dumas en cachette et du Soulié! Où sont tes principes, ta mission, ton sacerdoce?' (*Pagina inedita*, in *Rev. d'hist. litt. de Fr.*, XL, 197)" [illegible]

Lady Montagu: "This Richardson is a strange fellow. I heartily despise him & eagerly read him, nay sob over his works in a most scandalous manner" (To the Countess of Bute, *Letters*, "Everyman's", p. 461)

Cf. Martial, IV. 49: "laudant illa sed ista legunt" (they praise other works but these they read) (Loeb, I, 280) [illegible]

[illegible] Iona & Peter Opie, *The Oxford Dictionary of Nursery Rhymes*, no. 535, pp. 427-8: "There was a little woman, / As I have heard tell, / She went to market / Her eggs to sell; / She went to market / All on a market day, / And she fell asleep / On the king's highway. / There came by a pedlar, / His name was Stout, / He cut her petticoats / All round about; / He cut her petticoats / Up to her knees; / Which made the little woman / To shiver & sneeze // … She began to shake, / And she began to cry, / Lawk a mercy on me, / This is none of I!" etc. [Editors' note: "Equivalents in many languages…"]



"Kluge Else" in Grimms' Fairy Tales"]; Washington Irving: "Rip van Winkle": "I'm not myself—I'm somebody else—that's me yonder" etc. (The Sketch Book, "Everyman's Lib." p. 40); Sholom Aleichem: "On Account of a Hat": "Sholem Shachnah… glances into the mirror on the wall… he sees not himself but the official with the red band… 'Twenty times I tell him [the porter] to wake me & what does he do… but wake the official instead! And me he leaves asleep on the bench!'" (I. Howe & E. Greenberg, ed., A Treasury of Jewish Stories, p. 117); Allan Wade, ed., Letters to W. B. Yeats, p. 145: "Yes, my beard is off!… I felt quite bewildered for a time at losing the symbol I knew myself by, — I still feel somewhat like the sweep in the story whose face was washed in the night so that when he saw himself in the glass in the morning he said they had woke [n] the wrong man." [illegible]

[illegible] H. H. Ploss, M. Bartels & P. Bartels, Woman, Eng. tr. by E. J. Dingwall, II, pp. 13-4: "It was customary even among the nobility to go to bed quite naked. When there were disturbances by night, fear or excitement must have caused people to appear at the window or run into the street in much too scanty apparel." [illegible] XXIII. 37-40: "Lo duca mio di subito mi prese, / come la madre ch'al romore è desta / e vede presso a sé le fiamme accese, / che prende il figlio e fugge e non s'arresta, / avendo più di lui che di sé cura, / tanto che solo una camicia vesta". [illegible] Allan Gilbert, Dante & His Comedy, p. 106: "so that she wears only a shirt". [illegible] La Divina Commedia, a cura di Natalino Sapegno, p. 262: "tanto dipende da non s'arresta: non indugia neppure quel tanto che occorrerebbe a indossare una camicia, i.e., fugge nuda". [illegible]

[illegible] Matthew, VII. 14: "Strait is the gate & narrow is the way, which leadeth unto life". [illegible]

[illegible] "Deus ex machina" [illegible] Horace, Ars Poetica, 191: "Nec deus intersit, nisi dignus vindice nodus / inciderit". (Aristotle, Poetics, XV. 10: "The god in the car";

[illegible]

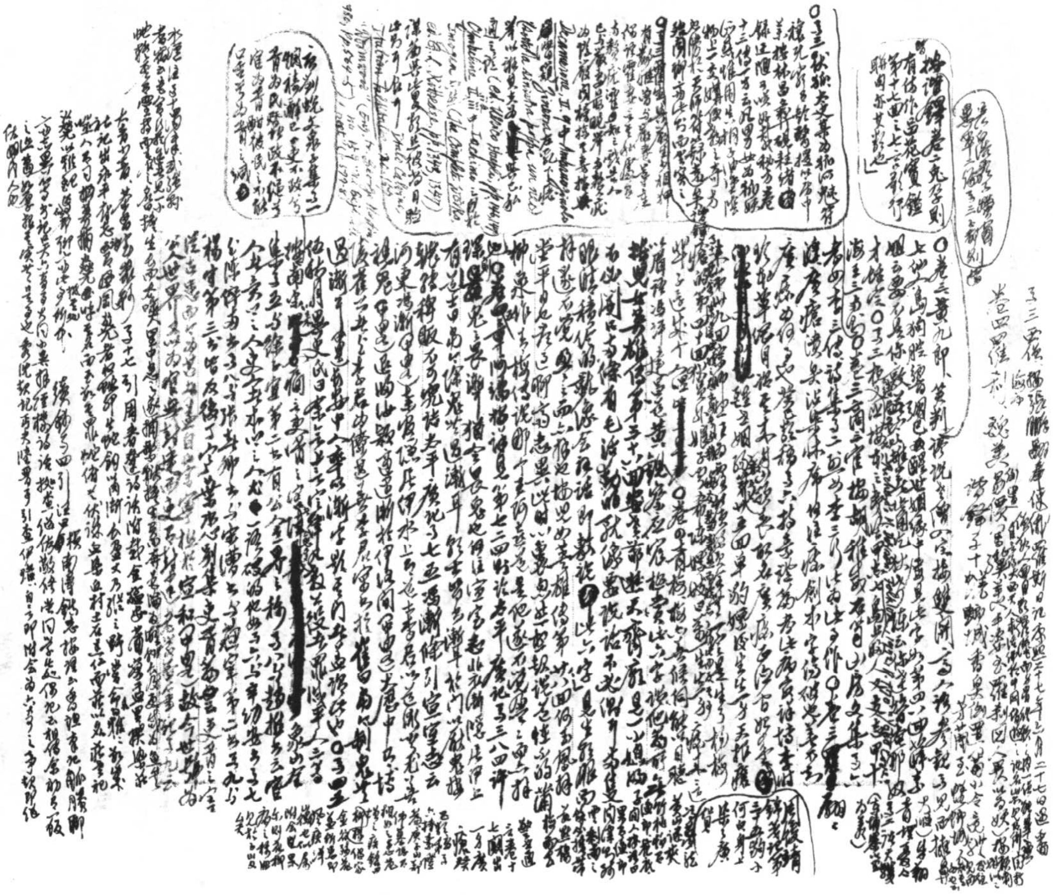
[illegible] Fouqué, Undine, Kap. I [illegible] "Kinderreien" (Nelson, pp. 6-7)

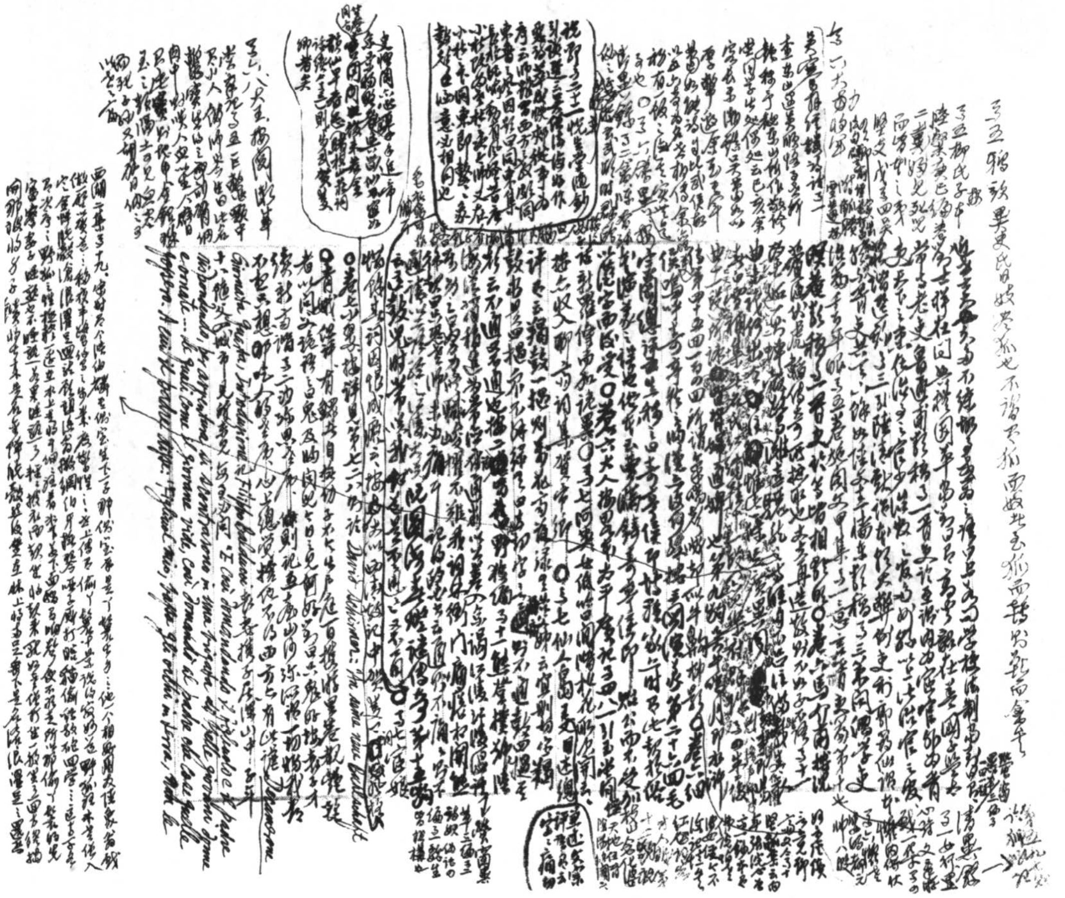
Samuel Pepys, Diary, ed. H. B. Wheatley, I, 139: May 21, 1660: "So into my naked bed" (Note: sleep without night-linen); Humphry Clinker, Melford's letter to Phillips: "… the alarm of fire I was given in a dreadful manner—Every body leaped naked out of bed" (… p. 207); Shakespeare, Venus & Adonis, 397: "Who sees his true-love in her naked bed" (op. cit. p. 1458); Pepys, Diary, May 21st, 1660: "And so into my naked bed" (ed. H. B. Wheatley, I, p. 139; note: "Formerly it was the custom for both sexes to sleep without any night-linen")

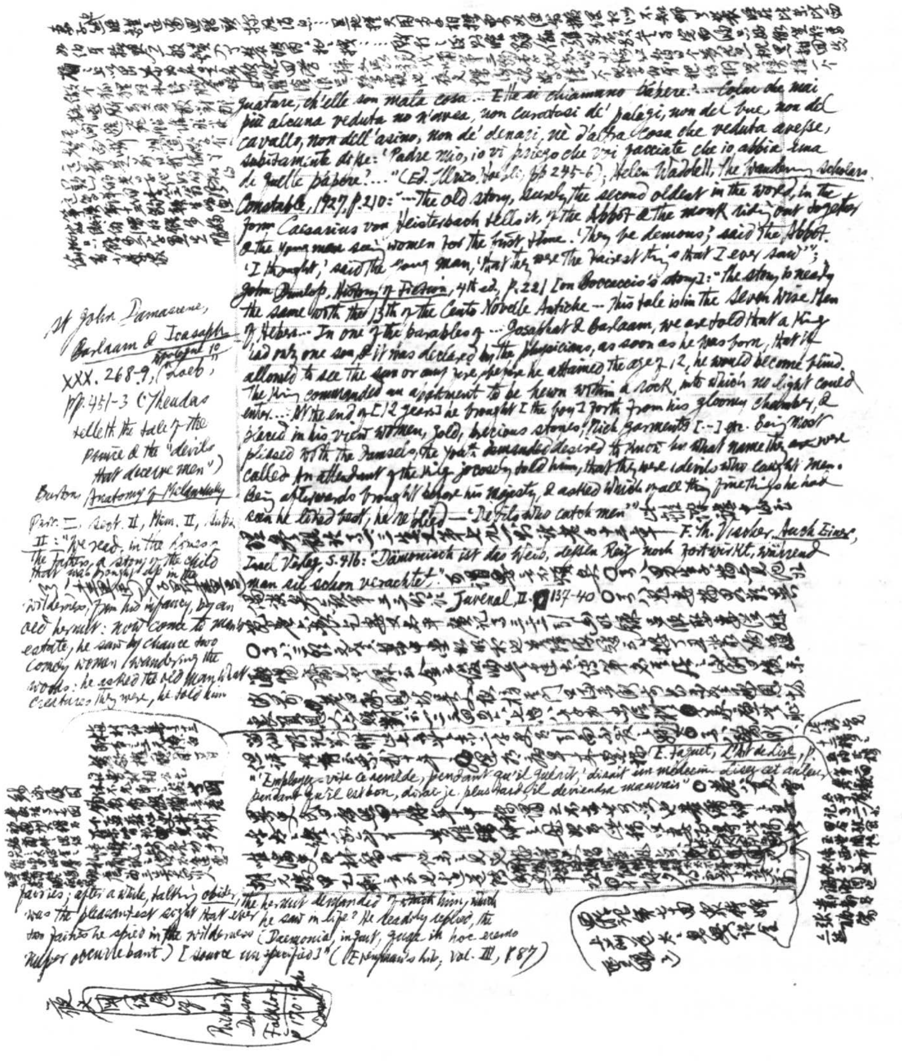
[illegible] Decamerone, II. 9 (Hoepli, p. 146), Cymbeline, II. ii (Complete Works, ed. Kittredge, p. 1343) [illegible] Zinevra, Imogen [illegible] "avvicinatosi al letto… pianamente scoperta[la] tutta, vide che cosí era bella ignuda come vestita" [illegible]

[illegible]

[illegible] Shakespeare, I Henry IV, V. iv (Complete Works, ed. G. L. Kittredge, p. 578) [illegible]







[illegible] …… [illegible]

guatare, ch'elle son mala cosa … Elle si chiamano pápere.' … Colui che mai più alcuna veduta no n'avea, non curatosi de' palagi, non del bue, non del cavallo, non dell'asino, non de' denari, nè d'altra cosa che veduta avesse, subitamente disse: 'Padre mio, io vi priego che voi facciate che io abbia una de quelle pápere?' …" (Ed. Ulrico Hoepli, pp. 245-6); Helen Waddell, The Wandering Scholars, Constable, 1927, p. 210: "… The old story, surely the second oldest in the world, in the form Caesarius von Heisterbach tells it, of the Abbot & the monk riding out together & the young man seeing women for the first time. 'They be demons,' said the Abbot. 'I thought,' said the young man, 'that they were the fairest things that I ever saw'"; John Dunlop, History of Fiction, 4th ed., p. 221 [on Boccaccio's story]: "The story is nearly the same with the 13th of the Cento Novelle Antiche — This tale is in the Seven Wise Men of Hebers … In one of the parables of … Josaphat & Barlaam, we are told that a king had only one son, & it was declared by the physicians, as soon as he was born, that if allowed to see the sun or any fire, before he attained the age of 12, he would become blind. The king commanded an apartment to be hewn within a rock, into which no light could enter. … At the end of [12 years] he brought [the boy] forth from his gloomy chamber, & placed in his view women, gold, precious stones, rich garments […] etc. Being most pleased with the damsels, the youth demanded desired to know by what name they are were called. An attendant of the king jocosely told him, that they were devils who caught men. Being afterwards brought before his majesty, & asked which of all the fine things he had seen he liked best, he replied — 'Devils who catch men'" [illegible]

[illegible] — F. Th. Vischer, Auch Einer, Insel Verlag, S. 416: "Dämonisch ist das Weib, dessen Reiz noch fortwirkt, während man sie schon verachtet." [illegible]

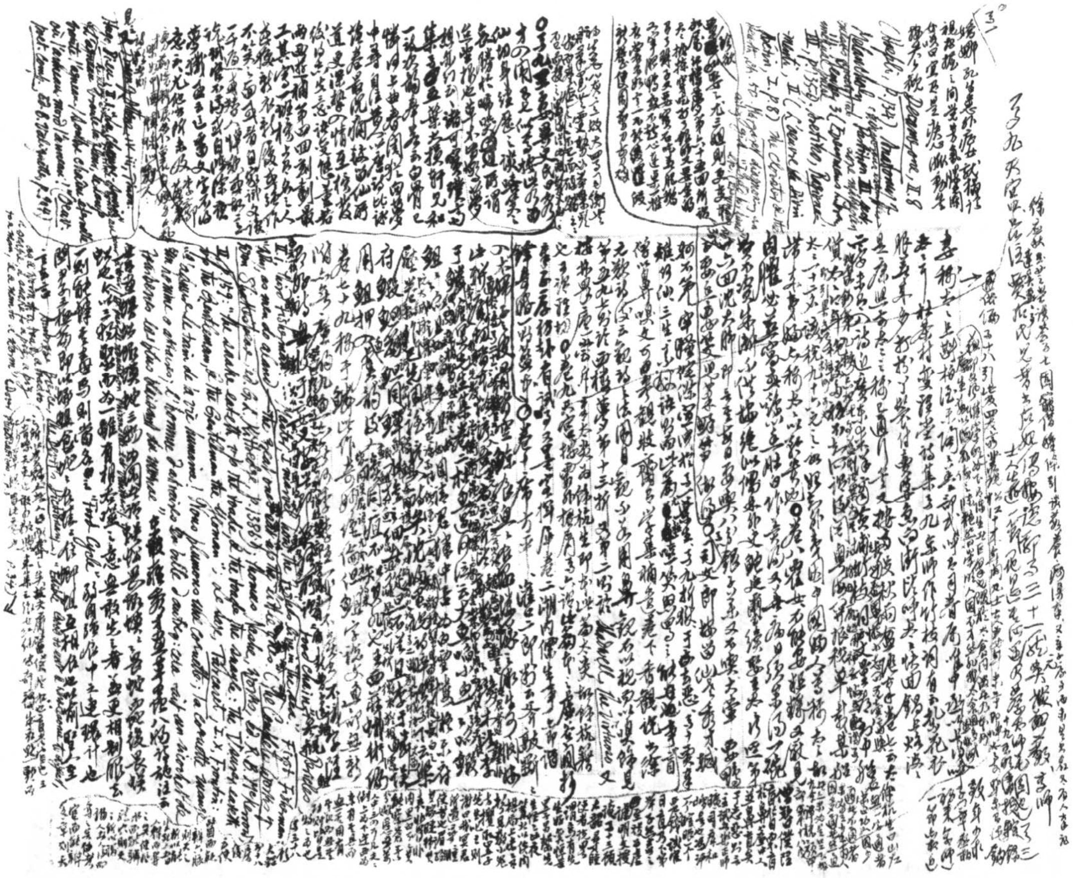
[illegible] Juvenal II. 137-40 [illegible]

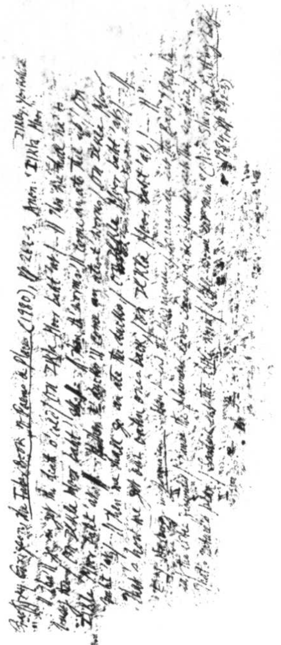
[illegible] E. Faguet, L'Art de Lire, p. [illegible]: "'Employez vite ce remède, pendant qu'il guérit,' disait un médecin. Lisez cet auteur, pendant qu'il est bon, dirai je; plus tard, il deviendra mauvais" [illegible]

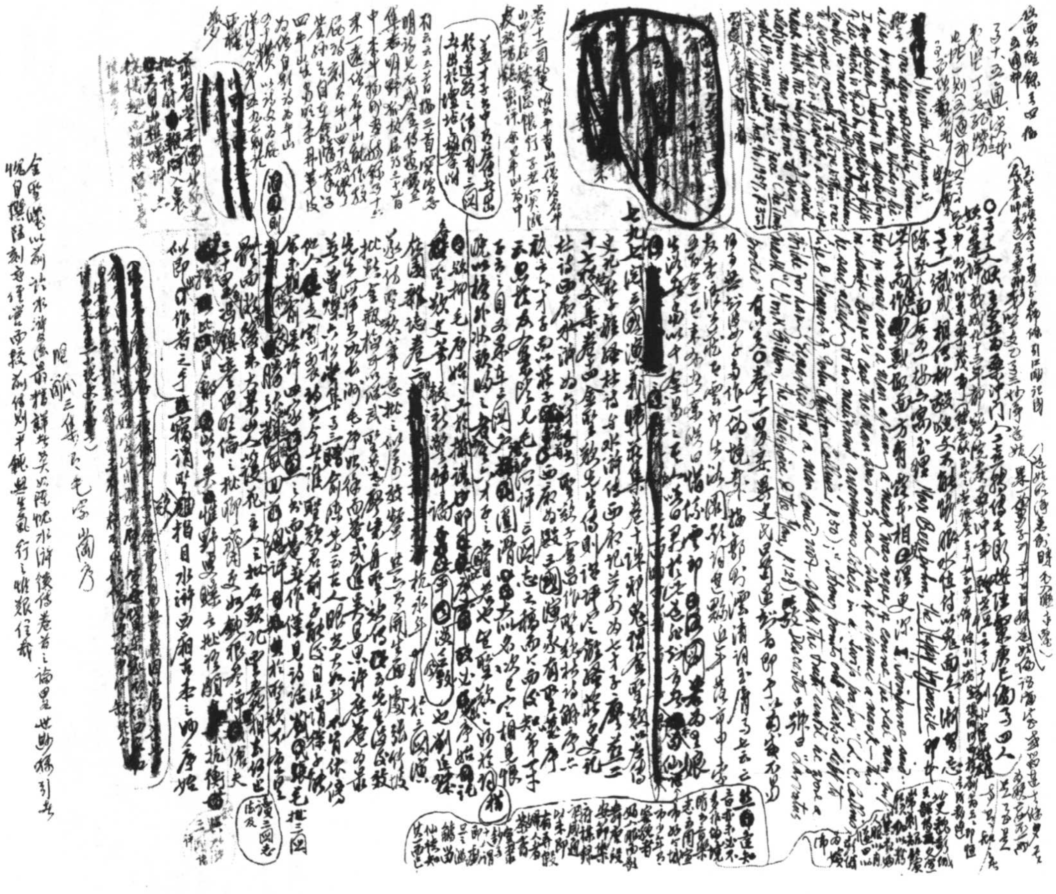
St John Damascene, Barlaam & Ioasaph, Apologue 10, XXX. 268-9, ("Loeb," pp. 451-3 ("Theudas telleth the tale of the prince & the 'devils that deceive men'")

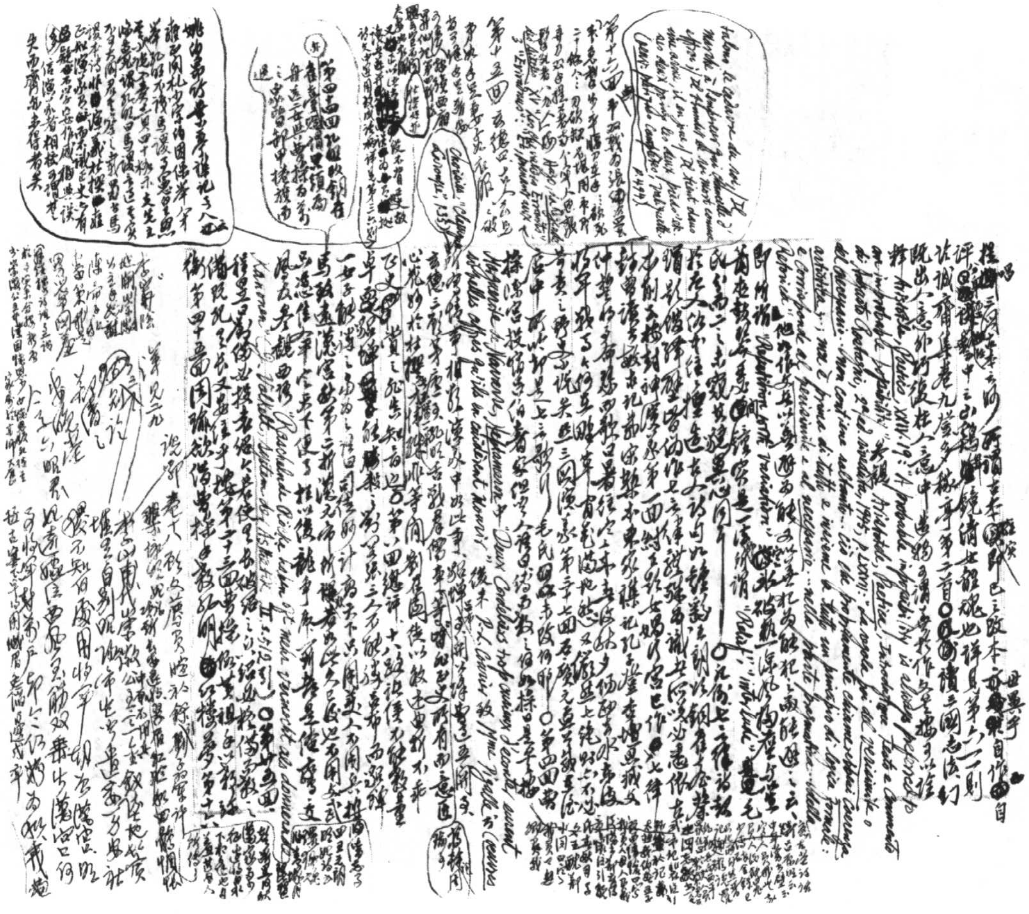
Burton, Anatomy of Melancholy, Part. III, Sect. II, Mem. II, Subs. II: "We read, in the Lives of the Fathers, a story of the child that was brought up in the wilderness, from his infancy, by an old hermit: now come to man's estate, he saw by chance two comely women wandering in the woods: he asked the old man what creatures they were, he told him fairies; after a while, talking obiter, the hermit demanded of him, which was the pleasantest sight that ever he saw in his life? He readily replied, the two fairies he spied in the wilderness (Daemonia, inquit, quae in hoc eremo nuper obambulabant) [source unspecified]" (Everyman's Lib., Vol. III, p. 87)

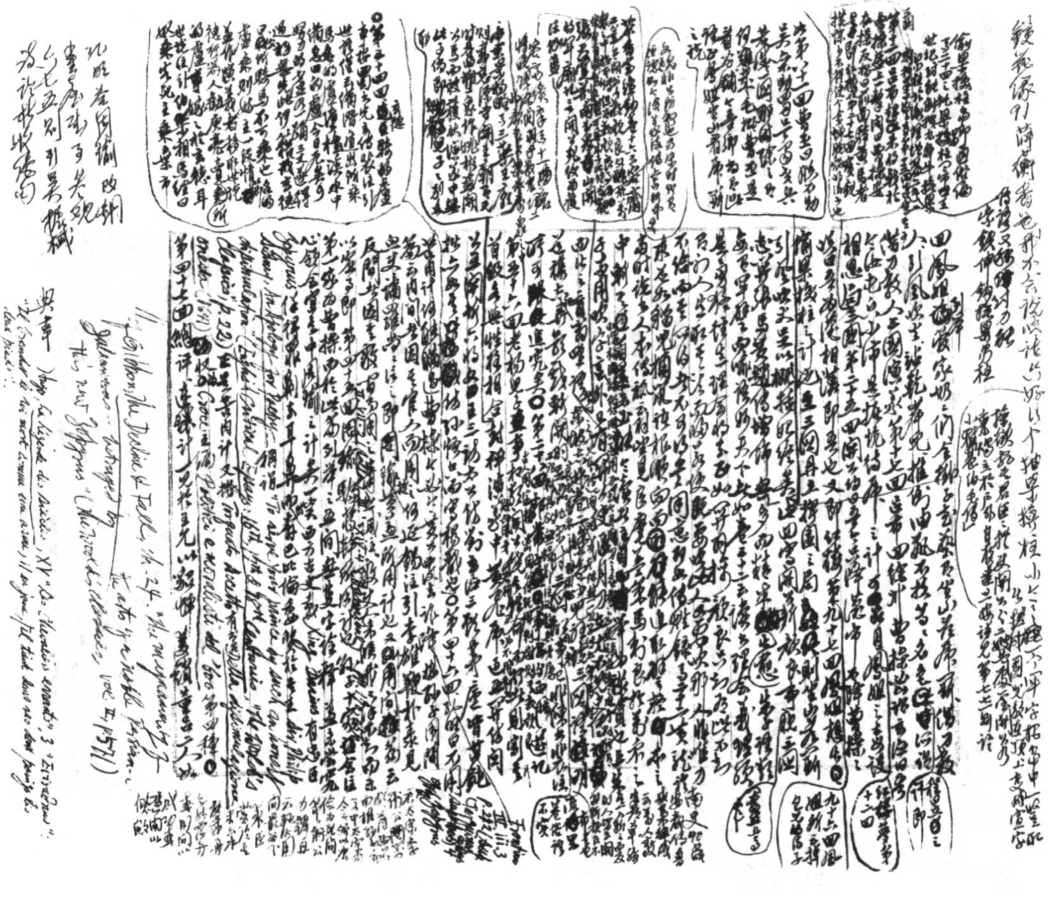
Richard M. Dorson, Folklore, p. 170 [illegible]

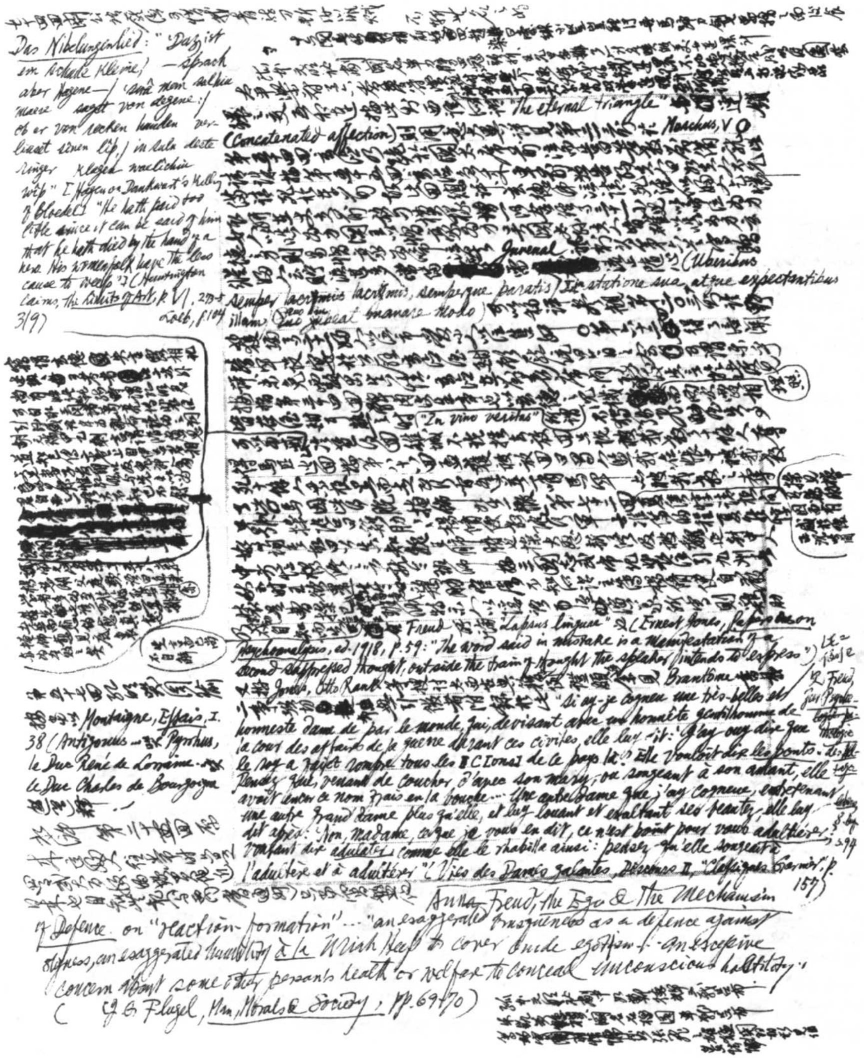












[illegible]

Das Nibelungenlied: "'Daz ist ein schade kleine,' —sprach aber Hagene— / 'swaz man saget von degene; / ob er von recken handen verliuset sînen lîp, / in sulen deste ringer klagen waetlîchiu wîp'" [Hagen on Dankwart's killing of Bloedel] "He hath paid too little since it can be said of him that he hath died by the hand of a hero. His womenfolk have the less cause to weep" (Huntington Cairns, The Limits of Art, p. VI) 3(9)

[illegible] "The eternal triangle" [illegible] Moschus, V [illegible]

(Concatenated affection) [illegible]

[illegible] Juvenal [illegible] (Uberibus semper lacrimis, semperque paratis in statione sua atque expectantibus illam, quo jubeat manare modo) 273-5 Loeb, p. 104 [illegible]

[illegible] "In vino veritas" [illegible]

[illegible] [redacted] [illegible]

[illegible] Freud [illegible] "Lapsus linguae" (Ernest Jones, Papers on Psychoanalysis, ed. 1918, p. 59: "The word said in mistake is a manifestation of a second suppressed thought, outside the train of thought the speaker intends to express") [illegible] Jones, Otto Rank [illegible] Brantôme [illegible] "Si ay-je cogneu une très-belle et honneste dame de par le monde, qui, devisant avec un honneste gentilhomme de la court des affaires de la guerre durant ces civiles, elle luy dit: 'J'ay ouy dire que le roy a faict rompre tous les C[ons] de ce pays là.' Elle vouloit dire les ponts. Pensez que, venant de coucher d'avec son mary, ou songeant à son amant, elle avoit encor ce nom frais en la bouche... Une autre dame que j'ay cogneue, entretenant une autre grand dame plus qu'elle, et luy louant et exaltant ses beautez, elle luy dit après: 'Non, madame, ce que je vous en dis, ce n'est point pour vous adultérer', voulant dire adulater, comme elle le rhabilla ainsi: pensez qu'elle songeait à l'adultère et à adultérer" (Vies des Dames galantes, Discours II, "Classiques Garnier", p. 157)

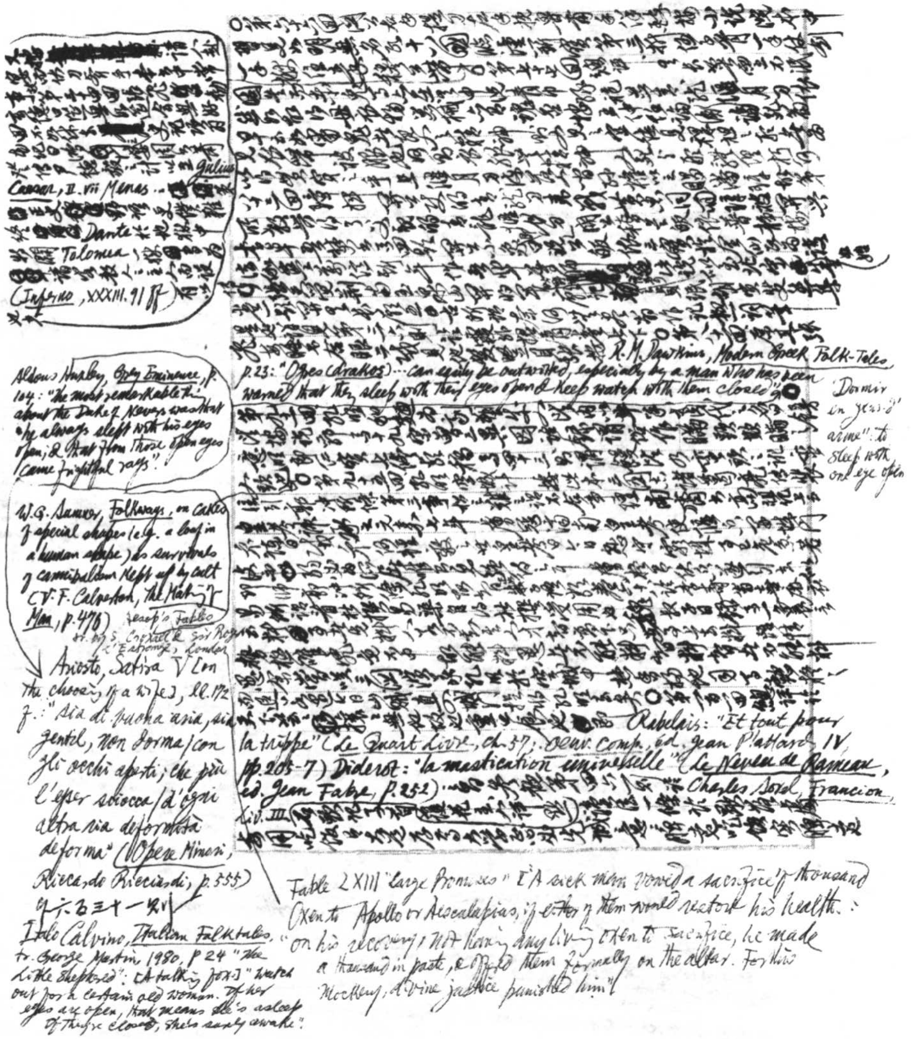
[illegible] Freud [illegible] S. 94

[illegible] Montaigne, Essais, I. 38 (Antigonus — [illegible] Pyrrhus, le Duc René de Lorraine — [illegible] le Duc Charles de Bourgogne [illegible]

[illegible]

Anna Freud, The Ego & the Mechanism of Defence on "reaction-formation"... "an exaggerated brusqueness as a defence against shyness, an exaggerated humility à la Uriah Heep to cover crude egotism... an excessive concern about some other person's health or welfare to conceal unconscious hostility." (cf. J. C. Flugel, Man, Morals & Society, pp. 69-70)

[illegible]



Julius Caesar, II. vii Menas

Dante

Tolomea

(Inferno, XXXIII. 91 ff)

R. M. Dawkins, Modern Greek Folk-Tales p. 23: "Ogres (drakos)... can easily be outwitted, especially by a man who has been warned that they sleep with their eyes open & keep watch with them closed".

"Dormir en yeux d'arme": to sleep with one eye open

Aldous Huxley, Grey Eminence, p. 104: "The most remarkable thing about the Duke of Nevers was that he always slept with his eyes open; & that from those open eyes came frightful rays".

W. G. Sumner, Folkways, on cakes of special shapes (e.g. a loaf in a human shape) as survivals of cannibalism kept up by cult (V. F. Calverton, The Making of Man, p. 476)

Aesop's Fables tr. by S. Croxall & Sir Roger L'Estrange, London

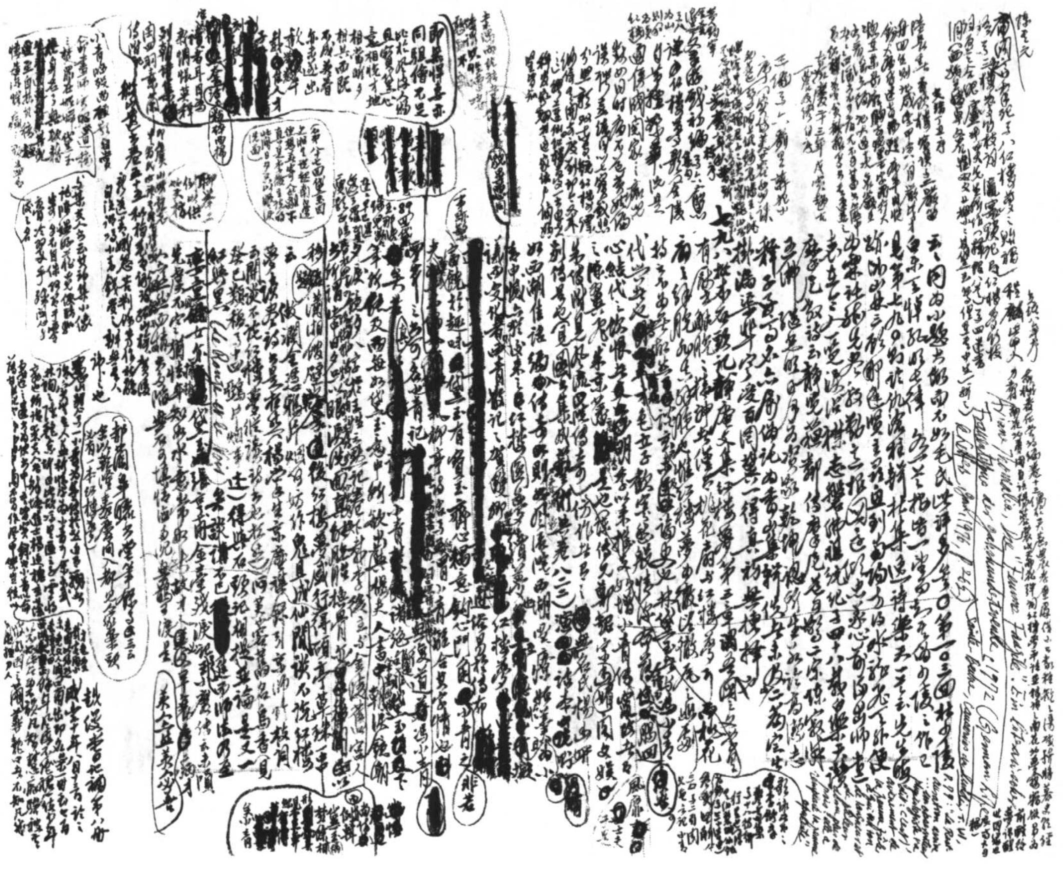
Ariosto, Satira V [on the choosing of a wife], ll. 172 ff.: "Sia di buona aria, sia gentil, non dorma / con gli occhi aperti; che più l'esser sciocca / d'ogni altra sua deformità deforma" (Opere Minori, Riccardo Ricciardi, p. 555)

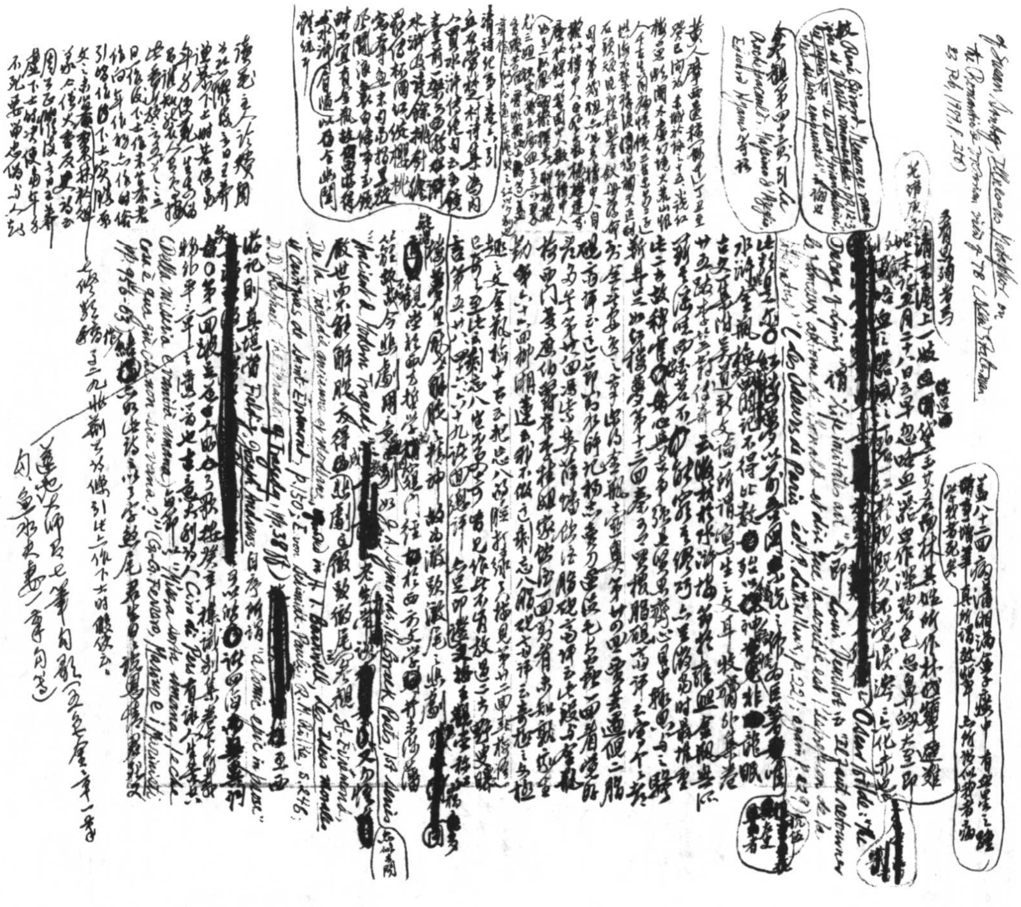
Rabelais: "Et tout pour la trippe" (Le Quart Livre, ch. 57; Oeuv. comp., éd. Jean Plattard, IV, pp. 205-7) Diderot: "la mastication universelle" (Le Neveu de Rameau, éd. Jean Fabre, p. 252)

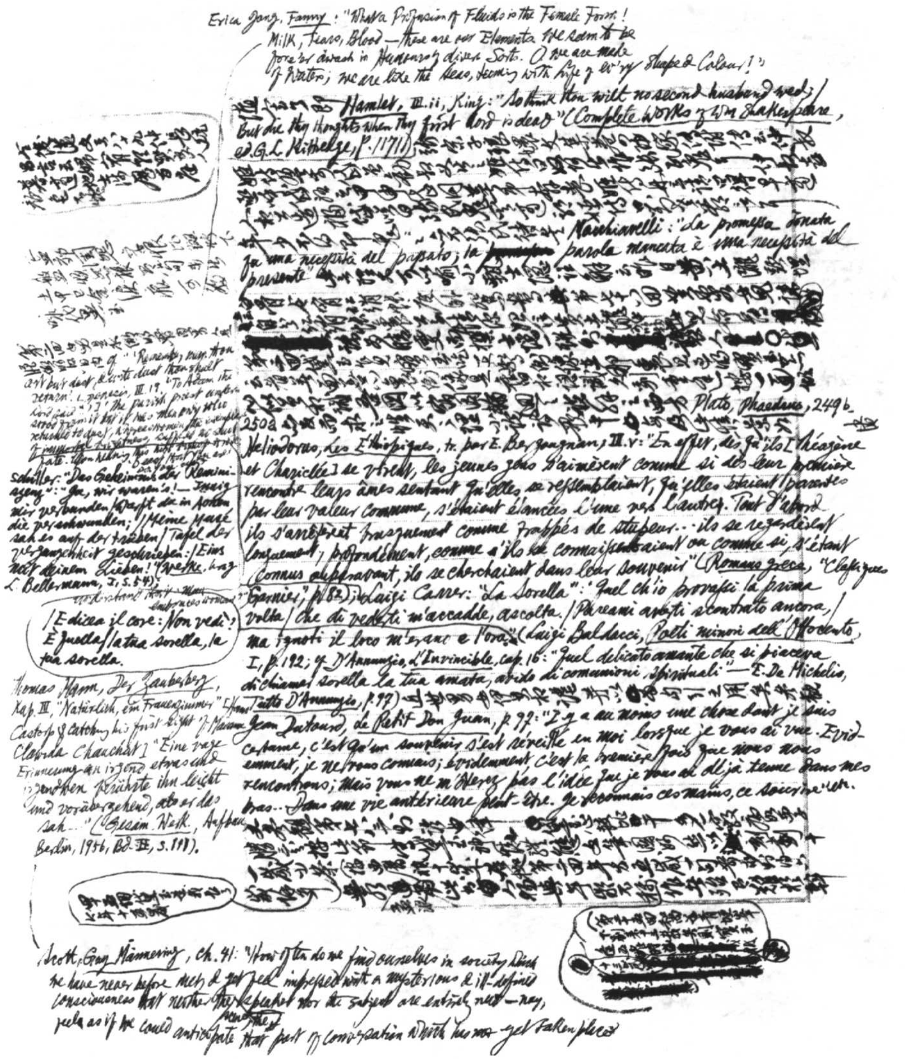
Charles Sorel, Francion, Liv. III

Italo Calvino, Italian Folktales, tr. George Martin, 1980, p. 24 "The Little Shepherd": [A talking fox:] "Watch out for a certain old woman. If her eyes are open, that means she's asleep. If they're closed, she's surely awake".

Fable LXIII "Large Promises" ["A sick man vowed a sacrifice of thousand oxen to Apollo or Aesculapius, if either of them would restore his health. On his recovery, not having any living oxen to sacrifice, he made a thousand in paste, & offered them formally on the altar. For this mockery, divine justice punished him"]







Erica Jong, *Fanny*: "What a Profusion of Fluids is the Female Form! Milk, Tears, Blood — these are our Elements. We seem to be fore'er awash in Humours of divers Sorts. O we are made of Water; we are like the Seas, teeming with Life of ev'ry Shape & Colour!"

[illegible] *Hamlet*, III.ii, King: "So think thou wilt no second husband wed;/ But die thy thoughts when thy first lord is dead" (*Complete Works of Wm Shakespeare*, ed. G. L. Kittredge, p. 1171) [illegible]

[illegible] Machiavelli: "La promessa donata fu una necessità del passato; la ~~[illegible]~~ parola mancata è una necessità del presente" [illegible]

[redacted] [illegible] [redacted] [illegible]

[illegible] Plato, *Phaedrus*, 249b–250a [illegible]

Heliodorus, *Les Éthiopiques*, tr. par E. Bergougnan, III.v: "En effet, dès qu'ils [Théagène et Chariclée] se virent, les jeunes gens s'aimèrent comme si dès leur première rencontre leurs âmes sentant qu'elles se ressemblaient, qu'elles étaient parentes par leur valeur commune, s'étaient élancées l'une vers l'autre. Tout d'abord ils s'arrêtèrent brusquement comme frappés de stupeur… ils se regardèrent longuement, profondément, comme s'ils se connaissaient ou comme si, s'étant connus auparavant, ils se cherchaient dans leur souvenir" (*Romans grecs*, "Classiques Garnier," p. 82); Luigi Carrer: "La Sorella": "Quel ch'io provassi la prima volta/ Che di vederti m'accadde, ascolta./ Pareami averti scontrato ancora,/ ma ignoti il loco m'erano e l'ora;/ E dicea il core: Non vedi?/ È quella/ la tua sorella, la tua sorella." (Luigi Baldacci, *Poeti minori dell'Ottocento*, I, p. 192; cf. D'Annunzio, *L'Invincibile*, cap. 16: "Quel delicato amante che si piaceva di chiamar sorella la tua amata, avido di comunioni spirituali" — E. De Michelis, *Tutto D'Annunzio*, p. 97) [illegible]

Jean Dutourd, *Le Petit Don Juan*, p. 97: "Il y a au moins une chose dont je suis certaine, c'est qu'un souvenir s'est réveillé en moi lorsque je vous ai vue. Évidemment, je ne vous connais; évidemment c'est la première fois que nous nous rencontrons; mais vous ne m'ôterez pas l'idée que je vous ai déjà tenue dans mes bras… Dans une vie antérieure peut-être. Je reconnais ces mains, ce sourire…"

[illegible]

[illegible] cf. "Remember, man, that thou art but dust, & unto dust thou shalt return" (Genesis, III.19, "To Adam the Lord said…") "The parish priest [illegible]" [illegible]

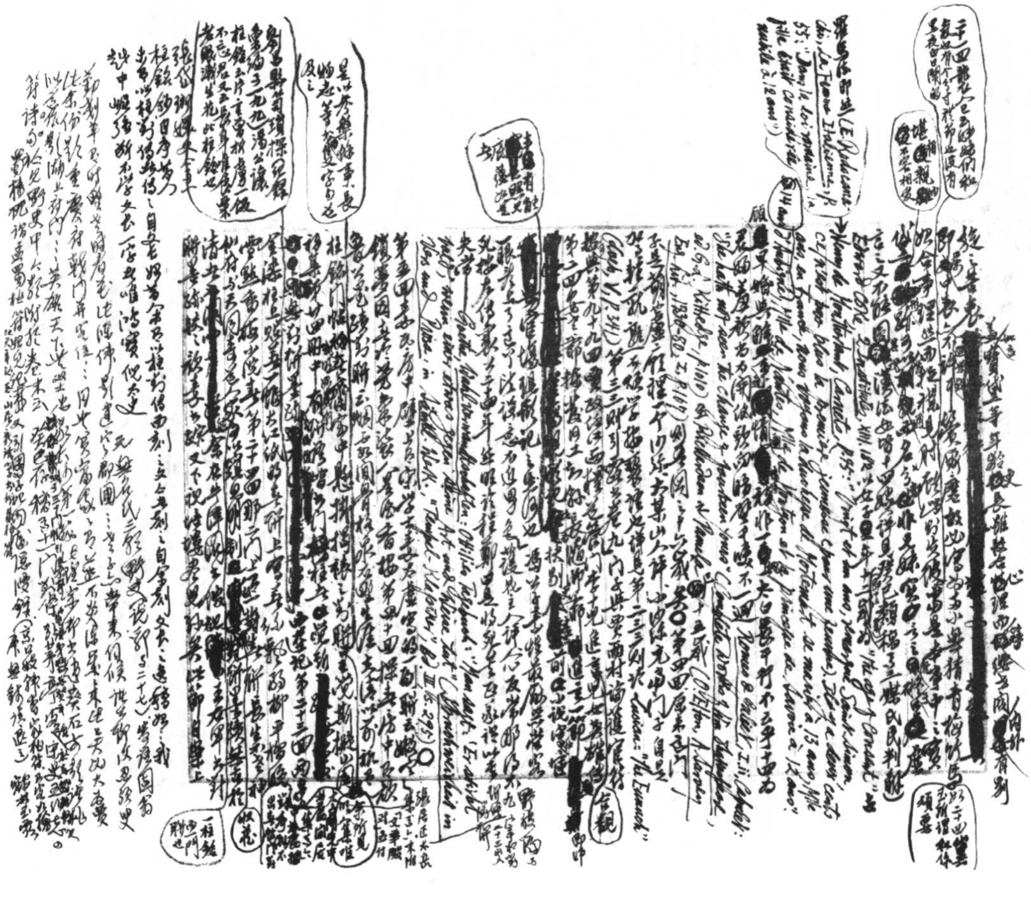
Schiller: "Das Geheimnis der Reminiszenz": "Ja, wir waren's! — Innig mir verbunden/ Warst du in Äonen, die verschwunden;/ Meine Muse sah es auf der trüben/ Tafel der Vergangenheit geschrieben:/ Eins mit deinem Lieben!" (*Werke*, hrsg. L. Bellermann, I, S. 54);

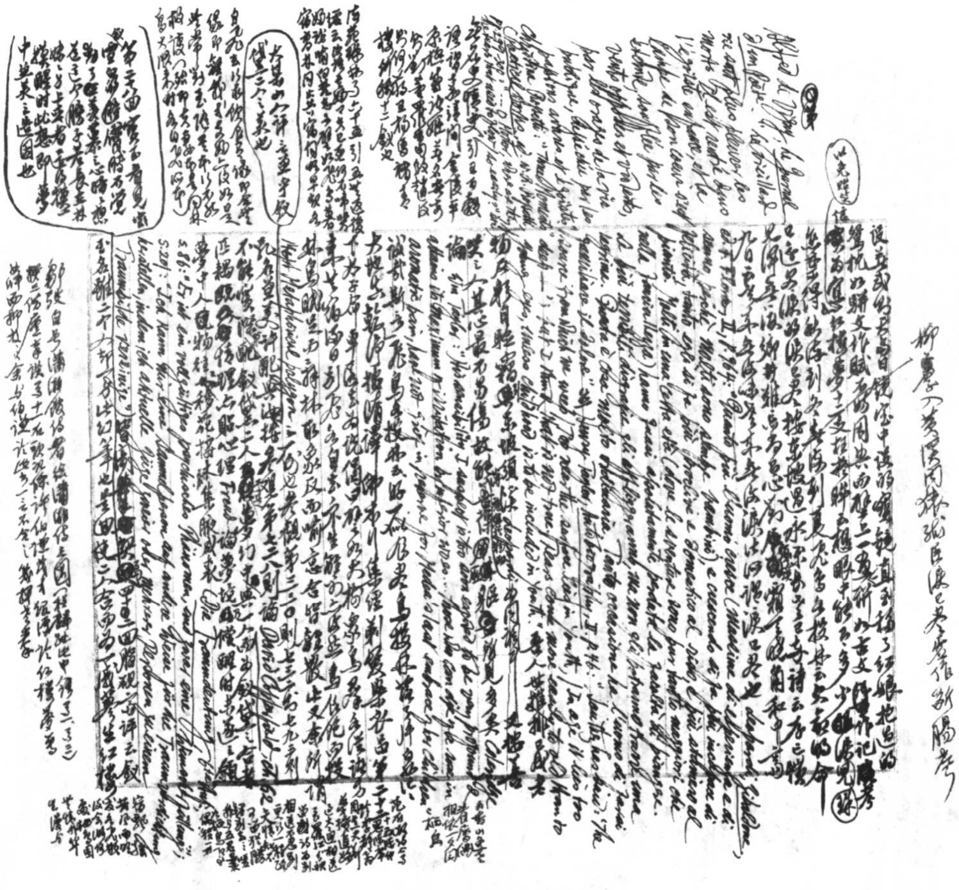
Thomas Mann, *Der Zauberberg*, Kap. III, "Natürlich, ein Frauenzimmer" [Hans Castorp of catching his first sight of Madame Clawdia Chauchat] "Eine vage Erinnerung an irgend etwas und irgendwen berührte ihn leicht und vorübergehend, als er das sah…" (*Gesam. Werk*, Aufbau, Berlin, 1956, Bd. II, S. 111).

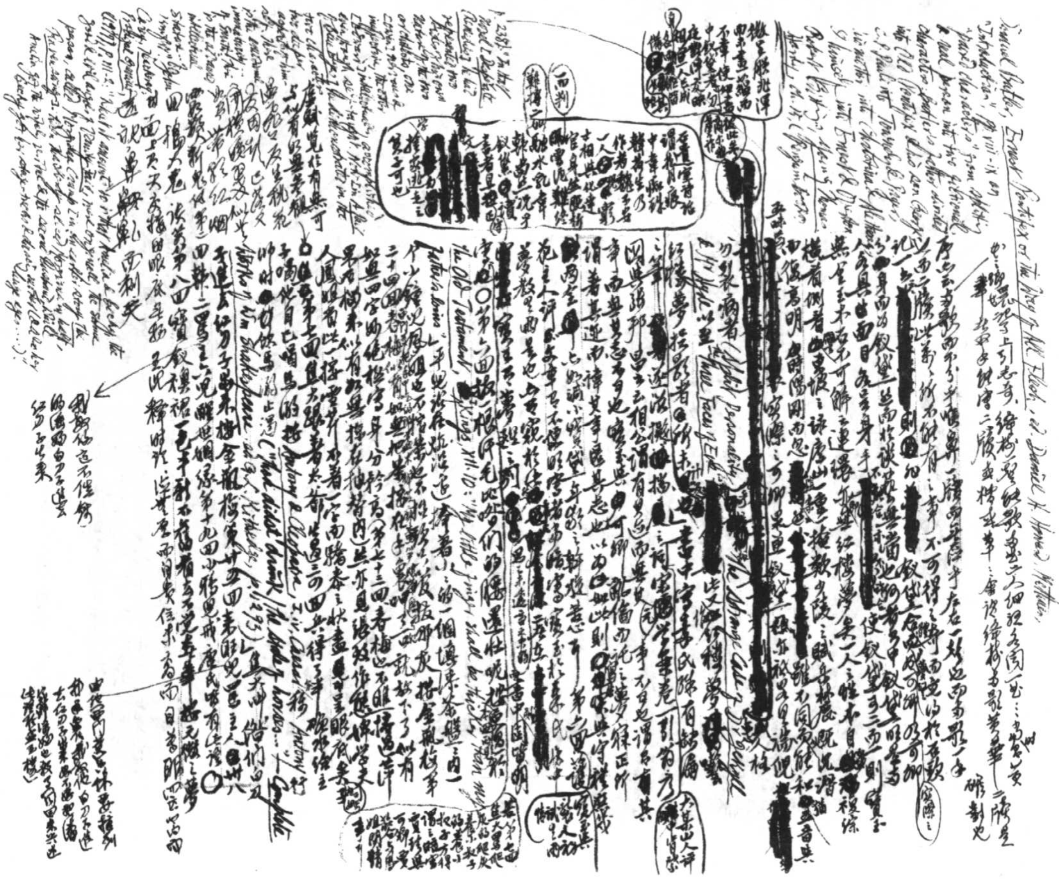
[illegible]

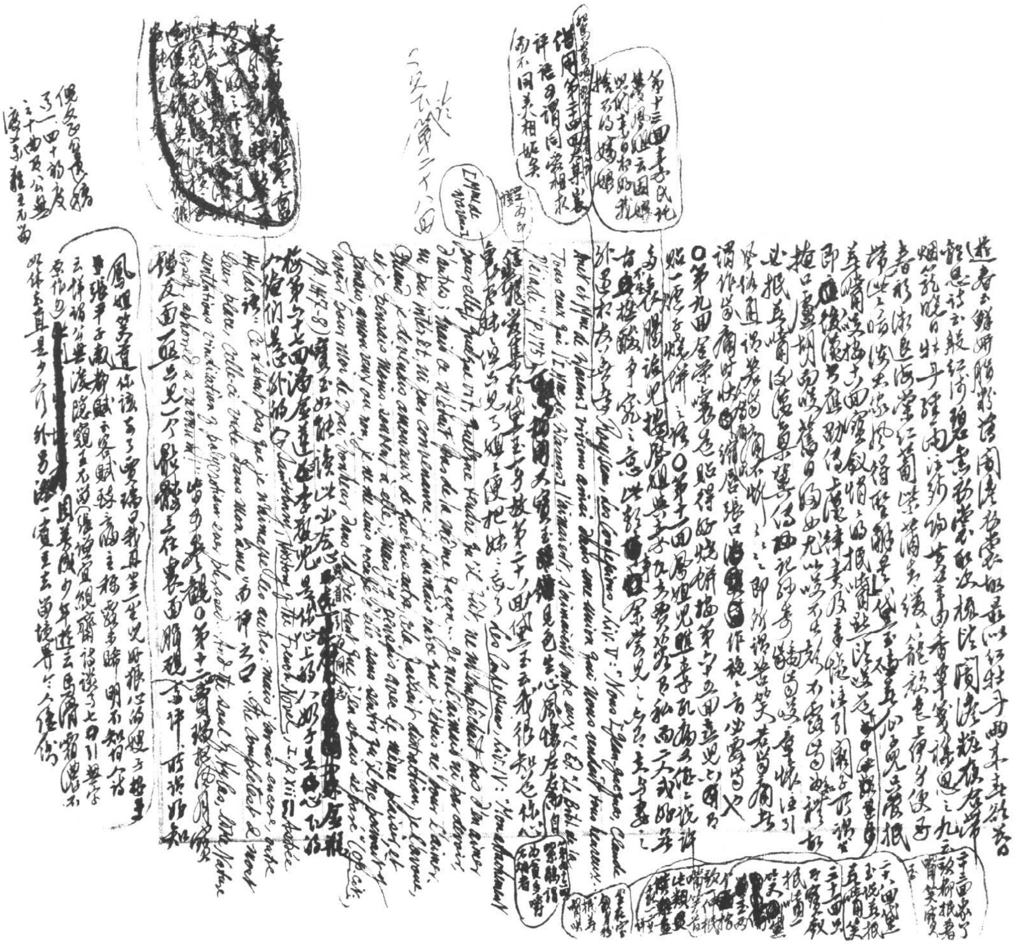
Scott, *Guy Mannering*, ch. 41: "How often do we find ourselves in society which we have never before met, & yet feel impressed with a mysterious & ill-defined consciousness that neither the ~~speaker~~ scene, the speakers, nor the subject are entirely new — nay, feel as if we could anticipate that part of conversation which has not yet taken place"

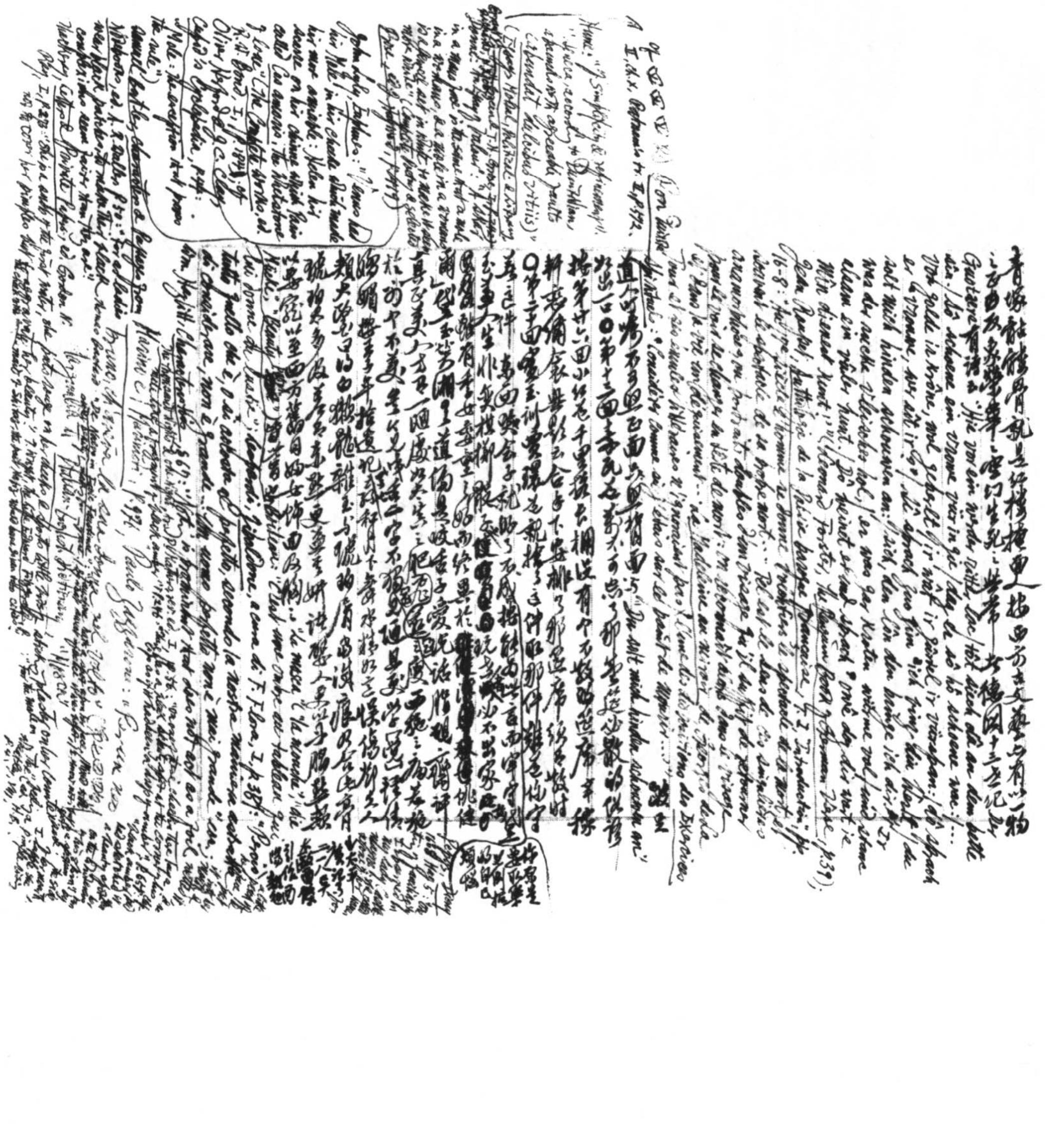
[illegible] [redacted]

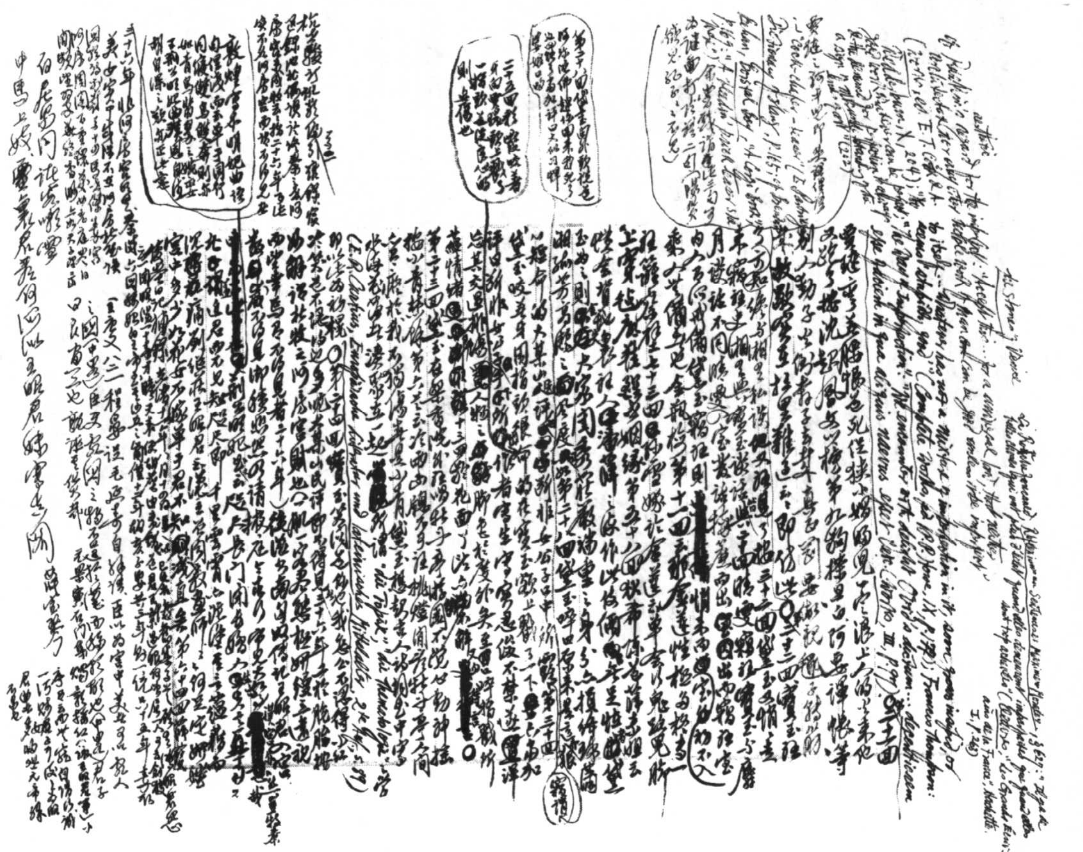


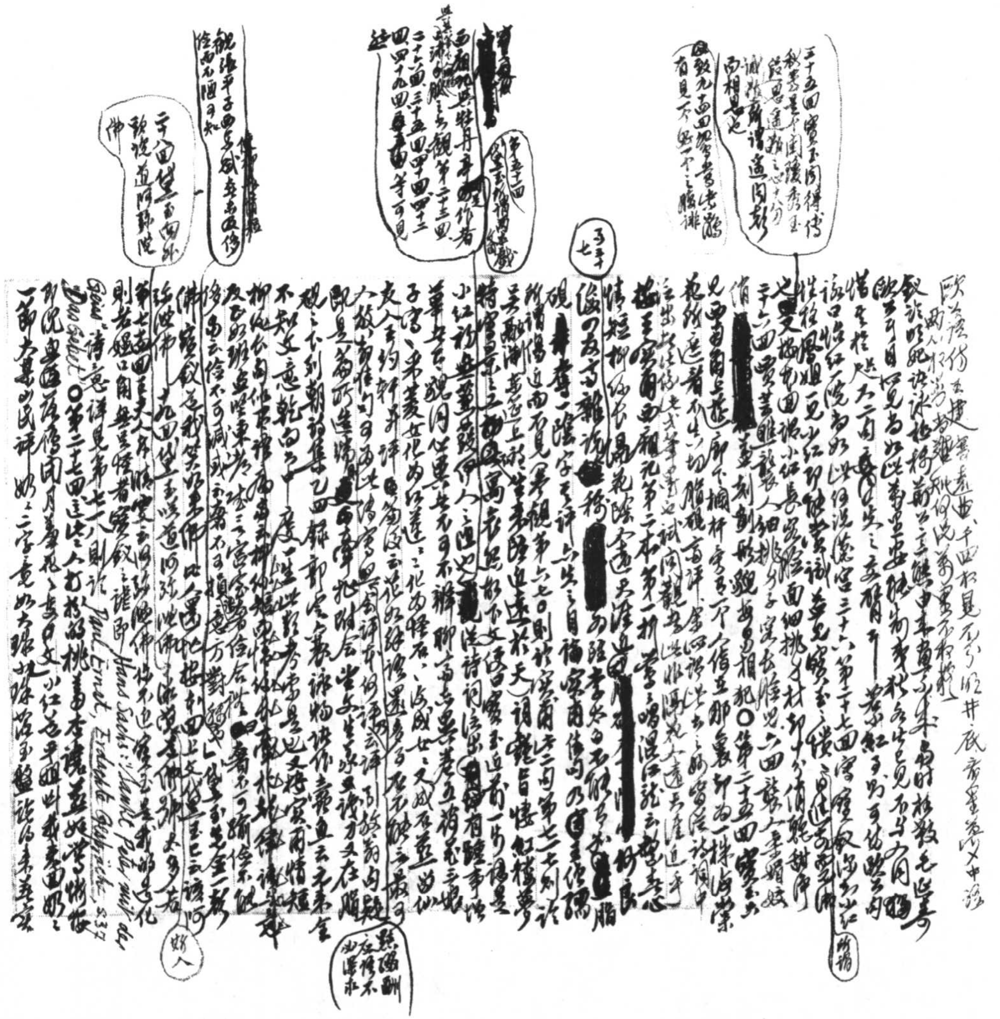


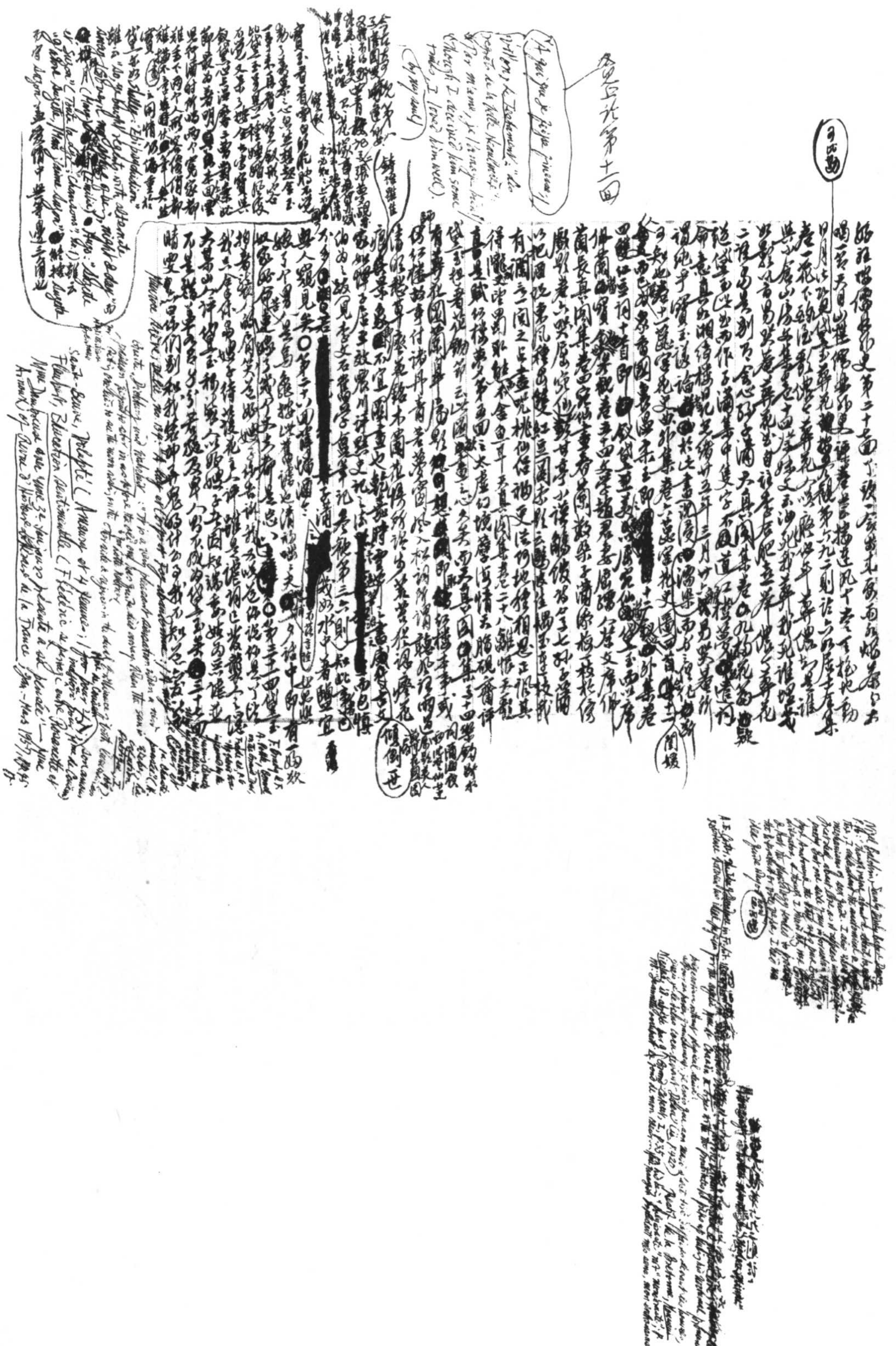


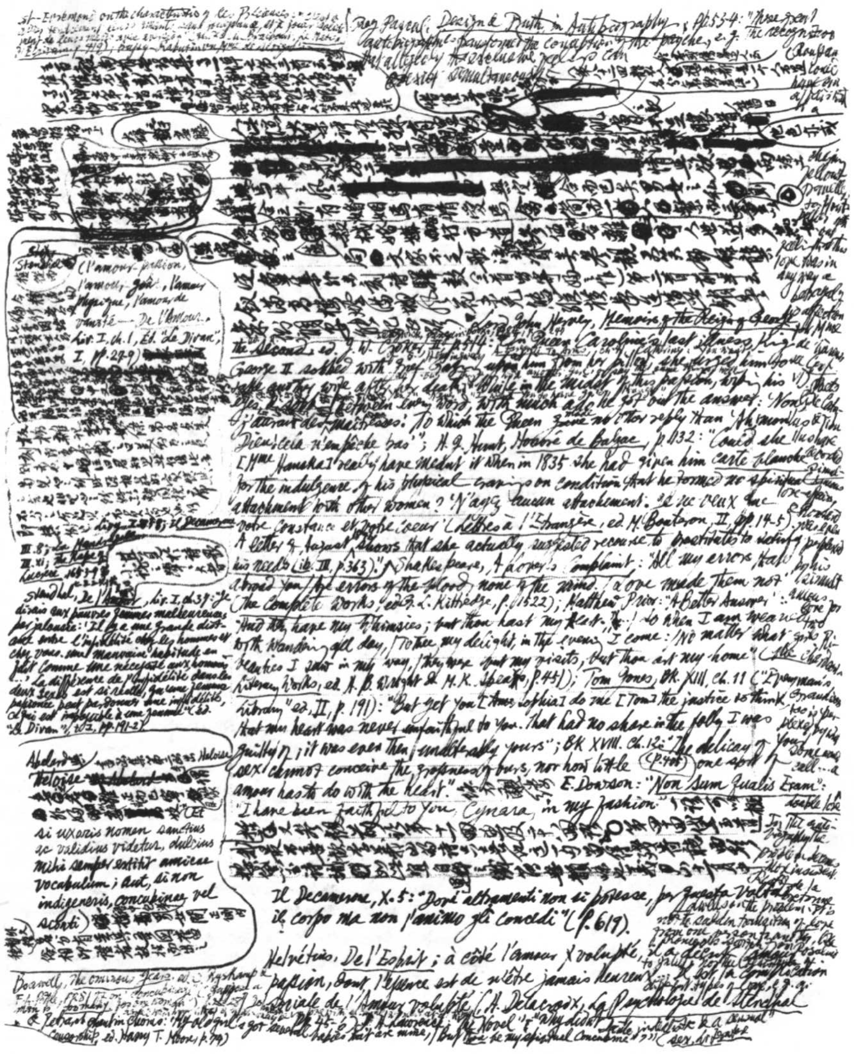












Roy Pascal, *Design & Truth in Autobiography*, pp. 53-4: "These general [illegible] autobiographies transformed the conception of the psyche, e.g. the recognition [illegible] that allegedly the exclusive feelings can exist simultaneously [illegible]

[illegible] [redacted]

Stendhal (l'amour-passion, l'amour-goût, l'amour physique, l'amour de vanité — *De l'Amour*, Liv. I, ch. 1, Éd. "Le Divan", I, pp. 27-9)

Stendhal, *De l'Amour*, Liv. I, ch. 37: "Je disais aux pauvres femmes malheureuses par jalousie: 'Il y a une grande distance entre l'infidélité chez les hommes et chez vous. [illegible] mauvaise habitude [illegible] comme une nécessité aux hommes …' La différence de l'infidélité dans les deux sexes est si réelle, qu'une femme passionnée peut pardonner une infidélité, ce qui est impossible à un homme" (Éd. "Le Divan", t. I, pp. 191-2).

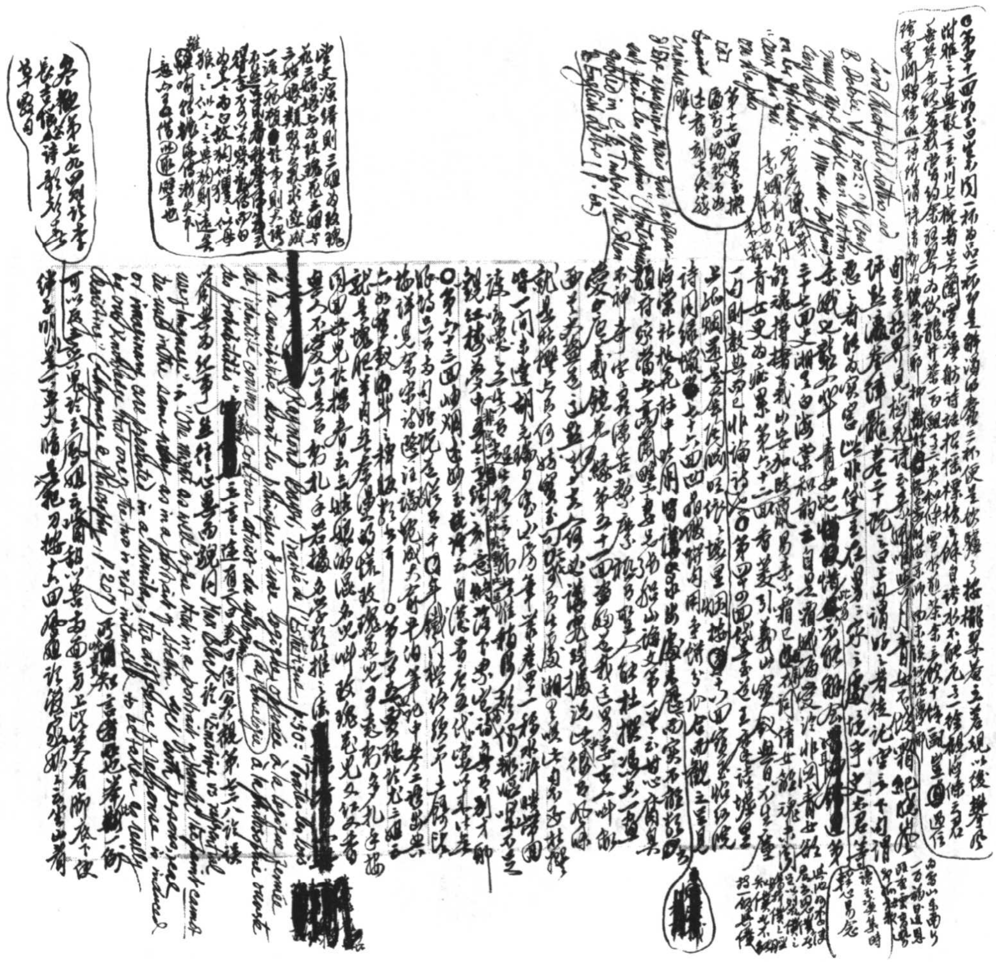
Lord John Hervey, *Memoirs of the Reign of George the Second*, ed. J. W. Croker, II, p. 514: On Queen Caroline's last illness, King George II sobbed with grief [illegible] urged him to take another wife after her death; "while in the midst of this passion, wiping his eyes, & sobbing between every word, with much ado he got out the answer: 'Non, j'aurai des maîtresses.' To which the Queen made no other reply than 'Ah, mon Dieu! cela n'empêche pas'"; H. J. Hunt, *Honoré de Balzac*, p. 132: "Could she [Mme Hanska] really have meant it when in 1835 she had given him carte blanche for the indulgence of his physical cravings on condition that he formed no spiritual attachment with other women? 'N'ayez aucun attachement. Je ne veux que votre constance et votre cœur' (*Lettres à l'Étrangère*, ed. M. Bouteron, II, pp. 14-5). A letter of August [illegible] shows that she actually suggested recourse to prostitutes to satisfy his needs (ib. III, p. 363)." Shakespeare, *A Lover's Complaint*: "All my errors that abroad you [illegible] / Are errors of the blood, none of the mind; / Love made them not" (*The Complete Works*, ed. G. L. Kittredge, p. 1522); Matthew Prior: "A Better Answer": "Tho' they have my whimsies; but thou hast my heart. … So when I am wearied with wandering all day, / To thee, my delight, in the evening I come: / No matter what beauties I saw in my way, / They were but my visits, but thou art my home" (*The Literary Works*, ed. H. B. Wright & M. K. Spears, p. 451); *Tom Jones*, Bk. XIII, ch. 11 ("Everyman's Library" ed., II, p. 191): "But yet you [Tom to Sophia] do me [Tom] the justice to think that my heart was never unfaithful to you. That had no share in the folly I was guilty of; it was even then unalterably yours"; Bk XVIII, ch. 12: "The delicacy of your sex cannot conceive the grossness of ours, nor how little one sort of amour has to do with the heart." (p. 405) E. Dowson: "Non Sum Qualis Eram": "I have been faithful to you, Cynara, in my fashion."

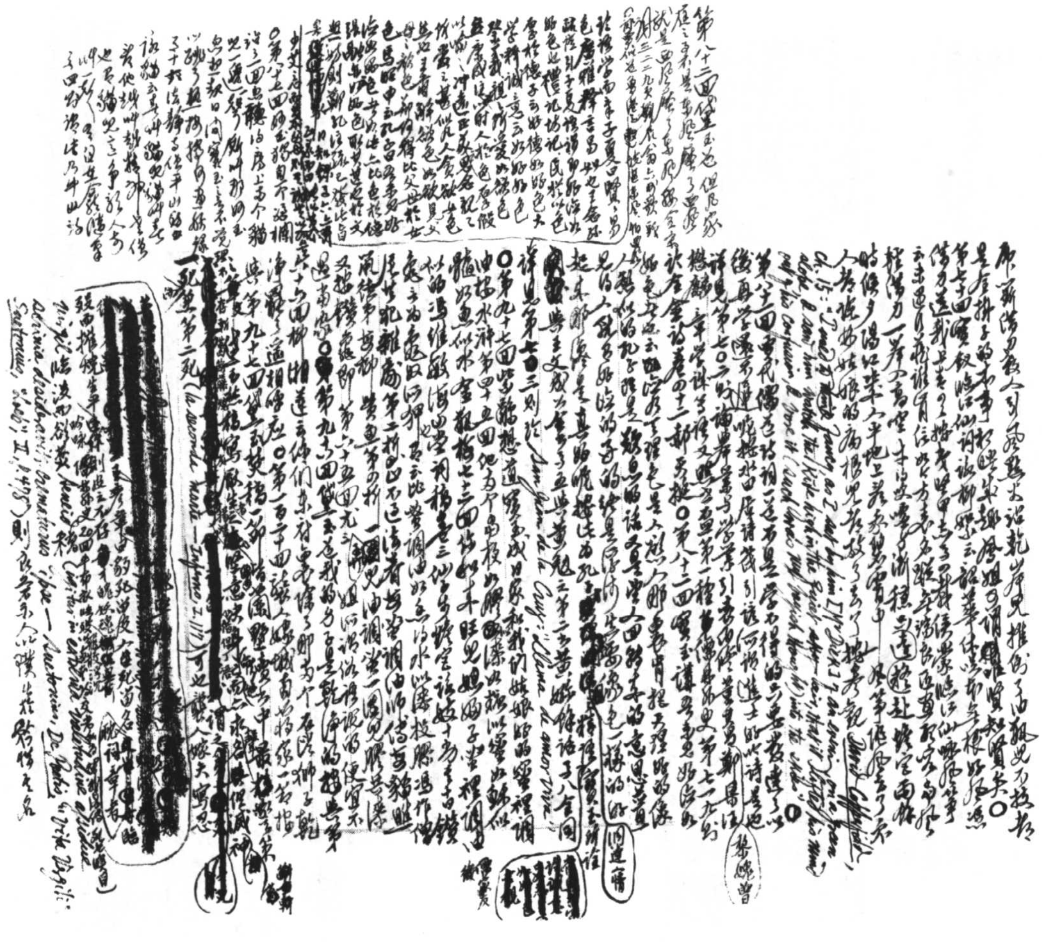
Abelard & Heloise [illegible] "si uxoris nomen sanctius ac validius videtur, dulcius mihi semper extitit amicae vocabulum; aut, si non indigneris, concubinae vel scorti"

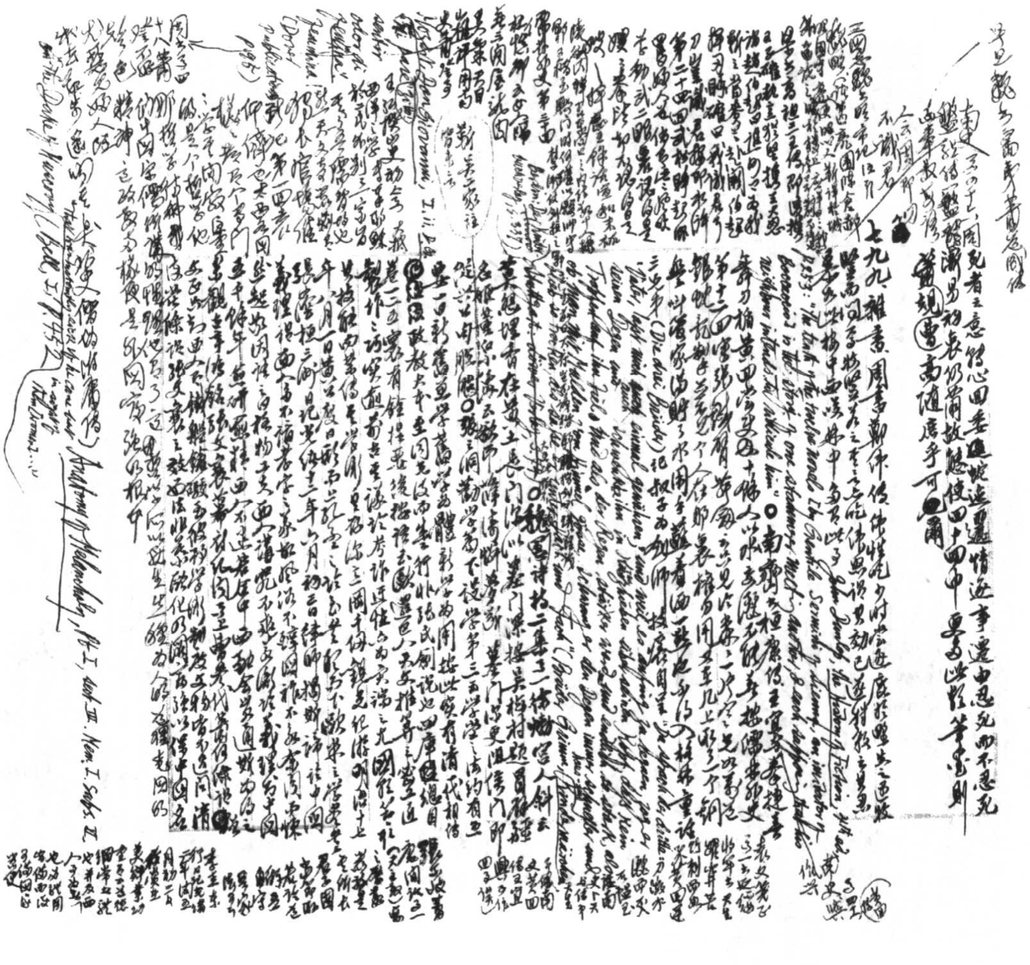
Il Decamerone, X. 5: "Dove altramenti non si potesse, per questa volta il corpo ma non l'animo gli concedi" (p. 619).

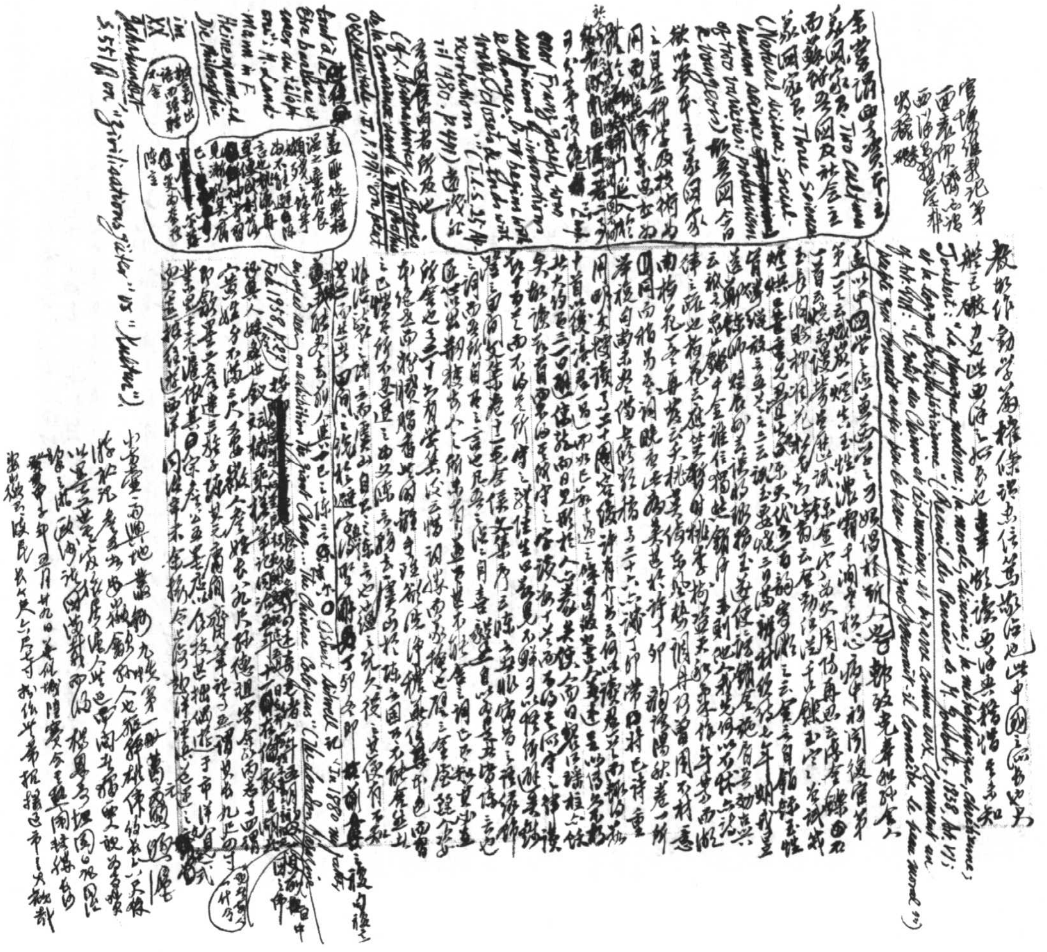
Helvétius, *De l'Esprit*; à côté l'amour volupté, il a défini l'amour passion, dont l'essence est de n'être jamais heureux [illegible] sociale de l'Amour volupté (H. Delacroix, *La Psychologie de Stendhal*, pp. 45-6). D. H. Lawrence, "The Novel": "Why didn't [illegible]

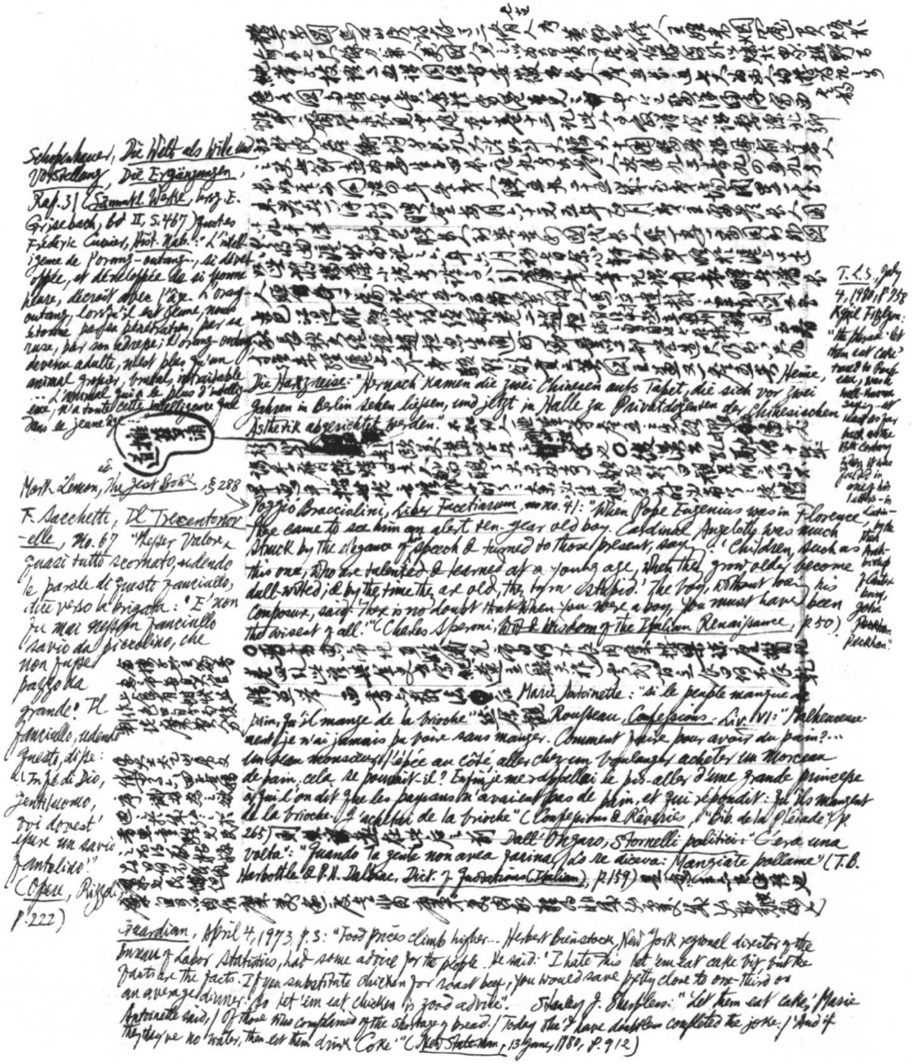
Boswell, *The Ominous Years*, ed. C. Ryskamp & F. A. Pottle [illegible]











[illegible] Heine, Die Harzreise: "Hernach kamen die zwei Chinesen aufs Tapet, die sich vor zwei Jahren in Berlin sehen ließen, und jetzt in Halle zu Privatdozenten der chinesischen Ästhetik abgerichtet werden." [illegible]

Poggio Bracciolini, Liber Facetiarum, no. 41: "When Pope Eugenius was in Florence, there came to see him an alert ten-year old boy. Cardinal Angelotto was much struck by the elegance of speech & turned to those present, saying: 'Children, such as this one, who are talented & learned at a young age, when they grow older become dull-witted; & by the time they are old, they turn stupid.' The boy, without losing his composure, said: 'There is no doubt that when you were a boy, you must have been the wisest of all.'" (Charles Speroni, Wit & Wisdom of the Italian Renaissance, p. 50)

[illegible] Marie Antoinette: "Si le peuple manque de pain, qu'il mange de la brioche" [illegible] Rousseau, Confessions, Liv. VI: "Malheureusement je n'ai jamais pu boire sans manger. Comment faire pour avoir du pain?… Un beau monsieur l'épée au côté, aller chez un boulanger acheter un morceau de pain, cela se pouvait-il? Enfin je me rappellai le pis-aller d'une grande princesse à qui l'on dit que les paysans n'avaient pas de pain, et qui répondit: Qu'ils mangent de la brioche. J'achetai de la brioche" (Confessions & Rêveries, "Bib. de la Pléiade", p. 265) [illegible] Dall'Ongaro, Stornelli politici: "C'era una volta": "Quando la gente non avea farina, / Le si diceva: Mangiate pollame" (T.B. Harbottle & P.H. Dalbiac, Dict. of Quotations (Italian), p. 159) [illegible]

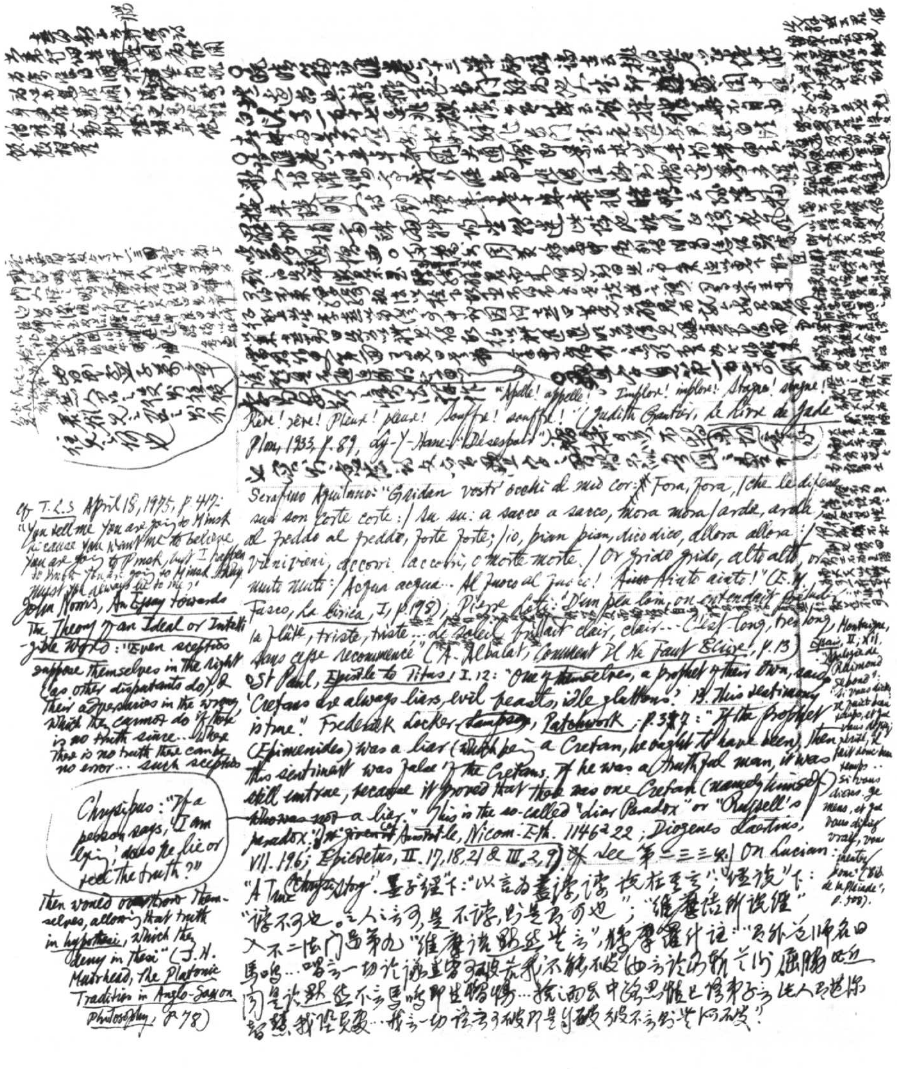
Guardian, April 4, 1973, p. 3: "Food prices climb higher… Herbert Bienstock, New York regional director of the Bureau of Labor Statistics, had some advice for the people. He said: 'I hate this let 'em eat cake bit, but the facts are the facts. If you substitute chicken for roast beef, you would save pretty close to one-third on an average dinner. So let 'em eat chicken is good advice'". Stanley J. Sharpless: "'Let them eat cake,' Marie Antoinette said, / Of those who complained of the shortage of bread. / Today she'd have doubtless completed the joke: / 'And if they've no water, then let them drink Coke'" (New Statesman, 13 June, 1980, p. 912)

Schopenhauer, Die Welt als Wille und Vorstellung, Die Ergänzungen, Kap. 3 (Sämmtl. Werke, hrsg. E. Grisebach, Bd II, S. 467) quotes Frédéric Cuvier, Hist. Nat.: "L'intelligence de l'orang-outang…, si développée, et développée de si bonne heure, décroît avec l'âge. L'orang-outang, lorsqu'il est jeune, nous étonne par sa pénétration, par sa ruse, par son adresse; l'orang-outang devenu adulte, n'est plus qu'un animal grossier, brutal, intraitable … L'animal qui a le plus d'intelligence, n'a toute cette intelligence que dans le jeune âge…"

cf. Mark Lemon, The Jest Book, § 288

F. Sacchetti, Il Trecentonovelle, No. 67: "Messer Valore, quasi tutto scornato, udendo le parole di questo fanciullo, disse verso la brigata: 'E' non fu mai nessun fanciullo savio da piccolino, che non fosse pazzo da grande.' Il fanciullo, udendo questo, disse: 'In fé di Dio, gentiluomo, voi doveste essere un savio fantolino.'" (Opere, Rizzoli, p. 222)

T.L.S., July 4, 1980, p. 758 Kyril FitzLyon: "The phrase 'let them eat cake' traced to Rousseau, was a well-known saying at least [illegible] back in the 13th century & was quoted in one of his letters — in Latin — by the then Archbishop of Canterbury, John Peckham."



[illegible]

"Appelle! appelle! Implore! implore! Stagne! stagne! Rêve! rêve! Pleure! pleure! Souffre! souffre!" (Judith Gautier, *Le Livre de Jade*, Plon, 1933, p. 89, Ly-Y-Hane: "Désespoir"). [illegible]

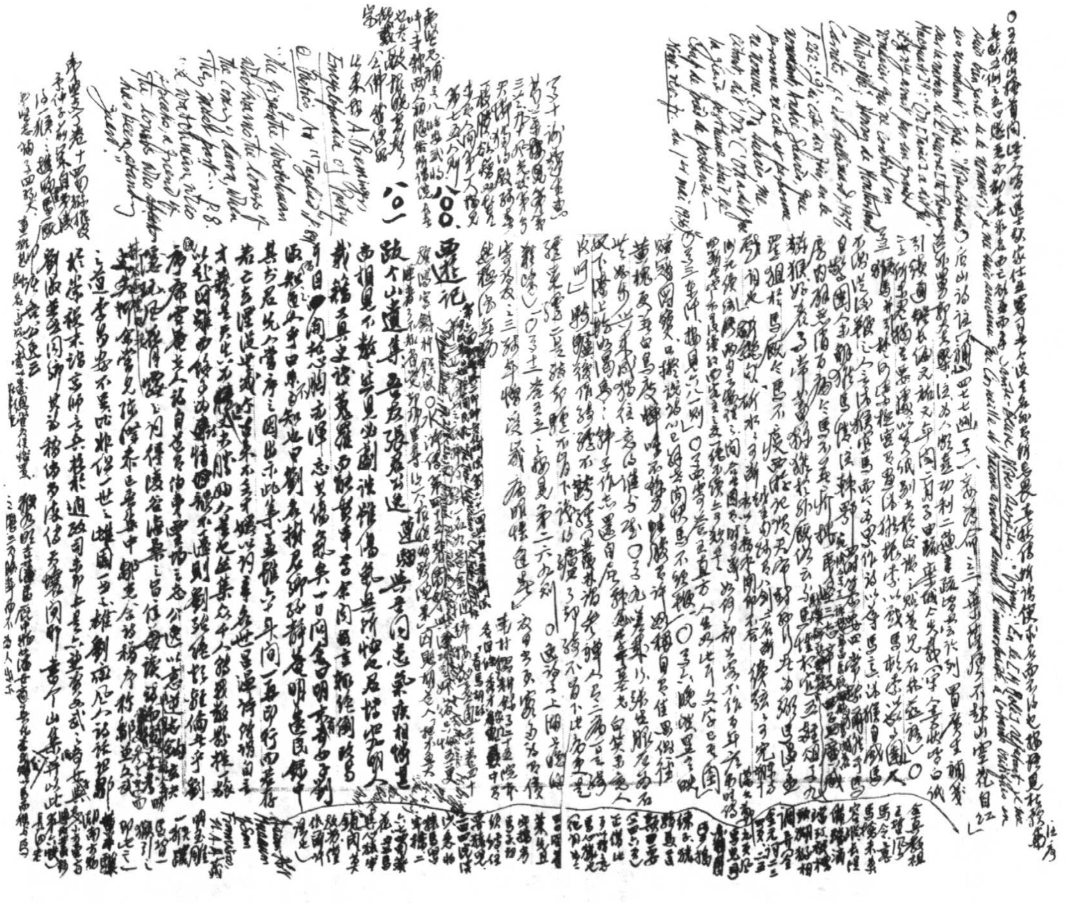
Serafino Aquilano: "Gridan vostr' occhi al mio cor: Fora, fora, / che le difese sue son corte corte: / Su su: a sacco a sacco, mora mora / arde, arde al freddo al freddo, forte forte; / io, pian pian, dico dico, allora allora / vieni vieni, soccorri soccorri, o morte morte. / Or grido grido, alto alto, or muto muto: / Acqua acqua... Al fuoco al fuoco! ~~Aiuto~~ Aiuto aiuto!" (Cf. M. Fusco, *La Lirica*, I, p. 178); Pierre Loti: "D'un peu loin, on entendait [illegible] la flûte, triste, triste... Le soleil brillait clair, clair... C'est long, très long, sans cesse recommencé" (A. Albalat, *Comment Il Ne Faut Écrire*, p. 13)

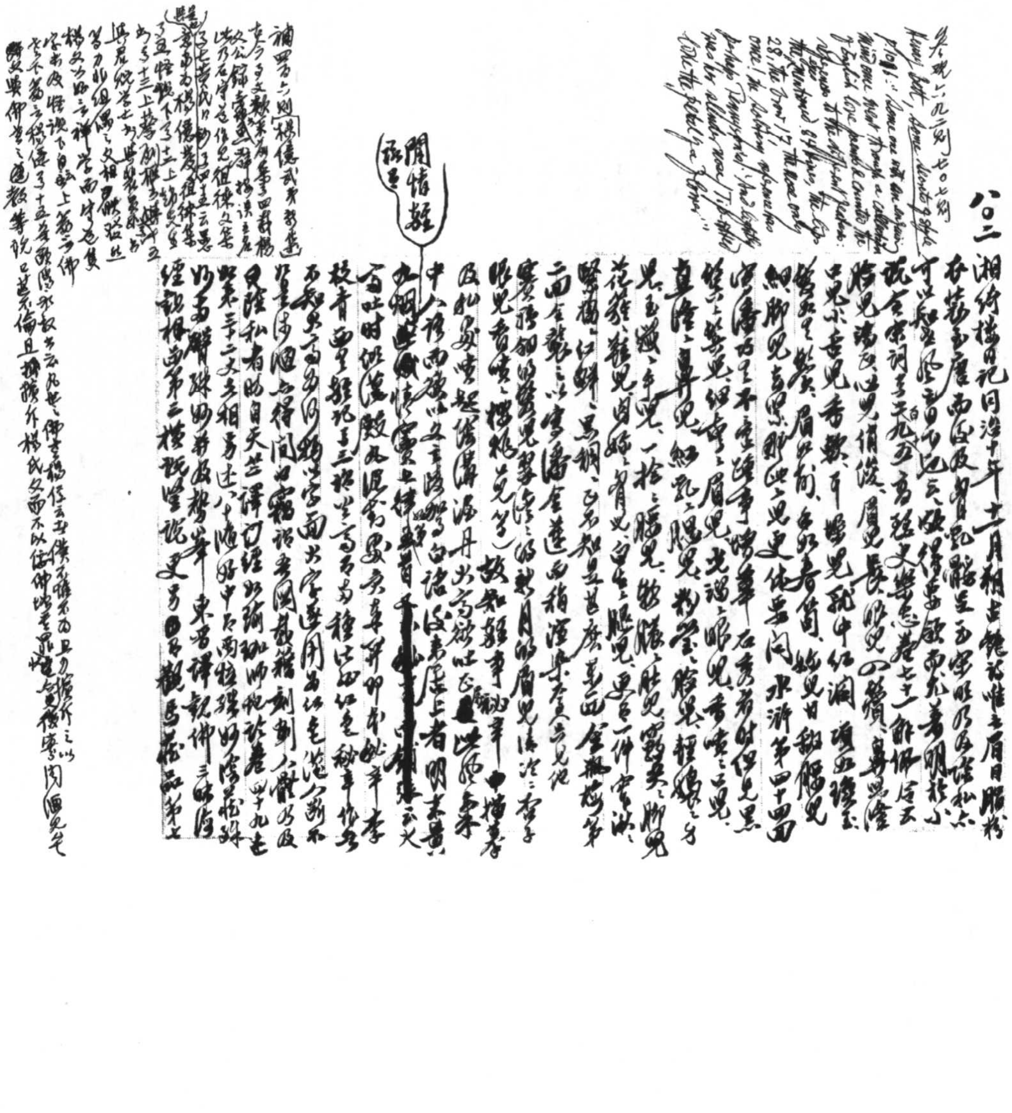
St Paul, *Epistle to Titus*, I. 12: "One of themselves, a prophet of their own, said, 'Cretans are always liars, evil beasts, idle gluttons.' 13. This testimony is true." Frederick Locker-~~Lampson~~, *Patchwork*, p. 3?7: "If the prophet (Epimenides) was a liar (which being a Cretan, he ought to have been), then this sentiment was false of the Cretans. If he was a truthful man, it was still untrue, because it proved that there was one Cretan (namely himself) ~~who was~~ not a liar." This is the so-called "Liar Paradox" or "Russell's paradox." Cf. ~~given in~~ Aristotle, *Nicom. Eth.* 1146a22; Diogenes Laertius, VII. 196; Epictetus, II. 17, 18, 21 & III. 2, 9. See 第二三三则 On Lucian "A True ~~Chinese~~ Story". 墨子经下："以言为尽誖，誖，说在其言"；"经说"下："誖，不可也。之人之言可，是不誖，则是有可也"；"维摩诘所说经"入不二法门品第九"维摩诘默然无言"，鸠摩罗什注："昔外道师名曰马鸣……唱言一切论议悉皆可破，若我不能破汝之言论，则斩首以谢。问是论默然不言，马鸣即生憍慢……[illegible]中路思惟已，语弟子言：此人是智慧，我堕负处……我言一切语言可破，即是自破，彼不言则无所破。"

Cf. *T.L.S.* April 18, 1975, p. 417: "You tell me you are going to Minsk because you want me to believe you are going to Pinsk, but I happen to know that you are going to Minsk. Why must you always lie to me?" John Norris, *An Essay towards the Theory of an Ideal or Intelligible World*: "Even scepticks suppose themselves in the right (as other disputants do), & their adversaries in the wrong, which they cannot do if there is no truth since... where there is no truth there can be no error... such scepticks then would overthrow themselves, allowing that truth *in hypothesi*, which they deny *in thesi*" (J. H. Muirhead, *The Platonic Tradition in Anglo-Saxon Philosophy*, p. 78)

Chrysippus: "If a person says, 'I am lying,' does he lie or speak the truth?"

Montaigne, *Essais*, II, xii, "Apologie de Raimond Sebond": "Si vous dites Il fait beau temps, et que vous disiez vrai, il fait donc beau temps... Si vous dites je mens, et que vous disiez vrai, vous mentez donc" (Bib. de la Pléiade, p. 508).





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○補四四則 Don Quixote, Pt. II, ch. 26 [illegible]

[illegible] Tom Jones, Bk. XVI, ch. 5 [illegible]

[illegible] N. & Q., 1986, p. 256 [illegible]

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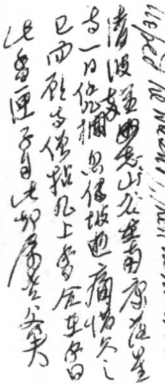

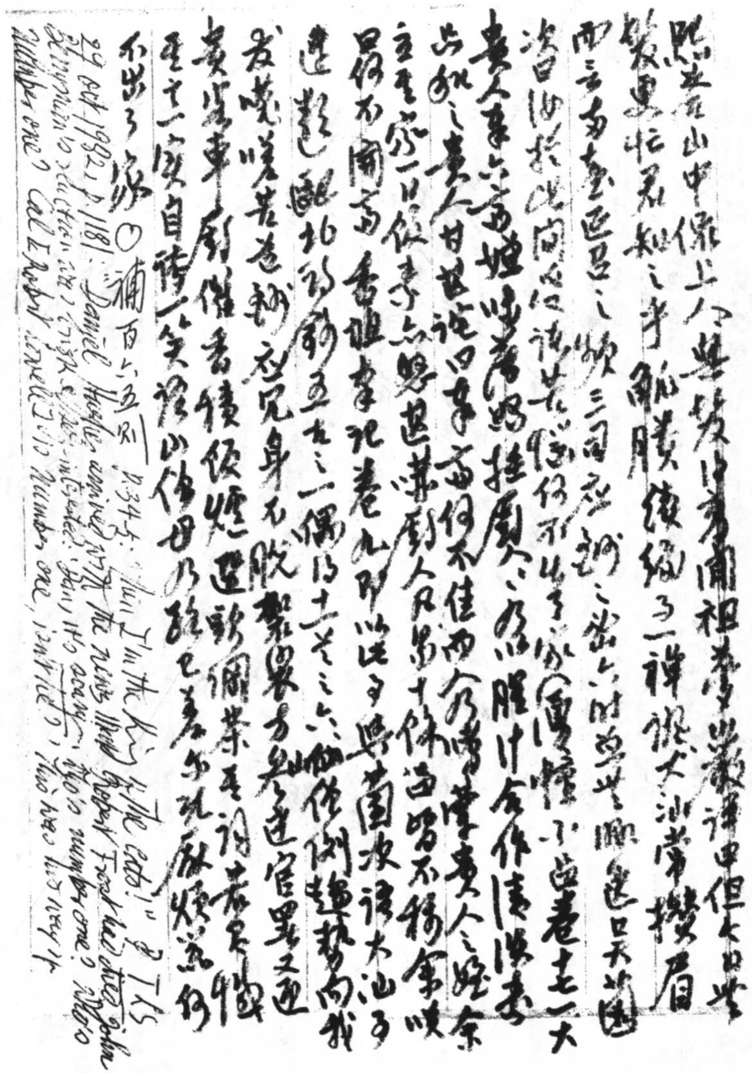

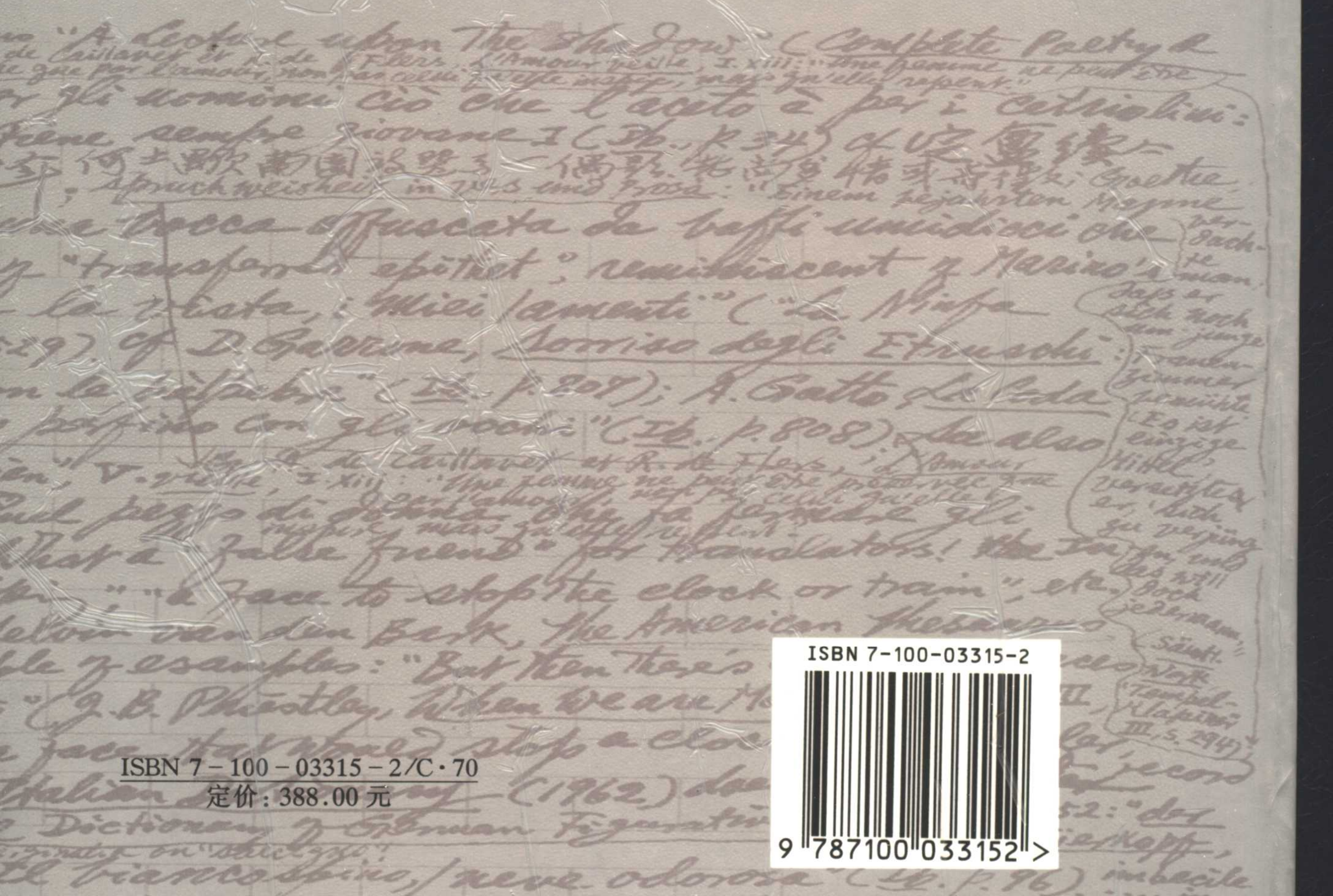

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